

The Beginning Band Method

by Brendan Van Epps

An Alternative Approach to Teaching Beginning Band



“Rebel children, I urge you,
fight the turgid slick of conformity with
which they seek to smother your glory.”
— Russell Brand

Inside My Brain

Since the publication of my four-level method series, the question of “how” has been posed to me on numerous occasions. How do I use the books, and how do I do what I do? It’s a question that I am often reluctant to answer, because the answer is tailor-made for me. I never imagined selling my books or creating a method that would interest so many band directors. I wrote a book for my beginning band students to make them more successful by providing them with effective materials not found in the other books. I paired my already successful pedagogy with solid materials.

I wrote my books basically as an extension of my inner monologue and not as a “band method.” Each page is a how-to on skills that I thought my students needed to master. The books addressed a fundamental flaw in the other mass produced method books: too much too soon, and not enough repetition. The title of my books can be misleading. When I say “band method” I am referring to the process of building your beginning band from the bottom up. It’s not about a flashy book. The books are only one piece to the puzzle.

At one point, early on in the writing process, I had amassed a stack of beginning band books and began pouring through them, hoping that I would find one that met the criteria that I was looking for. The books all followed the same format: mediocre start, horrible finish. Most beginning books go from a NY level, we’ll call it zero, to a level three in **25 pages!** That is essentially the equivalent of a kindergarten level book to a third grade book in very few pages. There isn’t an elementary classroom teacher that would ever subscribe to that approach. My question was very simple: why do music educators accept this?

As I engaged in conversations with other music educators, I found that very few accepted this idea either, but felt trapped by the lack of useful material. Who has time to write their own method series? I guess I did, but it proved a daunting task. How do I create a book that is the polar opposite of the material that I had been using? The answer to that question was derived rather quickly. I looked at the other guys, and then went the other way! This was the path I would take.

I began to look at my book as a textbook rather than a “method book.” The purpose of a textbook is to provide substantial information on the subject for which it is written. American history books don’t spend a page or so on the Constitution but rather whole chapters, providing the reader with comprehensive information and facts that are essential to understand the historical context and importance of this document. Why don’t band method books devote pages and pages to important skills? The answer is simple: money!

The publishing business, as I have discovered, is about producing materials that are as cheap, and at the same time profitable, as possible. Glossy covers, CDs, and color graphics start to rack up production costs rather quickly. Therefore less materials used equates to larger profit margins.

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The bottom line is money, not students and teachers. It's about a business model aimed at commercial success. Here is where the void of good materials is created. Method books are written with the sole purpose of selling a product to a particular audience - us!

Having the creative flexibility to write whatever I wanted, allowed me the freedom to create an effective volume of material to help my students learn more effectively. Beginning the project with **NO** thought whatsoever to starting a business allowed me to travel in a much different direction than the other publishing houses. As far as I was concerned these books could have been hundreds of pages long, provided that they met my criteria for solid material with substantial amounts of repetition. I didn't have glossy paper and color graphics to worry about. The fundamental difference between me and them is that I was free to do what I wanted, how I wanted.

As I mentioned earlier, I was out to address the problem of too-much-too-soon-and-not-enough-repetition. I tackled my biggest complaint about the other books, which is not enough repetition, first. I picked a concept, and began to write example after example that presented the skill/concept in as many different ways as I could. I started with eight measure examples and quickly realized that I was headed in the wrong direction. Why eight? Simple. That's what we focused on in music school.

Eight is simply too daunting at times. As soon as I cut the examples in half I began to see the path more clearly. Beginning readers start with simple sentences rather than complex wordy paragraphs. Music is a language, right? Then why not follow the model that is used to teach reading to young readers? Take age appropriate material and then repeat example after example to improve fluency and internalization, moving on once the student masters each level. Babbles turn into words, words turn into phrases, phrases to sentences and so on. That's how a language works. Same with music.

In this book I will attempt to provide insights into the pedagogical methodology that I use with The Band Method Books. I would urge you to please, keep in mind that the way that I use these books is a very personal approach. The best thing that I have discovered about these books is that there isn't a correct way; but rather a more structured way, and most importantly a different way. Remember that you are a creative individual and you have lots to share with your students. Let your creativity be your guide and use the material to fulfill your vision!

My sincere and humble thanks for your decision to use my books.

-Brendan

It's All About the Design

If you were to take my books and boil them down to their essential pieces here's what you would find:

- *Slow* and Gradual Progression of Concepts
- Short, Manageable Exercises
- Built-In Assessments
- Uncluttered Design
- “Mary Had a Little Lamb” Approach
- Repetition
- Fun & Recognizable Music

These were the key elements that I focused on during the writing process. For me, these were the pieces that were missing from all of the other methods that I tried; and a formula that I felt would work best to achieve the results that I was seeking. As you work your way through the books you will find that these ideas are present on every page. Following this format was imperative for me.

My most sought after quality for these books was the “fun factor.” Nothing turns a young musician off quite as quickly as boring, esoteric, dry exercises that focus on everything other than, well, fun! I wanted these books to build students’ fundamentals while at the same time provide them with fun material; mostly in the form of melodies that they were familiar with, or melodies that capture their attention, such as the classical melodies in the books. My approach was to present the skill and develop it, and then have some fun working on it.

Fun is what our students come looking for when they sign up for our band programs. Their wide-eyed enthusiasm is all about the fun they perceive they will have playing music. The caveat is that a “fun-only” program doesn’t do much to build musicians with strong basic skills. A fun-only program with ineffective materials is a recipe for disaster. There has to be a delicate balance that serves both teachers’ and students’ agendas. That burning enthusiasm has to be nurtured and continually stoked.

Over time, as I have used these books with my own students, I feel that I have come up with material that provides the fun that they are looking for, and the fundamental material that I was looking for. The proof is in the reactions I get from my students and the stories I hear from other band directors.

Too Much Too Soon and Not Enough Repetition

Earlier I mentioned that I had poured through an enormous pile of beginning method books. What I found was astonishing, disappointing and maddening. Almost all of the modern books (dating back to the 1990s) were page-by-page identical...no hyperbole in that statement! It was unbelievable to look at: Same skills, same page, same poor presentation. If you can't sleep sometime, grab a stack of books and start comparing. I'd love to list some titles for you but the publishers get a little irritable when you start picking on them

I took several of these books and collected the information that was presented in the first **five** pages. Here's what I found:

- Time Signature
- Treble Clef
- Whole Note
- Whole Rest
- Half Note
- Half Rest
- Breath Mark
- Quarter Note
- Quarter Rest
- Phrase
- Repeat Sign
- Common Time
- Fermata
- Solo
- Soli
- Tutti
- Tie
- Time Signature (again but not 4/4)

That's 18 concepts in **five pages!** Let's remember that beginners still struggle to put the instrument together at this point, yet here we have 18 concepts. Some are easy, some not, and some utterly useless. Do beginners really need to know the words *sol* and *tutti*?

My approach? Seven concepts before the case is opened: presented in a workbook format that require the student, not the publisher, to write the answers (see pages 1-4 in the beginning of any book 1 or book 2.) Most methods miss the essence of good teaching in that they **tell** students **everything** and do little to help them arrive at the answer, which in turn provides real authentic learning and retention.

The Beginning Band From the Beginning

Day one of the school year with my band is attendance (I average about 90 beginners.) Day two is seating chart, and on day three we start working our way through the worksheets presented on pages one thru four in the beginning books. At this point we are still a week away from beginning lessons. By the first lesson, because I approach the beginning differently, every student has had an introduction to the material that they will soon begin working on; rather than deluging them with too much, too soon, and without any repetition.

During the first lesson or two, I only focus on a few of the terms on the worksheet pages, even though they have completely finished the worksheet portion. Teachers are well intentioned in the fact that we want our students to know everything and be successful right away. As one of my favorite elementary teachers put it however, “sometimes being too helpful is not actually being helpful at all.”

For years I stressed about getting every term and symbol explained much too quickly. There is a lot of time in a 180-day-school-year to get this information to our kids. During the first few lesson I go slow and follow the “less-is-more” philosophy. They’ll get it eventually and retain it despite what we might think at the beginning. I found that the less I worried about it the easier it became. The less that I threw at them the faster discernable growth was noticed.

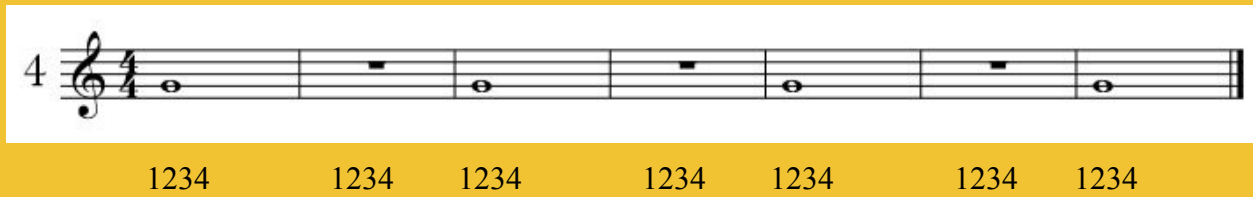
My first lesson focuses on three things: Correct embouchure and hand position (with zero expectation that they’ll remember for the first few weeks), three notes and two symbols (whole note and whole rest.) I am really not worried about what they may or may not do at home during the first few weeks. Remember, less is more, and a few weeks is not enough time to develop habits that can’t easily be undone.

Lesson two is a review of the three notes, hand position and embouchure review; practice using our new music vocabulary including staff, clef time signature etc., and an introduction to counting. For me, counting and good tone are imperative to my approach. It’s really easy to build a band with bad tone and poor counting skills. I can’t emphasize enough that there is no such thing as too much work on counting skills. After the first few weeks I start every single lesson for the rest of the year, almost without fail, reading through a page in [The Rhythm Curriculum](#). The results that I get by doing this make an enormous difference in our program. We start them in fifth grade like this and they continue using the book all the way through high school. It’s an amazing tool! Another example of lots of repetition.

Counting.

My introduction to counting is pretty simple. I really wish that I could take credit for this system, but I can't. I owe this brilliance to my mentor, Steve Frank. Steve really taught me most of what I put into these books. The man is brilliant and I was so lucky to have worked with him. I will take you through his system and throw in some of the modifications that I have made over the years.

To begin, I take the first examples in the book and have students write in the counting. Something like this:



Next I will teach them the point-and-count method which is as simple as it sounds. I explain to my students that we will be using this method from now until the end of their time with me. I truly believe in this technique and encourage you to try it if you've never done it. I draw the example on the board and then give my students a quick demonstration of how it works. I show them exactly how their eyes should be moving and tell them exactly what their brains should be thinking. We put our fingers on the page and count out loud as we move from note to note. I have a quick discussion with them about rests and why I really don't like the word "rest." I ask any beginner what rest means and they will give you some variation of the word "stop." I explain that rests are really silent notes, and that in fact we don't stop or rest, but rather insert notes that don't make sound. The concept of silent notes was a huge lightbulb moment for me. It improved my students' ability to sight read anything I put in front of them. Students seem to be good at playing notes but fall apart when they encounter rests. This definitely helps!

The next step is to actually point and count. I have my students speak in their normal voice for notes and then whisper for rests. This reinforces the idea that rests are really just silent notes. After all, music is about sound, and I hear silence as sound. We will practice the point-and-count method a few times, and then we will play the example. After a few repetitions, most kids latch onto the idea of counting. This by no means make them experts, but rather puts them on the right path to correct counting. Then, following my mantra, we repeat, repeat and repeat using different exercises.

Then it's time to pull out the safety net. At this point I turn my students loose on a few examples without the point and count system. Removing myself from the equation provides me with a diagnostic test to see if they really understand or if they are just faking it.

One of the big components to this system is specific vocabulary; specifically the word “count.”. I do ***not*** ever use the word beat unless I am referring to steady beat. Beat is confusing. What is it exactly? Of course we as teachers know what that means, but it can be confusing for kids. I use the word count instead. How many count’s does that note/rest last for? What count is that note/rest on? This helps my students understand that each note/rest has a duration and that it must be counted as the music moves along-something that the word beat simply doesn’t imply. Kids have been counting things for years! Why not tap into their years of counting practice rather than try to use a sometimes ambiguous word like beat?

I don’t believe in the clap and say method because it does not teach duration. Saying the counts out loud and dragging out the words as necessary to indicate length makes all the difference. It’s not long before kids can diagnose their own counting mistakes. Constant emphasis on duration will solidify the counting skill quicker than other methods. It is essential to provide a steady beat every single time! Almost everything played in my classroom is played with a steady beat. Not enforcing a steady pulse every single time will make this whole process much more difficult. Consistent practice with a steady pulse in small lessons will lead to a much steadier pulse in the large ensemble.

At this point I now feel that I have given my students enough tools to start learning written notation correctly. Subsequent lessons ***always*** involve vocabulary review and lots of work on counting and tone production. The point-and-count technique is a fast and relatively easy way to diagnose counting errors. Having students write out the counting is an easy way to visually see if your students are using this skill correctly. It’s like showing your work in math class. Repetition week-after-week is what gets the job done. These skills start to become a way of life, so to speak, for my students. They learn quickly that I demand good counting and good tone. Always!

“Mary Had a Little Lamb Approach”

“The Mary Had a Little Lamb Approach” is fundamental to my teaching. I employ this concept throughout all of my books and I use it in all aspects of my teaching. It’s quite simple really. This approach takes difficult or new skills and pairs them with simple musical examples. I have never understood why method books try to teach difficult skills with difficult music. You wouldn’t learn to juggle fire your first time on a unicycle, would you?

In the early days of my career I absolutely ***HATED*** Mary and her stupid lamb! What an obnoxiously simple song that I heard over and over to the point where I heard it in my sleep for months. When I switched my pedagogical thinking however, Mary and her lamb became one of the most powerful teaching tools I could ever possibly use. On the surface it is simple: five notes (or three if you prefer), simple rhythms, and an easily recognizable melody. When you start digging into this song you can find some really valuable things to teach. This simple little gem helped me formulate my approach and really put into focus the entire concept for my books.

The best part about my dear friend Mary is her motivation factor. I have never met a student yet who couldn’t wait to learn Mary Had a Little Lamb. They often learn it before they have been taught all five notes. They learn it before they learn rhythms or notation. They learn it before they use good tone and hand position. Now that Mary has hooked them, it’s time to get in there and start teaching some fundamental concepts. The five note pattern, as I refer to it with my students, is huge in the beginning band world. There is a lot that you can do with five notes; everything from learning more songs to building technique. Five notes quickly turns into eight with diligent practice and repetition.

Mary is the perfect opportunity to work on tone. Who wants to hear this glorious tune played badly? The kids jump on that idea from its first suggestion. Tonguing comes next. When I get to page eleven I begin the tonguing process. By the Mary Had a Little Lamb page, most kids have been playing this tune for a few weeks already. Using material that is already “under their fingers” allows the student to focus solely on good tonguing, or tone, or counting, or whatever else you decide should be the focus.

The point of this discussion is not necessarily about teaching Mary Had a Little Lamb. The point is that you are reducing the difficulty level of the music to introduce new concepts. It could literally be anything; everything from counting and tonguing to new key signatures and articulations. The approach helps to make the hard stuff easier. You will find many examples of this technique throughout the books. Thank you Mary, and your little lamb too!

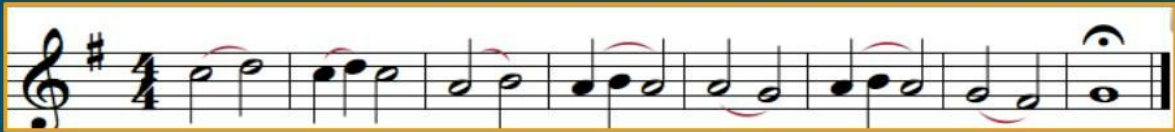
What's Wrong With This Picture?

Let's take a look at a typical method book example and breakdown why it doesn't work. We'll use this slur example from one of the standard method books. I have rewritten the example to avoid copyright violation, but the slurring patterns are the same.

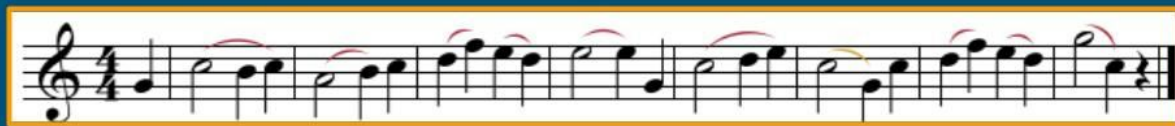
Introduction to slurs:

*Examples rewritten to avoid copyright violation.

First example



Second example



Looks harmless, right? Let's look again:

What's Wrong With This Picture?

Introduction to slurs: Why is this 8 measures long???

Why not use this much?

Example
no. 1



A pick up note?????...with very little explanation...why???

The very
next
example



A tie?????

Complex slur patterns (for beginners...especially for the second exercise!!)

Next three exercises on the page do not contain a single slur!

What have they learned?

How can students possibly show proficiency in this skill after these complex, underdeveloped examples?

You would probably agree that there is a lot wrong here, wouldn't you? This type of example is probably what has led you to get rid of the book that you have been using for some time. It did for me! This is just one example in a long line of bad examples. Perfect visual example of too much, too soon, and not enough repetition. The exact opposite of the Mary Had a Little Lamb approach.

Prove it!

How do you assess students properly when the book that you are using provides so few examples and progresses at light speed? Can the student actually prove that they have internalized various concepts? Are they secure enough with this material to move onto the next material? Was there enough repetition (see how much I love that word)?

These are the questions that I struggled to answer for a number of years. How did I know that my teaching was actually effective? This was another piece of the writing process that I wanted to address. Why are there tests and quizzes in every other subject except for instrumental music? Sure, music is a performance based class and we are giving constant and instantaneous feedback, but is that enough?

For me the answer was no. I decided at the onset of the project that I was going to dedicate certain pages to assessment. Some I have marked in the book and some I left open to suggestion. In my teaching, I use pages 23, 30, 37/38, 47/48, 55, and 56/57 as formal assessments. You can really use any of the pages that suit you. These pages are what I have decided to use because they made the most sense and worked best for me. Some of the examples are etudes and some are familiar tunes. Each page I have picked represents some skill that I felt was crucial to the development of young musicians.

Our sight reading books and rhythm curriculum also provide excellent material to use for formal or informal assessments.

Get 'Em Hooked

So now that you're moving along through the books and you are starting to see some real development from your students, what do you do next? I personally hand out some really exciting beginner band pieces. I have created a list of beginning band literature that goes along nicely with the presentation of the skills in my books. I concentrate on the beginning level since that is what I teach. I have included this list as an appendix at the end of this book. To get you started, here is a [link to my arrangement of the first four tunes in the blue book](#). My gift to you for supporting me and my mission.

The music you choose can play a huge role in the overall enthusiasm of your beginning band. There are a lot of truly bad beginning band pieces out there. Many of them are corny and sound like you would expect beginning band music to sound. Kids are not easily fooled and know good music from bad. I like to choose pieces in minor keys that make the band sound older than they are. Composers like Sean O'Loughlin, Larry Clark, Brian Balmages, and Tim Loest are always a good bet. These composers really know how to write quality band pieces that are interesting to play and provide students with the opportunity to work on a variety of musical skills like dynamics, articulation and more.

When they start bugging you repeatedly to play certain pieces you know you have a winner. My general rule is to imagine what an older band would sound like and then pick music that makes that happen. There is a lot of music to choose from and it can be an overwhelming process to choose great pieces. Hopefully my suggestions help.

Dispel the Beginning Band Myth-Please!

There seems to be this prevailing idea that beginners are incapable of playing music with a good sound and at a high level. That beginning band “sound” that so many associate with beginning bands is completely unacceptable to me. If you assume that is all they are capable of, then that is what they will sound like. Parents often comment on how my bands don’t sound like beginners even though they have only performed together for a few months. They always want to know how I do it.

The answer doesn’t include a magic wand or some sort of sacrificial offering. The less exciting answer is that I maintain super high expectations and demand (without being a stereotypical band director tyrant) that they play at a high level and meet or exceed my expectations. I abhor that beginner “sound” so I don’t allow it to happen within my band. Why don’t my clarinets squeak? Because I won’t let them! I set the bar very high for my groups but not so high that they can’t reach it. There is certainly no expectation that every single note will be played in tune, nor will every tempo be rock steady. That doesn’t mean I don’t work on it though. My intensity as a teacher, and my passion for quality music comes out in my students. It has cost me a few gray hairs and a headache or two, but it is completely worth it.

As a student, my elementary school experience was not positive nor was it rewarding. Our beginning band sounded just like you would probably expect a beginning band to sound. There was lots of anger and scolding more than nurturing and high expectations. When I started out as a teacher my number one goal was, if all else failed, to not repeat those same mistakes made by my early teachers. No matter what, I always want to inspire my students, while pushing them to a level that most don’t think is possible. It may sound daunting, which I admit it can be, but it is not impossible if you start out with a solid plan, good teaching, quality materials, and high expectations. It’s a delicate balance between hard work and fun. Your enthusiasm and patience will push you and your students further than you could imagine.

Motivation

Here comes the hard part: getting exactly what you want out of your kids...or at least darn close to it. The thing about high expectations is that it takes an awful lot of energy to keep students on track to meet your demands. Let's face it, kids will be kids. If only we could wake up tomorrow and all of our students would show up having practiced the right number of minutes, ready to move on to the next thing seamlessly. That's not going to happen and we know it! That doesn't mean you can't keep on pushing. If you've never been a cheerleader before, here's a great place to start. No pom-poms or human pyramids required!

I created a system in my classroom that has worked extremely well for me and is a self-motivator for kids. I instituted a belt system, similar to the martial arts world, that accompanies my assessment pages. The "Karate belt system" is hardly an invention of mine. I know that band directors have used it in one form or another for years.

I have always been reluctant to institute some form of extrinsic reward system for my beginners. Yes, they are kids, and yes kids like tangible rewards, but that's not what music is all about—at least for those of us with multiple degrees in music. Think about a dog... When dogs start out as puppies they lack basic obedience skills and get themselves into trouble very easily. When you work with a puppy to instill discipline and obedience, it is always based on a reward system. The whole idea is that you work with the dog and reward with treats, with the long-term goal that with diligent work, they will become adult dogs who behave appropriately, within our homes and lives, without a reward.

For me, it's the same with kids. I guess that it comes down to basic child psychology. Kids want to see some tangible evidence of their progress, especially in something as difficult and demanding as music. With the belt system, the students become self-motivators. They want that next belt. They want their peers to see that they have reached that next level and have a stripe on their folder to prove it. They come to understand that the hard work actually gets them somewhere. It often turns into a friendly competition and motivates better than anything that I have ever tried.

I keep the assessment pages highly visible in my classroom; on the walls, the doors, the windows, even at eye-level when students sit in the chairs in my room. The pages are everywhere! The constant visual reminder helps to keep students focused and on task. By the time that my students enter sixth grade, and my colleagues take over, they have established a practice ritual and routine that works for them which produces the results that we need...no belts required! It's not perfect but it does truly work.

Where are the diagrams and pictures?

This is the last part that I want to address and a question that I am often asked. Where are the diagrams? Simple short answer: there aren't any! Method books are notorious for their overwhelming visual clutter. Think "Where's Waldo." As an adult with diagnosed ADD, I can tell you that so much visual material makes me anxious and overwhelmed.

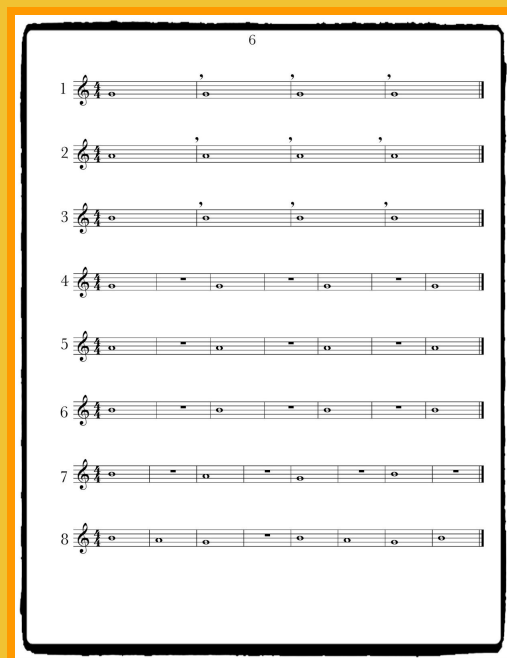
The whole idea is that **you** are the teacher, not the publisher! The teaching has essentially been taken out of our hands in the other books. They give the kids everything that they think that they need, which in the end takes the teaching out of our hands. I sincerely believe that teaching is not about answers, but about the process derived in finding the right answer. That's powerful stuff, and I'm quite positive that I didn't need to tell you that.

I purposely left out the diagrams for embouchure and fingerings for new notes, etc. Do you really want your young impressionable students looking at a picture of a super nerdy kid in an outdated band uniform, with a fantastic 1960s hairdo, demonstrating something that you are super picky about? Do you honestly believe that they actually look at and read those diagrams? I have never yet met a kid who did.


We tend to forget that students will seek out the right answer when they forget what you've shown them. Why do they need a diagram of a new note, when there is a fingering chart (a super easy one to read in my books) in the back of every book? I don't think that we always give them enough credit. It think it would be silly to assume that if a student forgets a fingering this week that it will be detrimental to their success as a musician. Think about all of the immensely talented people throughout history who were self-taught musicians. No one gave them a diagram. They went and looked for one! So too will your students.


Let me illustrate:


Here's my first page →





6


1 


2 


3 

4 

5 

6 

7 

8 

Here's theirs:

*I took my page one and added/recreated some elements of my favorite overwhelming first pages from a variety of books.

Whole Note and Whole Rest:
Definition:
A whole note gets 4 counts. A whole rest gets four count.

Solo:
One person playing.

The Beat: Steady pulse of music.
Much like a heartbeat. Tap your foot down on each number and up on each &

Count slowly and evenly

1 & 2 & 3 & 4 &

A double bar marks the end of the music

NEW

The black circles tell you which tone holes to cover.

NEW

Ask your band director what note you are playing

I would be willing to bet that you also find this overwhelming. There is too much! I personally want to get my hands dirty teaching this material without having publisher xyz as my copilot. We'll get to all of it in time. No colored boxes required.

Many of us would agree that this is what they actually see:

我真誠地討厭
方法的書

我真誠地討
厭方法的書

我真誠地討厭方法的書

我真誠地討厭方法
的書



It's All About You

The idea that I want you to take away from this manual is that there is **NO** right way to use my books. It's about **YOUR** method. I don't give you definitions, because that's your job to give your students. I don't give embouchure instructions, because you and I may not agree on the explanation. I **DON'T** want your kids to learn my way. I want them to and almost demand that they learn **YOUR** way. You are their leader. You are an expert.

You are a creative human which is why you have decided to pursue one of the most difficult jobs known to man. Use this material how **YOU** want to use it! Don't like an example? Skip it! Want to start on another note in the beginning? There are five different possibilities. It takes some creativity on your part to make this work. These books are about teaching, and not telling. You can adopt my method if you want, but in the end, it is all about you.

I sincerely thank you for wanting to use my materials, and more importantly thank you for being a great teacher and looking for a new way to reach your kids. Your hard work investigating a different way to get the job done will pay off for you, your students, and your program. It did for me.

Now get out there and do it!

****Do you have questions about what you have just read? Please don't hesitate to contact me using the email below. I would be more than happy to answer your questions!**

Quality Beginning Band Pieces

ANCIENT HUNTERS-SEAN O'LOUGHLIN

APOLLO FANFARE-ROBERT W. SMITH

ASTURIAS-ARR. MICHAEL STORY

ARRIVAL AT NORMANDY-SEAN O'LOUGHLIN

BATTLE OF THE SAMURAI-TIMOTHY LOEST

CEREMONIUM-ROBERT W. SMITH

CHRYSALIS-MICHAEL STORY

CREATURES IN THE ATTIC-BALMAGES FJH

DANCE CELEBRATION-ROBERT W. SMITH

DANCE OF THE JABBERWOCKY-ROB GRICE

DANCE OF THE THUNDERBOLTS-LARRY CLARK (CARL FISCHER)

DARK ADVENTURE-RALPH FORD (ALFRED)

DANZA AFRICANA-VICTOR LOPEZ (ALFRED)

DECLARATION AND DANCE-LARRY CLARK

DEFENDER OF TIME-ROB GRICE

DISTANT JOURNEY-PAUL LAVENDER

DRAMATICO-ROBERT W. SMITH

FIRE CAVES OF GOLGATHON-RALPH FORD

FLASHPOINT-BRENDAN VAN EPPS

GENTLE WINDS- TIMOTHY LOEST

MAGMA-LARRY CLARK

MORPHEUS-ROBERT W. SMITH

OVERLORDS- SEAN O'LOUGHLIN

PENTA-LARRY CLARK

PIRATES-BRENDAN VAN EPPS

PRIMITIVO- MICHAEL STORY

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REDHAWK- SEAN O'LOUGHLIN
RESOLUTION-SEAN O'LOUGHLIN
RIDE OF PERCIVAL-BRENDAN VAN EPPS
THE SHADOW WARRIORS- DAVID GORHAM
SHOCKWAVE-LARRY CLARK
SLIDEWAYS-TIMOTHY LOEST
STONEHENGE-MICHAEL STORY (ALFRED/BELWIN)
TAIKO!-WILLIAM WINDHAM
TERRACOTTA-WILLIAM OWENS
THREE FACES OF KILIMANJARO-ROBERT W. SMITH
T-REX (ATONE POEM FOR BAND) JOSEPH COMPELLO