



# Selecting Music for Student Ensembles

Concert Band | String Ensemble | Combined Orchestra

Beginner through to Level 3+



## So, you're bringing the band back together?

Selecting repertoire is an annual chance to reflect on the development of your students and set suitable challenges that expands playing, and most importantly have fun along the way.

However, it is very common for teachers to struggle with choosing appropriate repertoire for their ensembles. With a limited budget, you may want to purchase harder pieces that students will get eventually, but this can have consequences on ensemble skills as the students note bash through the piece.

To quote American Band Educator, Bruce Pearson:

*“All the pieces that an ensemble performs during a concert should **not** be at the maximum performance level for the ensemble. Use the “easier” selections to provide an opportunity to bring the ensemble to a new level of musicianship. Even young musicians deserve the opportunity to enjoy artistic performances. This can only be achieved if the repertoire selected is well within the technical limitations of the ensemble.”*

This resource helps teachers to analyse what to look for in repertoire across the different levels, from Beginning to Level 3+. For each level, there is a selection of suggested pieces for Concert Band, String Ensemble and Combined Orchestra. By clicking on the title of the piece, you will be able to listen to the work as well.

This resource was compiled by the Queensland Symphony Orchestra Connect team with extensive support and consultation from Jeanette Douglas, Mark Sullivan, Stefanie Smith, and Ingrid Martin. We are very grateful to these educators for generously sharing their expertise and knowledge.

Happy choosing!



**Before you get into specifics of each piece, keep in mind these reflection questions.**

- Does the piece interest / excite me? Do I enjoy listening to it?
- Am I using good judgement regarding technical demands to guarantee student and ensemble success, or am I pushing the students to their maximum technical ability?  
*As a rule of thumb, a work that is within playing ability is 70-80% sight readable.*
- Is the musical maturity required for a musical performance of the piece similar to the musical maturity of the ensemble, or will the ensemble simply be note bashing?
- Does this piece have enough musical elements to make it worth studying and preparing?

If the piece ticks these four boxes, then it’s time to look more closely to ascertain whether it will provide a balance between challenging while also providing an attainable goal. Consider specific elements such as:

*meters, rhythm, dexterity and facility, instrument ranges, melodic treatment, keys, scoring and texture, musical maturity, and endurance.*

*More detail on these elements on the next page.*

Finally, consider **programming**. The concert should be fun to perform, enjoyable to listen to, have variety and interest, showcase the developing talents of the ensemble and individual players *and* be enjoyable for the Conductor to direct. If you’re panicking about that seeming like a long list of criteria, don’t worry! Most concert programs can cover these aspects with the following structure:

<b>Opener</b>	Establishes confidence and a positive atmosphere; loads of energy and technically on the easier side. Has the wow factor and often is in March style. Settles concert nerves (for students and teacher!). As a rule of thumb, 3 mins or less.
<b>Major work</b>	An opportunity to display music of the highest quality with technical and musical demands for all sections. Still not outside ensemble’s ability.
<b>Lyrical/quieter piece OR Novelty piece</b>	Display development of student’s sensitive musicianship. Contrast to major work or the lyrical may be part of the major work. Showcase a section, especially one that doesn’t necessarily get a lot of melody opportunity (low brass/woodwind/percussion).  Alternatively, select a novelty piece that allows players to have fun with the music while still achieving a musical outcome.
<b>Closer</b>	Leave the audience wanting more. Powerful, upbeat and confident finish.

**Ask Jeanette:** How important are the composers/arrangers to my selections?

*“Over the years I have placed more importance on providing a diversity of composers to students. In particular, I consider including female composers and Australian composers. Two decades ago, most repertoire choices were primarily coming from USA men (still great choices) but now it is possible to have a wide variety of pieces from across the globe. This is providing great opportunities to create diverse programs of music and also wonderful teaching opportunities through discussions around composer intent as they rehearse and prepare pieces. It is not necessarily my highest priority for every piece of music selected, but it is still important.”*

## Glossary | Playability Elements to consider when selecting pieces

<b>Curriculum</b> <i>Comprehensive musicianship including cross curriculum opportunities.</i>		
Level 1	Level 2	Level 3+
Levels 1-2	Levels 3-6	Levels 7-10

  

<b>Dexterity and Facility</b> <i>Technical facility is achieved with good breath support and master of scales.</i>		
Level 1	Level 2	Level 3+
Quavers at maximum 100bpm. Avoid having more than 4 quavers in a row in a phrase.	Quavers at maximum 120bpm.	Semiquavers at 90bpm+.

  

<b>Endurance</b> <i>When pushed beyond their limit, additional rehearsal becomes counterproductive.</i>		
Level 1	Level 2	Level 3+
Performance time shouldn't exceed 2:30.	Performance time up to 4 minutes.	Performance time up to 8 minutes for most selections.

  

<b>Harmonic Treatment</b> <i>Assists with teaching balance and blend. Consonance before dissonance.</i>		
Level 1	Level 2	Level 3+
Unison, 3rds, 5ths, 6ths and octaves.	Primarily consonant intervals, suspended triads, 7th chords	Consonant and dissonant intervals, 7 <sup>th</sup> and 9 <sup>th</sup> chords, suspensions.

  

<b>Keys</b>		
Level 1	Level 2	Level 3+
Concert band- Bb maj, Eb maj, F maj. Strings- D and G major	Concert band- as per L1 and including G maj, Ab major, C min and Cmaj. Strings – as per L1 and including C maj, A maj, F maj and D min.	Concert band- as per L1 and L2 and including Db major, G min, D min, F min. Strings – as per L1 and L2 and including up to 4 sharps or flats in the key.

  

<b>Melodic Treatment</b> <i>How well a composition is crafted determines its playability.</i>		
Level 1	Level 2	Level 3+
Mostly steps and skips, limited use of accidentals, 2, 4 bar phrases.	Steps, skips and occasional leaps within key, some use of accidentals, occasional modal melodies, 4, 8 bar phrases.	Steps, skips, leaps, accidentals, some atonality and use of modes, irregular phrasing.

## Glossary | Playability Elements to consider when selecting pieces

<b>Meters</b>		
Level 1	Level 2	Level 3+
2/4; 3/4; 4/4 First pieces should be duple meter only. Initially should not change from duple to triple (or reverse) within the piece. Include pieces with duple and triple if there is a definite stop in between. Stick to moderate tempos.	Addition of 3/8; 6/8; 4/4; 2/2 Introduction of changing tempos within individual selections, and inclusion of slow sustained playing.	As Grade 2, plus additional extension as required.
<b>Musical Maturity</b> <i>Musical content must be at a level to which the ensemble can relate.</i>		
Level 1	Level 2	Level 3+
Strong rhythmic pulse throughout, limited use of rit and accelerando, and tempo changes only after a fermata. Limited dynamic ranges. Repetition in percussion and no snare drum rolls on a fermata. Predictable binary and ternary forms.	Occasional meter and key changes, some use of rits and accelerando, and more dynamic variation.	Use of rubato, inclusion of multiple mallet parts, and use of any basic formal structure.
<b>Ranges</b> <i>Experience, knowledge of all band instrument ranges and good judgement enables selecting pieces that will not compromise the development of young musicians.</i>		
Level 1	Level 2	Level 3+
Stick to one octave for each piece. All instruments should stick to well within an octave of the limits of their range. Avoid large leaps within phrases.	Pieces may use an octave and a half, and instrument ranges extended to about 75% of reasonable range for each instrument.	Full reasonable range for each instrument.
<b>Rhythms</b> <i>Rhythmic accuracy combines steadiness of pulse and accurate execution of rhythms within that pulse.</i>		
Level 1	Level 2	Level 3+
Commences with tutti rhythms then develops throughout. Rhythms between semibreves and quavers possible. Ensure strong musical pulse is maintained.	As per Level 1 and including semiquavers, triplets, and tied rhythms.	As per Level 2 and including complex rhythmic patterns and off beats.
<b>Scoring/Textures</b> <i>How a composer scores a piece determines its playability.</i>		
Level 1	Level 2	Level 3+
Primarily <i>tutti</i> style. No more than 2 rhythmic ideas simultaneously and all parts doubled. Two parts for flutes, clarinets, alto saxes and trumpets only (One part only in less advanced or 0.5 Grade). Bass line tutti for all low woodwind and brass/Low strings. Short percussion soli ok. Scored as if oboe, bassoon, horn, eupho, tuba not present (Flex scores available if needing scoring for these instruments).	Primarily scored in <i>tutti</i> style but inclusion of some solos, cued in on other instruments where possible. Maintains Grade 1 requirements but trombones, euphos, bassoon/cello may deviate from bass line and two parts for trombones/horns/violins or separate parts for violas and cellos may appear.	Variety of textures may occur, from relatively transparent to <i>tutti</i> . Lengthier, more technically demanding solos, cued, may appear on any instrument. Maintains Grade 1 requirements but two parts for oboes/bassoons may now appear and three parts for clarinets and trumpets. Inclusion of less common instruments eg soprano sax or Eb clarinet. Strings can break into 5 parts.



CONCERT BAND | Sample Programs from Beginner Band through to Level 3+

**BEGINNER BAND (Year 4 / 1<sup>st</sup> year)**

Title	Composer	Publisher
Belwin Very Beginner Band Kits 1-7	Various	Belwin Mills
Brolga Debut Series	Various	Brolga
Beethoven's Ninth	Paul Lavender	Hal Leonard
Dragonfire	Paul Lavender	Hal Leonard
Majestic March	Paul Lavender	Hal Leonard

**Ask Jeanette:** What do you look for in these pieces?

- Interesting melody lines.
- Technical demands well within the first-year band curriculum.
- Tutti sections predominantly.
- Duple time.
- Limited rhythmic parts (generally unison rhythm or 2 contrasting rhythms).

**Level 0.5 (Primary Year 4-6 / 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> years)**

Title	Composer	Publisher	Programming	Features
<a href="#">Point Five</a>	Laura Estes	Excelcia Music	Opener	Features accents, staccato, legato, fp, slurs, mixed rhythms, not all unison, highlighting different sections.
<a href="#">Strength and Honour</a>	Sean O'Loughlin	Excelcia Music	Major Work	Unison melody, contrasting percussion
<a href="#">Soundscape</a>	Bill Calhoun	Carl Fischer	Contrast lyrical	Slurs, tenuto, dynamics
<a href="#">Dance of the Jabberwocky</a>	Rob Grice	FJH	Novelty/feature	Gliss, syncopation, staccato, accents, slurs
<a href="#">Tambora!</a>	William Owens	FJH	Closer	Accents change in tempo, mixed rhythms, slurs, contrasting sections clapping and stomping.
<a href="#">Dragons at the Drawbridge</a>	Paul Kucharski	Brolga Music		Australian

**Ask Jeanette:** What do you look for in *Point Five*?

*"I love this opener for young musicians. It's well composed with plenty of interest for all sections. It makes a young band sound mature, and the tutti rhythms and melodies give all sections confidence. Percussion are kept busy throughout including Timpani player and tuned percussion. It's a great choice for ensembles who have inexperienced players of any age, even adults."*

- Strong opening bars with tutti sections.
- Constant tempo with strong rhythmic pulse, duple time throughout.
- Some legato playing for contrast.
- Challenging dynamics but these can be omitted depending on technical ability of musicians.
- Powerful marcato ending allowing young players to stretch boundaries a little.
- Around 2 minutes in length.
- On the more challenging side of 0.5
- Introduces the concept of a Fanfare.

**Level 1 (Primary/Middle School Yr 5/6 or 2<sup>nd</sup>, 3<sup>rd</sup> years)**

Title	Composer	Publisher	Programming	Features
<a href="#">First Light</a>	David Shaffer	C.L. Barnhouse Co	Opener	Accents, ties, longer phrases, exposed band sections, melody and harmony.
<a href="#">A Jubilant Spirit</a>	Carol Britten Chambers	Excelcia	Major work	$\frac{3}{4}$ accents, staccato, featured percussion.
<a href="#">Little Star</a>	Rob Grice	C.L. Barnhouse and Co	Contrast lyrical	Legato melody, harmony swaps around ensemble, dynamics.
<a href="#">Tadpoles</a>	Randall Standridge	Randall Standridge Music	Novelty/feature	Great percussion parts, featured slides
<a href="#">Whirling Novas</a>	Jack Wilds	FJH	Closer	Melody, countermelody, dynamics, percussion brass feature, contrasting sections.
<a href="#">Market in Marrakesh</a>	Tim Fisher	Brolga		Australian

**Ask Jeanette:** What do you look for in *Little Star*?

*"I love how this piece sounds. It is so much more than a rendition of a nursery rhyme. I would feel comfortable using this in an ensemble of any age players, so long as they are at this level."*

- Easy melody line using familiar nursery rhyme, but harmonic structure is lush and mature sounding.
- Great moments to teach balance across the band with emphasis on importance of melody.
- 4 bar phrasing.
- Use of sustained slurred passages creating legato.
- Percussion spotlight on mallet parts and aux percussion.
- Allows for the playing of a slower tempo piece well within technical demands.
- Musical demands will provide challenge and learning opportunities.

**Level 1.5 (Primary/Middle School Year 5-8 / 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> years)**

Title	Composer	Publisher	Programming	Features
<a href="#">Skygazer Fanfare</a>	Randall Standridge	Alfred	Opener	Melody, countermelody, Mallet percussion, DS al coda, catchy tune.
<a href="#">Iriquois Sunrise</a>	Gregory Rudgers	Grand Mesa	Major Work	Great opening exposing sections of band, solos, contrasting sections.
<a href="#">Celtic Air and Dance#2</a>	Michael Sweeney	Hal Leonard	Contrast/Lyrical	Based on old Danny Boy...thick rich harmonies, faster contrasting section
<a href="#">Frogs</a>	Randall Standridge	Randall Standridge Music	Novelty/Feature	Changing meter, special effects
<a href="#">Brace for Impact</a>	Christina Huss	Excelcia	Closer	Changing meter, syncopation, contrasting clapping section.
<a href="#">Fiesta</a>	Brian West	Brolga		Australian

**Ask Jeanette:** What do you look for in *Frogs*?

*"This piece works wonderfully as a feature or novelty item in a program. Musicians and audience enjoy its sense of fun and the unique sound effects created. It's also jam-packed with teaching opportunities."*

- Use of changing metres, but all duple times.
- Good length for developing players.
- At times has a feel of a Concert March. Plenty of opportunity for discussion around intent of composer.
- Low brass and reeds featured in opening.
- Percussion have the opportunity to feature on some unique instruments such as frog guiro and rain stick!
- Limited trumpet mute usage, and therefore great opportunity for discussion around mutes - young brass players love feeling special with a muted passage!

**Level 2 (Middle School Year 6+ / 3+ years of playing)**

Title	Composer	Publisher	Programming	Features
<a href="#">Resplendence</a>	William Owens	FJH	Opener	3/4 opener, contrasting section, trills, dramatic ending.
<a href="#">Contraails</a>	Valerie Laney-Rowe	Excelcia	Major Work	
<a href="#">The Water is Wide</a>	James Swearingen	C.L Barnhouse	Contrast/Lyrical	Traditional fold song, mallet/bells vibes or marimba, rich harmonies.
<a href="#">Sneak Attack!</a>	Richard Saucedo	Hal Leonard	Novelty/Feature	Exposed parts, great percussion, chromaticism, grace notes, swing feel contrasting section
<a href="#">Byzantine Dances</a>	Carol Britten-Chambers	Excelcia	Closer	Part A,B,C,D,E Syncopation, grace notes, variety of styles, body instruments, syncopation.
<a href="#">Banish the Moon</a>	Tania Owens	Brolga		Australian

**Ask Jeanette:** What do you look for in *Byzantine Dances*?

*“This piece is exciting to play and conduct. The Conductor can really experience ‘directing’ and controlling styles, tempos. A great selection to achieve an energetic, confident end to a program.”*

- Harmony and Bass Lines incorporate counter melodies and simple syncopation.
- Use of the Byzantine scale (Harmonic Major scale) gives the piece an exotic sound – great teaching moment.
- Use of finger cymbals adds to the exotic dance music style, and body percussion adds interest for both players and audience.
- Very contrasting tempos from 155 to 80 beats/min.
- Slow section offers solo and/or soli opportunities.
- Dramatic use of dynamics and a full-throated closing dynamic makes this piece work as a closer.
- Grace notes and trills in melody line in several sections allow for discussion of ornaments in music – composer intent.

**Level 2.5 (Approximately 4+ years of playing)**

Title	Composer	Publisher	Programming	Features
<a href="#">Cloud Nine</a>	Lauren Bernofsky	FJH	Opener	3/4 Melody, countermelody, harmony, great harmonies, exposed sections.
<a href="#">Creed</a>	William Himes	Kjos	Major work	Contrasting sections, complex harmonies and exposed sections, great rhythms.
<a href="#">The Rowan Tree</a>	Randall Standridge	Randall Standridge Music	Contrast/Lyrical	Lovely phrasing shared amongst the ensemble
<a href="#">March Diabolique</a>	Brian Balmages	FJH	Feature/Novelty	Great use of rhythm and percussive effects against an exciting melody
<a href="#">Solstice Dance</a>	Jack Wilds	FJH	Closer	Mysterious entry to main tune shared across ensemble, featured clapping section, great timpani part
<a href="#">The Visionaries</a>	Brian Hogg	Brolga		Australian

**Ask Jeanette:** What do you look for in *Cloud Nine*?

*“This piece immediately appeals to me because of the simple concept of ‘being on cloud nine’ and the joy that accompanies that concept. Rather than representing a particular story, the music reflects a boundless joy, which students can relate to. This is a unique sounding composition with plenty of contrast and works wonderfully as a major work following a big opener.”*

- Triple metre. Rhythmic pulse is strong throughout, even in lighter scored sections.
- Begins gently with bass line and percussion featured. Builds intensity until tutti at bar 25.
- Use of upper winds from bar 65 creates a real sensation of flight which can lead to a discussion of what tools the composer used to create this effect.
- Technical demands are mainly rhythmic challenges around syncopation but enough repetition to create fairly swift learning and mastering.



**Level 3+ (Approximately 4+ years of playing)**

Title	Composer	Publisher	Programming	Features
<a href="#">Beyond the Ridge</a>	Chris Ozley	FJH	Opener	Fanfare style, great use of syncopation
<a href="#">Imaginarium</a>	Randall Standridge	Randall Standridge Music	Major Work	5/4 4/4 ¾ contrasting sections
<a href="#">Celtic Voyage</a>	Melanie Donohue	Alfred	Contrast/Lyrical	Flute solo, melody and countermelody across ensemble, climax then back to flute solo ending
<a href="#">Kvetchers</a>	Laura Estes	Excelcia	Feature/Novelty	2/4 a musical argument in the form of a non traditional concert march, sounds like you are at the circus
<a href="#">Quad City Stomp</a>	Michael Sweeney	Hal Leonard	Closer	Fanfare entry, clapping contrast with great percussion line
<a href="#">High Country</a>	Ralph Hultgren	Brolga		Australian

**Ask Jeanette:** What do you look for in *Quad City Stomp*?

*“This piece grabs the listener from the opening to the final note. It leaves the listener feeling breathless. Michael Sweeney says the music is a celebration of music, dance, rhythm, love, and life.”*

- Aggressive brassy trumpet opening sets the mood.
- Mostly duple time in 1<sup>st</sup> movement with Metres changing constantly in later movements to provide challenge.
- A Celtic feel created with interesting parts for percussion (concert toms, trash can lids, brake drum).
- Feel of ‘street’ music with energetic body percussion.
- The contrasting slow section at bar 73 is dramatic and incorporates the metallic sound effects of trumpet and trombone mutes.
- The slow section is rhythmically challenging with entries staggered throughout band. Challenges the players at this level and develops their personal belief and confidence in their counting systems with sub-division of beat being a must.

**Level 3.5 (Approximately 5+ years of playing)**

<a href="#">Spirals of Light</a>	Sean O’Loughlin	Carl Fischer	Opener or closer	6/8
<a href="#">A Quick Exit</a>	Darren Mitchell	Grand Mesa	Major Work	Mixed metre 6/4 4/4 Exciting entries
<a href="#">Redemption</a>	Rossano Galante	Alfred	Contrast/lyrical	Beautiful melody against clever accompaniment
<a href="#">A Klezmer Karnival</a>	Philip Sparke	Anglo Music	Feature/Novelty	Grand entry to a circus style work
<a href="#">Neo Rhythmics</a>	Steven O. Scott	Grand Mesa	Closer	3/8 5/4 3/4 2/4
<a href="#">Driven</a>	David Jones	Brolga		Australian

**Ask Jeanette:** What do you look for in *Spirals of Light*?

*“This piece is a favourite of mine to open or close a Secondary School program. It is musically interesting and challenging, especially rhythmically. Ranges are all comfortable allowing musicians to concentrate on rhythm and pulse. There is also plenty of dynamic contrast to be created, which is good for developing musicality.”*

- Joyous feeling with energy and rhythmic interest throughout.
- Interesting use of meter.
- Brass is quite fanfare like in places allowing full voicing for whole brass section. Horn parts are in comfortable range.
- Great use of articulation in fast passages, creating challenge and excitement.
- Percussion is integral to the overall sound with some Timp solo passages.
- Sounds much more technically difficult than it is but still challenges sufficiently.

**STRING ENSEMBLE** | Sample Programs from Beginner Strings through to Level 3+

**BEGINNER** (Primary Year 3 / 1 year of playing)

Title	Composer	Publisher	Features
<a href="#">Debut Concert Series for Strings</a>	Anne Svendsen	Brolga Music	Focus on unison playing across all instruments. Pre recorded piano parts available as backing tracks.
<a href="#">Timo Jarvela First Concert Series</a>	Timo Jarvela	Laker Music	Open Strings and consistent rhythms with additional extension violin part. Piano essential.
<a href="#">String Time Joggers- 14 Pieces for flexible ensemble</a>	Kathy and David Blackwell	Hal Leonard	Unison parts with great piano accompaniments.
<a href="#">First Finger Rock</a>	Brian Balmages	FJH Music Company Inc	Great percussion support

**Level 0.5** (Primary Year 4-6 / 1-3 years of playing)

Title	Composer	Publisher	Programming	Features
<a href="#">Cha Cha Strings</a>	Nerida Oostenbroek	Notable Notes	Opener	Piano, but can be played without
<a href="#">Classic Sinfonia</a>	Elliott Del Borgo (arr.)	Kendor Publishing	Major Work	Melody shared around ensemble
<a href="#">Abandoned Fun House</a>	Brian Balmages	FJH Music Company Inc	Contrast lyrical	Piano/celeste required
<a href="#">Rubber Chicken Soup</a>	Lauren Bernofsky	FJH Music Company Inc	Novelty/feature	Driving quaver patterns
<a href="#">Circus Treats: 2. Siberian Tigers</a>	Stephen Chin	Everything String	Closer	Lots of G major patterns

**Level 1** (Primary/Middle School Yr 5/6 / 2-3 years of playing)

Title	Composer	Publisher	Programming	Features
<a href="#">Circus Parade</a>	Timo Jarvela	Laker Music	Opener	Unison then part work
<a href="#">Dragon Hunter</a>	Richard Meyer	Highland Etling	Major Work	Great rhythmic integrity for this level
<a href="#">Sad Jacques</a>	Loreta Fin	Wilfin Music	Contrast lyrical	
<a href="#">Chicken in the Kitchen</a>	Keith Sharp	FJH	Novelty/feature	So much fun
<a href="#">Boogie Man Blues</a>	Carrie Lane Gruselle	Alfred Music Publishing	Closer	Swing, fun contrasting pizz. section with impro, great to showcase students

**Level 1.5** (Primary/Middle School Year 5-8 / 2-4 years of playing)

Title	Composer	Publisher	Programming	Features
<a href="#">Attila</a>	William Owens	FJH	Opener	Canonic effect across ensemble, great tremelo effects
<a href="#">Ring of Fire</a>	Kathryn Griesinger	Neil A. Kjos Music	Major Work	$\frac{3}{4}$ time Staccato
<a href="#">Annie's Gone Home</a>	Bud Woodruff	Carl Fisher	Contrast lyrical	Double Bass opening
<a href="#">Battle of the Great Wall</a>	Stephen Chin	Everything String	Novelty/feature	Harmonics
<a href="#">Fiddles on Fire</a>	Mark Williams	Alfred Music	Closer	Faster till the end



**Level 2 (Middle School Year 6+ / 3+ years of playing)**

Title	Cposer	Publisher	Programming	Features
<a href="#">Dance Scenario</a>	Elliot del Borgo	Kendor Music	Opener	Great Chord work
<a href="#">Night Shift</a>	Richard Meyer	Alfred Music	Major Work	Modal composition with early shifting
<a href="#">Ancient Odyssey</a>	Timo Jarvela	Laker Music	Contrast lyrical	A minor
<a href="#">Fire in the Bow</a>	Brian Balmages	FJH Music	Novelty/feature	Low first finger development
<a href="#">Chasing the Storm</a>	Deboah Baker Monday	Neil A. Kjos Music	Closer	Dramatic conclusion, fun harmonies and intensity

**Level 2.5 (Approximately 4+ years of playing)**

Title	Composer	Publisher	Programming	Features
<a href="#">Iron Horse Express</a>	Timo Jarvela	Laker Music	Opener	Harmonics, double stopping, syncopation
<a href="#">Fantasia on a theme from Thailand</a>	Richard Meyer	Highland Etling	Major Work	Tells a nice story through music, rich harmonies then dramatic ending.
<a href="#">Lullaby to the Moon</a>	Brian Balmages	FJH	Contrast lyrical	Beautiful harmonies
<a href="#">Stop Start Tango</a>	Nerida Oostenbroek	Notable Notes	Novelty/feature	Piano quite essential, contrasting D minor section
<a href="#">When Johnny comes Marching Home</a>	Sandra Dackow	Alfred	Closer	6/8

**Level 3+ (Approximately 4+ years of playing)**

<a href="#">Waltz of the Wicked</a>	Kit Mosier	Wingert Jones Publications	Opener	Chordal work
<a href="#">Arabian Dreams</a>	Soon Hee Newbold	FJH Music	Major Work	Violin solo entry, great harmonies, fun to play with changing metre, double stops, bow features. Just a great piece with a fun bass line.
<a href="#">Rainfall in Vernazza</a>	Chris Thomas	FJH Music	Contrast lyrical	Rich harmonies, clever use of ornamentation
<a href="#">Geometric Dance: 3. Triangle Dance</a>	Richard Meyer	Alfred Music	Novelty/feature	Triangle feature
<a href="#">Wired</a>	Lauren Barnofsky	FJH Music	Closer	Rock theses

ORCHESTRA | Sample Programs from Beginner Orchestra though to Advanced

**BEGINNER** (Approximately Level 2-2.5)

Title	Composer	Publisher	Programming	Features
<a href="#">Dance of the Tumblers from "Snow Maiden"</a>	Nicolas Rimsky-Korsakov (arr. Sandra Dackow)	Tempo Press		Level 2
<a href="#">The Great Locomotive Chase</a>	Robert W Smith	Alfred Music		
<a href="#">Dance of the Hours</a>	Amilcare Ponchielli arr. Richard Meyer	Highland Etling	Novelty	Memories of childhood
<a href="#">Forest Gump Suite</a>	Arr. Calvin Cluster	Hal Leonard	Novalty	
<a href="#">Go West</a>	Arr. Ralph Ford	Alfred Music	Closer	
<a href="#">The Second Storm</a>	Robert W Smith	Alfred Music	Closer	Level 2.5

**INTERMEDIATE** (Approximately Level 3-5)

Title	Composer	Publisher	Programming	Features
<a href="#">Opening Night</a>	Brian Balmages	Make Music	Opener	In true opening style
<a href="#">Bacchanale</a>	Camille Saint-Seans arr. Isaac	Alfred Music	Major Work	
<a href="#">Red</a>	Robert W Smith	RWS Music Company	Lyrical contrast	Lovely Clarinet solo and lots of counting involved
<a href="#">Warrior Legacy – Soon Hee Newbold</a>	Soon Hee Newbold	FJH	Novelty/Closer	Cynematic – optimal instrumentation.

**ADVANCED** (Approximately Level 6+)

Title	Composer	Publisher	Programming	Features
<a href="#">Overture to Nabucco</a>	Verdi arr. Dackow	Tempo Press	Opener	Classic opener
<a href="#">Alpha and Omega</a>	Soon Hee Newbold	FJH	Major Work	
<a href="#">Blue</a>	Robert W Smith	RWS Music Company	Lyrical	Thick textures
<a href="#">Berceuse and Finale</a>	Stravinsky arr. Isaac		Closer	Great closer Level 5

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