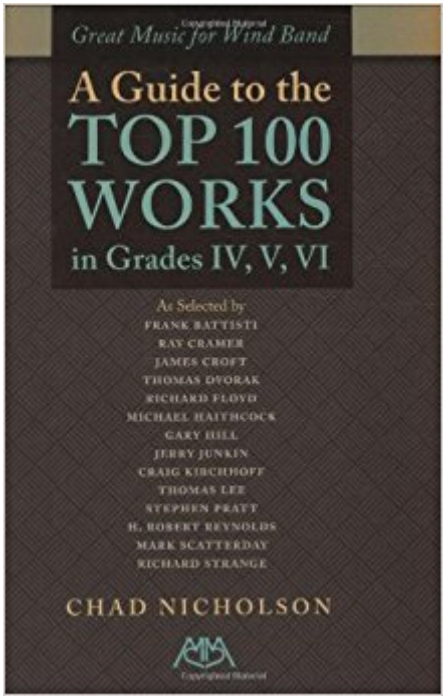
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Great Music For Wind Band: A Guide To The Top 100 Works In Grades IV, V, VI



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Synopsis

(Meredith Music Resource). The individual selection of quality literature one of the most important responsibilities facing today’s band director is greatly simplified using this one-of-a kind publication. It is the ultimate tool in concert planning and programming benefiting both entry-level and experienced conductors by compiling all of the information needed for reliable music selection. Assisting conductors recall works they may have heard but not yet conducted, brief incipits of prominent melodic themes are included, as are cost, duration, availability, instrumentation, recordings, publishers, solos, and tips on programming. With hundreds of new works produced each year, this handy "survival guide to music selection" is a must for the serious wind band conductor. "... a much-needed addition to our profession ... this is a must for every band library!" Ray E. Cramer, Emeritus Director of Bands, Indiana University Click here for a YouTube video on Great Music for Wind Band

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Customer Reviews

Book for a college class

This book is a much-needed contemporary resource for the modern wind band conductor, performer, student, or music historian. A glance at the contributors’ names is all that is needed to know that each work has been selected according to the highest standards of musical artistry and

craftsmanship. That it includes chamber works for winds and not just full band compositions is a refreshing approach to the growing lexicon of "top" lists of significant wind literature.The brief commentary, easy-to-read layout, and incipit information makes this a unique publication useful for a variety of readers. For example, it is an affirmation for the experienced conductor of what has commonly been accepted as the core repertoire of wind literature. For the young music student learning to select quality wind music, it provides the wisdom of leading wind conductors. Not only is it a great text for courses in wind literature, but it is a GREAT resource for those who teach traditional music history courses. While most music history texts are woefully void of wind literature in their discussions, this text can provide an easy list of works that can be included along with the traditional study of the great symphonies, sonatas, operas, etc. In fact, one might be pleasantly surprised to find that many of the works in this lexicon written originally for winds were composed by such well-known composers as Aaron Copland, Anton Dvorak, W.A. Mozart, and Igor Stravinsky!I highly recommend this book for anyone serious about wind music or music history in general! It is a gold mine of information at an unbelievably low price!

Let me start out by saying I no longer keep tract of time in the normal sense. There is only my life before this book, and my life after this book. This book is a real page-turner. I remember my lips were bleeding because I just couldn’t put it down!!! I’ve read a few rumors online that there is a possible sequel in the works.

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