

THESIS

CONCERTO DA TANA DEL DRAGO:
USING FLEXIBLE INSTRUMENTATION AND MIXED DIFFICULTY LEVEL MUSIC FOR
ENSEMBLES AFFECTED BY THE COVID-19 PANDEMIC

Submitted by

Gideon Matchey

School of Music, Theatre and Dance

In partial fulfillment of the requirements

For the Degree of Master of Music

Colorado State University

Fort Collins, Colorado

Spring 2023

Master's Committee:

Advisor: James David

Erik Johnson

Sue Doe

Copyright by Gideon Matchey 2023

All Rights Reserved

ABSTRACT

CONCERTO DA TANA DEL DRAGO: USING FLEXIBLE INSTRUMENTATION AND MIXED DIFFICULTY LEVEL MUSIC FOR ENSEMBLES AFFECTED BY THE COVID-19 PANDEMIC

The Covid-19 pandemic provided music educators with unique challenges in recruiting and retaining students in their instrumental music ensembles. Faced with reduced student numbers, some ensembles are left with non-standard instrumentation. Although some schools are able to maintain the general structure of their programs, other directors are forced to combine different grade and skill levels in order to have at least one complete ensemble. For these ensembles, music of not only flexible instrumentation but also mixed difficulty (grade) levels is necessary for all students' learning levels to be met. *Concerto da Tana del Drago* meets the needs of these ensembles in providing music that is flexible in instrumentation, contains mixed difficulty levels, provides teachable content, and engages students with programmatic music suitable for many age levels.

ACKNOWLEDGMENTS

This thesis is dedicated to all the incredible people who have supported me throughout my career as an educator and my growth as a composer. First and foremost, thank you to my composition professor, Dr. Jim David; without your guidance and mentorship this project and hundreds more to come would not be possible. I value our long discussions of composition, inconsistencies in the system, and our mutual disdain for Eb clarinet. Thank you to Dr. Johnson and the rest of the CSU faculty who showed immense patience and offered me tremendous encouragement through two years of self-doubt and constant questioning. To the people I am lucky enough to call my colleagues: you all have shown me the value of support and the importance of consistency; who knew mutual suffering could bring so many music nerds together? Thank you to my family back at home: you opened the doors to opportunities I never imagined I'd have.

Most importantly, to my friends in the Midwest and here in Colorado with whom this journey began: the gratitude I have for you cannot be put into words. You are in every melody I create and every note I write. You have encouraged me from the beginning; from long talks about the meaning of life to late night D&D sessions, I have found my home with you, and I would not be here today without your support.

TABLE OF CONTENTS

ABSTRACT.....	ii
ACKNOWLEDGEMENTS	iii
INTRODUCTION	1
THE PANDEMIC'S EFFECT ON MUSIC PROGRAM ENROLLMENT AND RETENTION ...	2
BAND INSTRUMENTATION AND REPERTOIRE	6
THE PANDEMIC'S EFFECT ON ENSEMBLE SIZE AND REPERTOIRE CHOICE	9
FLEXIBLE INSTRUMENTATION AND MIXED GRADE LEVEL REPERTOIRE	13
AN ANALYSIS OF CONCERTO DA TANA DEL DRAGO	16
SUMMARY	27
REFERENCES	29

INTRODUCTION

Attrition and recruitment problems have been ongoing issues for instrumental music educators in the United States for many years (Ling, 1980; Rogers, 1989; Alpus and Abril, 2011; Pendergast, 2020). Although recent—however, still pre-pandemic—studies have shown a slight increase in the total number of students participating in Band, Orchestra, and Choir,¹ some schools across the United States lose as much as 78.4% of their students between their first year of enrollment in music ensembles and the time they enter the tenth grade.² The causes of attrition in academic ensembles (Band, Orchestra, and Choir) varies between programs, and it is imperative that the issue of attrition must be thought of as a complex problem with multiple causes.³

All factors contributing to reduced enrollment in music ensembles were exaggerated by the Covid-19 pandemic. Reduced enrollment in Band ensembles has led to non-standard instrumentation and the combining of students of different experience levels into the same ensemble. Because students' psychological needs for competency, relatedness, and autonomy need to be met in order to thrive in an academic setting, band repertoire that meets the musical aptitude of musicians of different experience levels with flexible instrumentation needs to be programmed. *Concerto da Tana del Drago* allows for performance by an ensemble of mixed proficiency levels and non-standard instrumentation in a concert band setting.

¹ Kenneth Alpus and Carlos Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013," *Journal of Research in Music Education* 67, No. 3 (2019): 323–38, <https://doi.org/10.1177/8755123318802335>.

² Texas Education Agency, *Teacher FTE Counts and Course Enrollment Reports, 2014–20, (2014–2020)*, <https://rptsvr1.tea.texas.gov/adhocrpt/adfte.html>.

³ Seth Pendergast, "Understanding Participation in Secondary Music Classes: A Literature Review," *Update: Applications of Research in Music Education* vol. 39, no 1 (2020): 45-46.

THE PANDEMIC'S EFFECT ON MUSIC PROGRAM ENROLLMENT AND RETENTION

All issues of attrition outlined in Hawkinson's Model of School Music Constraints—Structural, Interpersonal, and Intrapersonal factors—were exaggerated by the Covid-19 pandemic.⁴ Structural issues of conflicting course conflicts and time-related issues were cited by students and educators as primary barriers to their ensemble participation.⁵ High-school students in particular face ever-growing demands in the form of Advanced-Placement (AP) courses and increased general course requirements as they prepare for higher education. Music teachers are equally frustrated with having to compete with AP and other courses for student placement in their ensembles.⁶ Upon switching to online learning, the balance of attending regular classes and music classes in the pandemic proved to be too much for some students—music educators reported challenges with students not responding to virtual instruction.⁷

Music educators expressed concerns in their ability to balance the new scheduling needs of teaching students remotely since the start of the pandemic.⁸ However, the issue of limited time and resources for music educators is not a new problem. Parsad and Spiegelman found that over half (54%) of music educators in the United States already taught at more than one school in 2009-10.⁹ These structural issues were compounded for music educators who in addition to

⁴Jennifer Kay Hawkinson, "A Mixed Methods Investigation of Student Nonparticipation in Secondary School Music," Diss., University of Minnesota, 2015, ProQuest (3727980).

⁵ Phillip M. Hash, "Student Retention in School Bands and Orchestras: A Literature Review," *Update: Applications of Research in Music Education* (2021): 1.

⁶ J.D. Brown, Identifying Problems Facing the School Band Movement, *The Gemeinhardt Report 2*. Elkhart, IN: The Gemeinhardt Corporation, 1981, 22.

⁷ Christa Kuebel and Elizabeth Haskett, "'I'm Doing the Best I can'" Teaching General Music in the Time of Covid-19" *Update* 41, vol. 2 (2023): 33.

⁸ Kelly A. Parkes et al, "The Well-being and Instructional Experiences of K-12 Music Educators: Starting a New School Year During a Pandemic," *Frontiers in Psychology* 12, 701189 (2021):15.

⁹ Basmat Parsad and Maura Spiegelman, "Arts Education In Public Elementary and Secondary Schools: 1999–2000 and 2009–10," National Center for Education Statistics, (2012): 17.

teaching at multiple schools now had to coordinate their schedules to teach students online. A study done in 2021 that surveyed 1,325 music educators across the United States found that, at the start of the 2020-21 school year, only a small portion (16.7%) were teaching their students face-to-face with everyone else having to teach fully or partially online.¹⁰ It takes time for teachers to adjust to a new teaching medium; Pike (2017) found that it took new teachers up to eight weeks to adjust to an online, synchronous platform.¹¹ The extra time it takes to learn a new teaching medium negatively impacts student-teacher relationships, the efficacy of instruction, and the students' overall enjoyment of their music programs leading to reduced participation.

We know that the interpersonal, student-teacher relationship is especially important in the student's decision to continue enrollment in a music ensemble.¹² Melody (2009) founded that 94% of student enrolled in band said they had a good relationship with their teacher.¹³ Normally, students and music teachers have the benefit of face-to-face interaction on a regular basis. The music educator carefully plans the curriculum and adjusts it as necessary to fit the needs of that student, often over the course of several years. The student is tasked with learning how to self-regulate their learning through practice while developing the social skills to play in an ensemble environment. Developing a strong interpersonal relationship can be extremely motivating for students and lead them to flourishing in a band program.¹⁴ When schools were forced to move online during the pandemic, teachers very quickly had to adjust their teaching strategies. The

¹⁰ Parkes et al, "The Well-being and Instructional Experiences of K-12 Music Educators," (2021): 13-14.

¹¹ Pamela Pike, "Improving music teaching and learning through online service: A case study of a synchronous online teaching internship," *International Journal of Music Education* 35, no 1, (2017): 112.

¹² Page Posladek Mitchum, "Student Motivation To Participate In Instrumental Music," Diss., University of Missouri-Kansas City, 2007, ProQuest (1451379).

¹³ Melody, Brian M. "Student and Parent Attitudes regarding Enrollment in Middle School Band." Order No. 1471316, University of St. Thomas. (2009): 110-111.

¹⁴ Richard M. Ryan and Edward L. Deci, *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness*, (New York, NY: Guilford Press, 2017) 10-13.

disrupted connection between student and teacher had lasting negative impacts on student motivation to continue with music instruction.

Hash (2021) described the first months of remote instruction as “emergency teaching” as opposed to the carefully planned, organized, and implemented curriculum that students were accustomed to receiving from teachers.¹⁵ The remote learning medium made it impossible for students to play together due to latency and poor sound quality of the virtual meeting/conferencing service platform.¹⁶ This forced directors to more frequently work with individual or small groups of students allowing for those directors (and in some cases students) to choose assignments and instructional repertoire based on an individual student basis.

Hash found that band directors with at least six years of teaching experience reported higher and more consistent participation during remote learning.¹⁷ This reaffirms the idea that the student-teacher relationship is essential to continued participation in school ensembles. However, in the same study, only 69.3% of the respondents’ administrators required continued participation in band, and 41.5% of respondents reported less than 59% participation in their ensembles during remote learning.¹⁸ Even with more years of experience, many veteran teachers still were missing nearly half of their ensembles. It comes as no surprise that the same study found most teachers rating “recruiting and retaining students for next year” as a medium or high priority.¹⁹ Once band programs returned to in-person instruction, the ensembles who lost students

¹⁵ Phillip Hash, “Remote Learning in School Bands During the Covid-19 Shutdown,” *Journal of Research in Music Education* 68, vol. 4 (2021): 384.

¹⁶ Hash, 391.

¹⁷ Hash, 392.

¹⁸ Hash, 388.

¹⁹ Hash, 394.

were forced to make difficult decisions regarding the repertoire they selected based on musical aptitude of the students they had left.

BAND INSTRUMENTATION AND REPERTOIRE

Reduced student enrollment in school band ensembles poses unique problems in relation to other music ensembles due to the number of different instruments required to play the repertoire. Since the rapid increase in the number of school band programs across the United States that occurred as a direct result of the National Band Contests in the early twentieth century, large ensembles have had the goal of maintaining a standard instrumentation and certain music proficiency that correlates to the size of their school.²⁰ The standard instrumentation for school band ensembles can vary depending on directors' preference regarding balance, blend, and intonation, the school size and student population, the instruments available to the students, and the type of repertoire being performed.

Early attempts to standardize band size and instrumentation were introduced as a result of the lack of consistency in defining what a Band was. In his 1925 booklet on "School Bands: How They May Be Developed" published by the National Bureau for the Advancement of Music, renowned music educator Joseph E. Maddy describes how band instrumentation had never been standardized until that time: "any group of instruments is called a band."²¹ He gives recommendations of instrumentations for different levels of bands including a 68-piece symphonic band instrumentation which the Music Supervisors' National Conference and National Bureau for the Advancement of Music standardized for their contests in 1928.²²

²⁰ Kenneth J. Moore, "Anatomy of a Festival: Contest, Competition or Assessment?" in *Journal of Band Research* 55, no. 2 (2020): 54–80.

²¹ Joseph E. Maddy, *School bands: How they may be developed*. National Bureau for the Advancement of Music, (1925): 4.

²² Annelies Land, "Perceptions of Flex Band Repertoire: From Origins in Elastic Scoring to Revival in The Covid Era," Thesis, Western Illinois University (2022).

Maddy's recommended instrumentations for various-sized ensembles stressed the importance of balance in school ensembles: "Without balance, the band is ineffective, and no one gets full value for the time spent on it."²³ He describes balance as a result of proper instrumentation and emphasizes its importance in increasing the "quality of the performance"—something he deems an extremely important motivating factor in a student's decision to participate in that ensemble.²⁴ In general, school bands in the United States consist of Woodwinds (Flute, Oboe, Bassoon, Clarinet(s), Saxophones), Brass (Trumpet, Horn in F, Trombone(s), Euphonium, Tuba), and Percussion (Pitched and Unpitched).²⁵ Maddy's goal of having certain ratios (balance) between the different sections of a band continues to be a primary goal of directors that poses challenges unique to band.²⁶ For example, due to the nature of the instruments, a balanced ensemble will necessitate a greater number of woodwind instruments than brass instruments.²⁷ Losing students in any section due to issues with retention throws off this balance and the overall sound of the ensemble.

For nearly as long as band ensembles have existed in schools in the United States, there has been an ongoing discussion regarding what repertoire these ensembles should play. When the decision was made to standardize band instrumentation, many band directors, school administrators, instrument manufacturers, and music publishers opposed for the reason that new music would need to be commissioned, published, and purchased.²⁸ However, the new

²³ Maddy, *School bands: How they may be developed*, (1925): 5.

²⁴ Maddy, *School bands: How they may be developed*, (1925): 7.

²⁵ George L Rogers, "Concert Band Instrumentation: Realities and Remedies" in *Music Educators Journal* 77, no. 9 (1991): 34-39.

²⁶ Land, "Perceptions of Flex Band Repertoire," (2022): 5.

²⁷ Rogers, "Concert Band Instrumentation: Realities and Remedies," 35.

²⁸ Joseph E. Maddy, "The Battle of Band Instrumentation," *Music Educators Journal* 44, no. 1 (1957): 31

instrumentation persisted, and a wealth of diverse new works for band and its newly standardized instrumentation began to appear around the mid-twentieth century.²⁹

The repertoire for band is diverse and contains orchestral transcripts, arrangements of works from other genres of music, and original works for band. Directors choose repertoire for their ensembles using many qualifiers as outlined by Bennett (2020): Function or purpose within music education, quality or teachability, and diversity of gender, ethnicity, and culture.³⁰ Bennett also points out that a director's philosophical orientation affects their ultimate goal of music education and therefore affects how repertoire is utilized toward specific goals.

School music programs organize their ensembles according to the different musical aptitude levels of their students, and educators must deeply understand the musical abilities of their students in order to program repertoire that aligns with that ensemble's capabilities. Larger programs with multiple ensembles can more effectively split their student populations into multiple ensembles that more closely align with each individual's musical aptitude. As long as the proper instrumentation is maintained in each ensemble, choosing repertoire of a particular difficulty for that ensemble remains a relatively easy task. However, schools with one or few ensembles containing a wider range of abilities due to grade, experience level, or other factors such as scheduling, may face challenges finding repertoire that is playable by their ensemble while challenging each student.

²⁹ Raymond David Thomas, "An Evaluation of Compositions for Wind Band, Grades III and IV, According to Specific Criteria of Artistic Merit," Thesis, University of Minnesota, 1998 ProQuest (9834949): 1.

³⁰ Holly Bennett, "An Analysis of Young-Band Repertoire in the Context of Culturally Responsive Teaching," Thesis, Colorado State University 2020, ProQuest (27836363): 20.

THE PANDEMIC'S EFFECT ON ENSEMBLE SIZE AND REPERTOIRE CHOICE

Upon returning to in-person instruction, a Covid-era band director experiencing declining enrollment may be faced with a difficult decision: keep separate, small, unbalanced, limited-instrumentation ensembles of students with similar musical aptitudes or maintain a standard instrumentation by combining their participants into a larger ensemble of students with varying experience levels. The latter requires directors to program music that is either too difficult for the less-experienced musicians to perform or too simple for the more experienced musicians learn from. We know that students who feel that the music we put in front of them is either too simple or too challenging will not experience significant learning.³¹ The psychological need for competence—our basic need to feel effectance (self-efficacy) and mastery—is essential for a human’s experience of psychological growth, engagement in activities, and wellness.³² A student who does not experience self-efficacy or is not engaged by the music they are performing is hindered in their motivation to continue participating in a school music ensemble.³³

In the area of student motivation, a teacher may want to keep students in separate ensembles based on relative ability, potentially limiting the repertoire they are able to perform. However, the issue is further complicated by a study done by Warnet (2021) who found that ensemble size was a significant predictor of adjudicated music performance assessment ratings,

³¹ Lev S. Vychotsky and Michael Cole, *Mind in Society: The Development of Higher Psychological Processes*. Harvard University Press, Cambridge, MA. 1978.

³² Ryan and Deci, Self-Determination Theory, 10-13.

³³ Paul Evans and Liu Y. Mark, “Psychological Needs and Motivational Outcomes in a High School Orchestra Program,” *Journal of Research in Music Education* 67, no. (2019): 83–105; Paul Evans, Gary E. McPherson, and Jane W. Davidson, “The Role of Psychological Needs in Ceasing Musi and Music Learning Activities,” *Psychology of Music* 41, no. 5 (2013): 600–619; Hyesoo Yoo, “A Motivational Sequence Model of High School Ensemble Students’ Intentions to Continue Participating in Music,” *Journal of Research in Music Education* 69, no. 2 (2021): 167–87.

with larger ensemble numbers predicting higher ratings.³⁴ Competition among school bands has existed in the United States for about 100 years and is regarded as an integral part of performance culture.³⁵ Because of this focus on competition combined with the importance of balance in an ensemble and most concert band repertoire being composed with using standard band instrumentation, upon returning to in-person instruction, it was perhaps seen as more advantageous for directors to combine their students into a larger ensembles when faced with declining enrollment during the pandemic.

The extent to which this situation occurred as a result of the Covid-19 pandemic has not been quantified. However, smaller, non-peer-reviewed studies and questionnaires have recently come to surface. One relatively small survey done by the crowdfunding platform, FansRaise, found that out of over 100 band directors within the United States who responded, 81.9% of them said they had lost members during the pandemic.³⁶ Another informal survey of 60 band directors during the 2020–2021 school year found an average 8% decline in student retention from the previous year.³⁷ While the effect on band instrumentation was not directly addressed in these questionnaires, it does not take long searching message boards and social media groups to find music educators discussing these very issues.

³⁴ Victoria Warnet, “Predictive Relationships Between Concert Band Size and Ratings at Adjudicated Music Performance Assessments” in *Journal of Band Research* 57, no. 1 (2021): 27–72.

³⁵ Emil A. Holz, “The Schools Band Contest of America (1923)” in *Journal of Research in Music Education* 10, no. 1 (1962): 10.

³⁶ T. J. Kelly, “Covid’s Impact on Arts Education in 2021: Survey Results & Analysis,” *FansRaise*, 2021, <https://fansraise.com/covid-impact-arts-education#form>.

³⁷ Travis J. Weller, “The Impact of Covid-19 on Junior High And Middle School Band Programs,” Bizberg, (2021). <https://travisjweller.com/2021/08/12/the-impact-of-covid-19-on-junior-high-and-middle-school-band-programs/>.

For the purposes of contextualizing the pandemic's effect on the instrumentation in school music ensembles, a questionnaire was sent out to individual band and orchestra directors teaching in Northern Colorado asking the following questions:

1. What school district(s) do you currently teach in?
2. Are you currently teaching in a different school or school district than you were at the start of the pandemic?
3. If you answered yes to the previous question, was the reason you changed schools due to a pandemic-related reason? Answer with as much or as little detail as you would like.
4. What effect, if any, did the pandemic have on the total enrollment for your instrumental ensembles?
5. Did you see a noticeable change in the overall level of performance or competency of your ensembles from before the start of the pandemic to the present day?
6. Has the pandemic affected what repertoire you choose for your students? In what ways?
7. Has your budget for purchasing new music been altered or have you changed how you acquire new music since the start of the pandemic?
8. Since the start of the pandemic, do you see an increased need for new compositions with flexible instrumentation in your ensembles?
9. Since the start of the pandemic, do you see an increased need for new compositions with mixed-difficulty (grade levels) parts in your ensembles?
10. (optional) Is there anything else you would like to add regarding your experience with recruitment, retention, general enrollment, or repertoire selection in your ensembles in relation to the Covid-19 pandemic?

All questions were open ended to encourage directors to give as little or as much information regarding the extent of the effect of the pandemic on their program. Teachers from four different northern Colorado schools indicated some loss of numbers in at least one ensemble in their program with one teacher indicating numbers in their overall program were reduced to half between the Spring of 2020 and the Fall of 2020. There was little indication from the directors as to why students decided to drop Band or Orchestra, but one teacher noted an observed a noticed “decline in...work ethic and students’ abilities to persevere when they face challenges.”³⁸ While band can be emotionally, academically, and socially rewarding, it persists as an optional course in most public schools. Similar to the issues students face of time and

³⁸ Gideon Matchey, “The Effect of the Covid-19 Pandemic On Enrollment in K-12 Instrumental Music Ensembles,” Respondent no. 2, (2023).

course conflicts when registering for an ensemble, remote learning posed additional structural barriers for that student to persist in their ensembles which may have resulted in reduced motivation and their decision to no longer participate in Band or Orchestra. The next questions focused on repertoire and each responder's needs regarding available budget for new music, music with flexible instrumentation, and music of mixed-difficulty which will be focused on in the next section.

FLEXIBLE INSTRUMENTATION AND MIXED GRADE LEVEL REPERTOIRE

Flexible instrumentation in Flex Band repertoire is a relatively new concept in academic music and has been included in discussions regarding student attrition as a way to perform quality band repertoire with limited instrumentation. Flex Band can be defined as a “type of ensemble in which the instrumentation is neither standardized nor predictable, but the instruments included are typical...of wind band.”³⁹ Flex Band music has existed for many years. What can be seen as one of the earliest examples of flexible instrumentation in band repertoire is Percy Grainger’s Elastic Scoring as first utilized in his piece *Spoon River* (1929).⁴⁰ Grainger stated that he “did not care whether one of [his] elastically scored pieces is played by 4 or 40 or 400 players... as long as they play well enough to sound the right intervals,... keep the right tonal balance [and] play badly enough to still enjoy playing.”⁴¹ Such was the belief of many music educators during the Covid-19 pandemic.

Flex band music was not a well-known concept until the 2010s, but directors had already been adapting well-known works to fit their band’s instrumentation since the 1980s.⁴² It took many years for major publishers to address the need for flex band by adding such works to their catalogues—Hal Leonard first launched their flex series in 2006 and Barnhouse Publishing began their Build-A-Band series in the late 2000s.⁴³ Flex Band music became of particular interest to band directors, composers, and music publishers who during the pandemic saw an increased need for adaptable music. The Creative Repertoire Initiative (CRI) was created as a

³⁹ Land, “Perceptions of Flex Band Repertoire,” (2022): 1.

⁴⁰ Bill Garlette, “Elastic Scoring: A Grainger Initiative,” *Percy Grainger Society*, 2021. <https://percygrainger.org/blog/10531134>.

⁴¹ Ibid.

⁴² Land, “Perceptions of Flex Band Repertoire,” 12.

⁴³ Land, “Perceptions of Flex Band Repertoire,” 21.

direct result of the perceived need to increase the body of works that allow for flexible instrumentation as a result of the Covid-19 Pandemic.⁴⁴ CRI was created by a coalition of several prominent composers who pledged to create adaptable music (flex, full-flex, modular/cellular pieces, improvisatory pieces, etc) and offer guidance and resources to band directors and other composers trying to create this type of music themselves. However, even after two years into the pandemic and the start of CRI, both composers of band music and band directors assert that there remains need for quality flexible works for ensembles limited in their instrumentation.⁴⁵ In the questionnaire sent out for the purposes of this project, all respondents agreed that there is an increased need for music with flexible instrumentation and that programs will continue to need flex-band music beyond the pandemic.⁴⁶

There exists a considerable gap in the available repertoire lists for schools fighting limited instrumentation and schools with not only limited instrumentation but also mixed experience levels in their ensembles as a result of the pandemic. Searching music publisher websites for mixed difficulty and multi-level works yields little results. Stranton’s sheet music has just nine selection for multi-level/combined bands of varying difficulties. J.W. Pepper’s catalogue features just nine works for multi-level band and 10 works for multi-level orchestra. Searching multi-level works from the Alfred Music yields just 11 results.

In the questionnaire (2023), all band directors responded that the pandemic had affected what repertoire they chose for their students to some degree.

“We played at least 1 grade level easier music for a while...Likewise, the drop in enrollment means we are missing players on (or lacking skills on) certain instruments (ie horn). So, we have to select repertoire more carefully to be able to

⁴⁴ Kaylee Bramlett, Creative Repertoire Initiative, (2020). <https://www.creativerepertoire.com/>.

⁴⁵ Land, “Perceptions of Flex band Repertoire,” 21.

⁴⁶ Matchey, “The Effect of Covid-19 Pandemic,” (2023).

cover parts with other instruments. Flex ensembles have become more common in our program.” (Respondent no. 1, 2023)

“Currently, I am choosing music that is a level below to increase confidence...” (Respondent no. 2, 2023).

“At first, it affected quantity. I would normally program three pieces per ensemble, but that dropped to two for about two school years. We're now back to three per ensemble for the middle school students. As for the quality, I had to select more accessible music.” (Respondent no. 3, 2023)

“Generally speaking, I program about a half level or full level down to fit the needs of younger students in the program.” (Respondent no. 4, 2023).

Three out of four respondents stated that their budget for purchasing new music decreased initially but are now back to their original funding amounts.

When asked about whether or not each respondent saw an increased need for new compositions of mixed-difficulty parts in their ensembles, respondents replied that such works would help with issues of recruitment and retention, programming for ensembles where there are large gaps in proficiency, programming in districts where there are not enough students to have an auditioned ensemble, and building confidence among less-experienced players.⁴⁷ It is clear that practicing music educators see the value in programming music that meets the musical aptitudes of their students as it relates to student motivation, recruitment, and retention.

⁴⁷ Matchey, “The Effect of Covid-19 Pandemic,” (2023).

AN ANALYSIS OF CONCERTO DA TANA DEL DRAGO

Concerto da Tana del Drago for concert band and chamber ensemble is a work roughly resembling a concerto grosso.⁴⁸ A concert grosso is a type of orchestral, Baroque era music characterized by contrast between a small group of soloists (soli) and full orchestra (tutti).⁴⁹ The typical instrumentation of the soli sections of concerti grossi were two violins and a continuo (typically cello or harpsichord) while the tutti sections, the ripieno consisted of normally of a string orchestra—sometimes including winds—supported by a continuo.⁵⁰ Concerti grossi consisted of multiple movements, often following the fast-slow-fast pattern often utilized by Guisepppe Torelli and Antonio Vivaldi. The genre reached its apex around 1750 with George Frideric Handel’s Opus 6 (1740), although composers such as Igor Stravinsky, Phillip Glass, and Henry Cowell revived the form in the twentieth century.⁵¹ The concerto grosso provides a natural vehicle for creating a work of mixed difficulty for players of varying musical performance aptitudes while maintaining an easy-to-follow form.

Concerto da Tana del Drago is approximately nine minutes long and consists of a short Introduction (“Roll for Initiative”) and three movements: “The Adventure Begins,” “A Fallen City,” and “Dungeon Crawl.” The work can be performed as a whole or as individual pieces with “Roll for Initiative” serving as the introduction for each performance. The piece is structured

⁴⁸ Matchey, Gideon, *Concerto da Tana del Drago*, 2023.

⁴⁹ Britannica, T. Editors of Encyclopedia, "concerto grosso," *Encyclopedia Britannica*, 2007.
<https://www.britannica.com/art/concerto-grosso-music>.

⁵⁰ Ibid.

⁵¹ Parker Symphony Orchestra, “What is a Concerto Grosso?,” Parker Symphony Orchestra, 2022.
<https://parkersymphony.org/what-is-a-concerto-grosso>.

with a grade 2 concert band of typical instrumentation acting as the tutti section of the *Concerto Grosso* and six different solo parts of grade 3.5 difficulty constituting the soli section.

There is some discrepancy between music publishers and different organizations regarding the difficulty grading of individual works. For example, the popular work *Incantation and Dance* by John Barnes Chance (1963) is listed on several state lists with difficulties ranging from grade 4 to 6, Class 4A to 6A, and Class A to AA.⁵² Thomas (1998) found that although this inconsistency exists, generally grades 2-3 are regarded as works for middle school ensembles while grades 3-4.5 are designated as works for high school, with some overlap.⁵³ The grade levels for *Concerto da Tana del Drago* were chosen to meet the musical aptitudes of where middle and high school students were reportedly performing at upon returning to in person instruction—some students were playing one to two years behind where their directors stated they were at before the pandemic.⁵⁴

The goal of this mixed-difficulty instrumentation is to enable ensembles with mixed grade level/experience levels to perform music that meets the individual musical aptitudes of its students in a single work. Due to wide-spread issues of retention in school bands—some areas of the country lose up to 80% of band students to attrition between grades 6–12⁵⁵—there will more than likely be a greater population of younger, less experienced musicians in a mixed ensemble than older, more experienced musicians.

⁵² J.W. Pepper, “Incantation and Dance,” J.W. Pepper & Son® (2023).
<https://www.jwpepper.com/Incantation-and-Dance/150219.item#.ZBgD3nbMKMo>.

⁵³ Thomas, “An Evaluation of Compositions for Wind Band” (1998): 32.

⁵⁴ Matchey, “The Effect of Covid-19 Pandemic,” (2023).

⁵⁵ Texas Education Agency, Agency. Teacher FTE Counts and Course Enrollment Reports, 2014–20, (2014–2020), <https://rptsvr1.tea.texas.gov/adhocrpt/adfte.html>.

The *Concerto Grosso* is orchestrated so that the soli parts feature more chromatic melodies, dissonant harmonies, complex rhythms, exposed passages, ornamentation, and extended techniques than the tutti parts. The piece is playable by up to six individual soloists or any combination of at least three soli parts. The tutti parts are limited in complexity, but also strengthened in their thick orchestration, with doublings on nearly every melodic or harmonic part. Typical of *concerti grossi*, the soli parts are reinforced in the ritornello sections by the ensemble playing nearly identical parts. In the case that the ensemble is also limited in instrumentation, a piano score reduction is provided. The introduction of a piano accompaniment in lieu of an ensemble allows for the piece to be performed in chamber settings as well.

Some consideration was given to composing the work for Flex Band + Soli. However, the decision was made to use a full grade 2 concert band instrumentation instead of flexible instrumentation for several reasons: 1) Grade 2 orchestration features limited voicings, similar in complexity to what the parts would look like if written in a flex band format; 2) Directors are familiar with the typical orchestration of a middle school ensemble; 3) Cues are added in abundance throughout the tutti parts so that all important melodies may be covered or strengthened by other members of the tutti ensemble; 4) It is more likely that an ensemble will have more students who are able to perform the tutti sections than the soli sections due to the more difficult, and exposed nature of the soli sections.

Early concerto grossi were often given their names in accordance to where they were performed (i.e. *concerto da chiesa* meaning “church concerto”). *Concerto da Tana Del Drago* (Dragon’s Lair Concerto) is a work with a program based on the popular table-top role-playing

game (TTRPG) Dungeons & Dragons (D&D), published by Wizards of the Coast LLC.⁵⁶ While D&D has been around the TTRPG scene since its creation in 1974 by game designers Ernest Gary Gygax and David Arneson, its popularity has increased massively in recent years.⁵⁷ In a year that saw a pandemic restrict social gatherings across the globe, sales of content and materials for D&D rose by 33% during 2020—even after a six year growth streak.⁵⁸ The sudden growth is attributed to an increased online presence through live-streamed gaming sessions over social media and the growing popularity of web-based series like *Critical Role*.⁵⁹

Dungeons & Dragons is a role-playing game about “storytelling in worlds of swords and sorcery [that] is driven by imagination.”⁶⁰ There is a structure to the game that is similar to the arc of a novel: there is a setting, characters, protagonists, antagonists, and a storyline that is largely narrated by the Dungeon Master (DM). Each player creates a character and by working together, solve puzzles, explore various landscapes, talk with other characters (narrated by the DM), battle monsters, and discover magical items and other treasure.⁶¹ When introduced to students as early as elementary school, participation in the game of D&D has been observed to stimulate social skills, negotiation skills, imagination, and creativity.⁶² Many schools host D&D

⁵⁶ Mike Mearls and Jeremy Crawford, *Dungeons and Dragons: Players Handbook*, Wizards of the Coast LLC, 2014.

⁵⁷ W. L. Hosch, "Dungeons & Dragons," Encyclopedia Britannica, April 28, 2017. <https://www.britannica.com/topic/Dungeons-and-Dragons>.

⁵⁸ S. Whitten, “Dungeons & Dragons Had Its Biggest Year Ever as Covid Forced the Game off Tables and onto the Web,” CNBC LLC, A Division of NBCUniversal, 2021. <https://www.cnbc.com/2021/03/13/dungeons-dragons-had-its-biggest-year-despite-the-coronavirus.html> (accessed on 27 February 2023).

⁵⁹ Paul Scriven, “From Tabletop to Screen: Playing Dungeons and Dragons During COVID-19” *Societies* (Basel, Switzerland) 11, no. 4 (2021): 125.

⁶⁰ Jeremy Crawford, “Introduction” in *Dungeons and Dragons: Player’s Handbook*, Wizards of the Coast LLC, 2014, 5.

⁶¹ Ibid.

⁶² Iza Marfisi-Schottman, Francesco Bellotti, Ludovic Hamon, and Roland Klemke, “Designing an Online Dungeons & Dragons Experience for Primary School Children,” in *Games and Learning Alliance*, 12517 (2020):207–217.

clubs afterschool that, while under faculty supervision, are primarily led by students.⁶³ It is because of the game’s benefits, growing popularity among younger populations, and my own interest that I chose to base the programmatic material of this work on themes associated with D&D.

The three movements of this work are meant to thematically mirror stereotypical moments of a typical D&D campaign. The opening theme stated prominently in the Introduction, “Roll For Initiative” represents our group of adventurers:



“Fallen City” musically describes a landscape where the players are traveling through the ruins of a decimated city in wake of a disaster. The use of silence, thinner textures, and swelling dynamics permeate the movement. The main theme is augmented and juxtaposed over slower harmonic motion in comparison to the first movement to elicit a somber atmosphere—our adventurers are lost and losing hope. It seems all hope is lost, until a sudden burst of passion, inspiration, or perhaps divine intervention in m134 brings forward a powerful progression in the relative major to bring our heroes a sense of peace and motivation to persist.

“Dungeon Crawl,” the final movement, gets its name from a common occurrence at the end of a D&D adventure: the players make their way through the antagonist’s lair. This journey consists of overcoming obstacles, avoiding traps, navigating labyrinths, and fighting off beasts and arcane creatures. This movement begins with a statement of the theme in g minor from the low brass and woodwinds which is repeated and harmonized by the entire ensemble. We see the heavy use of minor tonalities and dissonant harmonies combined with chromaticism for the first time in this movement. The ritornello passages of the movement have an almost sinister feel as our adventuring party urgently presses forward, overcoming each obstacle as the tension builds. Towards the end of the movement the tutti section seemingly starts to mock the soloists with dark sounding call and response sections. The adventuring party persists through the adversity, joining together with more unison rhythms and melodies as we come to the climax of this section and the final battle of good and evil. The adventurers are victorious, and we hear their theme return triumphantly once more in full in m220–232; the codetta brings us home.

Careful consideration was given to the structure of this piece. Similar to the way flex band music is orchestrated, each soli part (solo 1, solo 2, etc.) contains rhythms, melodies, specific ranges, and other musical idiosyncrasies typical of the instrument that will be

performing that part. For example, the first Solo part sits primarily in the D4-Gb6 note range and contains runs, trills, and slurred large-intervals idiomatic of upper woodwind part writing. For this reason, the Solo 1 part may be played by Flute, Clarinet, or Xylophone (with relatively limited octave transpositions necessary). Similarly, the Solo 6 part contains limited runs, sustained notes, tonic and dominant-focused harmonies, low melodic segments, smaller slurred intervals and less ornamentation typical of the lowest-register instruments in concert band repertoire like Tuba. The piece may be performed with two of the solo parts being played by the same instrument (i.e. two clarinets performing the first and third solo parts), however to avoid the voice-crossing issues that would arise as a result, no two adjacent parts may be played by the same instrument due to the octave transposition necessitated by an instrument performing a part that is out of its range. For example, two euphonium players could perform the work as Solo 4 (transposed down an octave) and Solo 6 (certain parts transposed up an octave) but not Solo 4 and Solo 5 due to instances like m87–95 where Solo 4 is transposed down an octave if played by Euphonium, resulting in unintended dissonances and substantial voice crossing with Solo 5.

Concerto da Tana del Drago contains many references to Dungeons and Dragons. The most prominent of which are contained in the six parts that make up the soli section. In D&D, players are encouraged to create a character of their own. The creation process includes choosing a race, class, background, character features, and equipment that affect how that character is played.⁶⁴ Similarly, each Solo part was given a specific D&D class from which it draws its thematic elements characteristics: Wizard, bard, Rogue, Cleric, Fighter, and Barbarian respectively. An adventuring party (group of players) in D&D contains characters from any number of these different classes and having a diverse group of adventurers is encouraged. In

⁶⁴ Crawford, “Introduction”, 11.

this way, students are allowed to speculate programmatic elements as each solo part acts as a member of a team as they adventure their way through each movement of this piece.

Musical quotation is used heavily throughout the piece to not only add to the programmatic story telling and individuality of each solo part, but to the teachable content of the work as well. Recognized musical quotation is one of the primary ways in which we form associative meaning with and connection to music.⁶⁵ Each solo part has two musical quotations from well-known classical works that relate in some way to that solo part's D&D class. For example, the Wizard class is characterized by spell casting, with "the power of magic [drawing] students who seek to master its mysteries...through expertise attained after years of apprenticeship and countless hours of study."⁶⁶ Tales of sorcery and magic have long woven their way through classical music's librettos and programs. Igor Stravinsky's ballet, *The Firebird* (1910) was the first international success of the composer's career and is still widely performed today.⁶⁷ Based on the Russian legend of the Firebird, other characters from this ballet include a heroic prince and the evil sorcerer, King Kashchei, who's *Danse infernale de roi Kachtchei* in the Ballet is quoted in m28–29 of "The Adventure Begins."⁶⁸ While not the same notes, meter, or even all the same intervals (notes were adjusted to fit the harmonic content of the accompanying parts), the reference is evident in its rhythm, intensity, and melodic contour (see fig. 3 below).

⁶⁵ J. Peter Burkholder, "A simple Model for Associative Musical Meaning," in *Approaches to Meaning in Music*, ed. Bryon Almén and Edward Pearsall (2006): 78.

⁶⁶ Jeremy Crawford, "Chapter 3: Classes" in *Dungeons and Dragons: Player's Handbook*, Wizards of the Coast LLC, 2014, 112.

⁶⁷ Betsy Schwarm, "The Firebird," in *Encyclopedia Britannica*, 2018.
<https://www.britannica.com/topic/The-Firebird>.

⁶⁸ Igor Stravinsky, "Danse infernale de roi Kachtchei" in *The Firebird Suite*, Moscow: P. Jurgenson, n.d. 1911.

The second musical quotation imbedded in the Wizard solo part is taken from the first atonal work to use the 12-tone method: Arnold Schoenberg's Op. 25.⁶⁹ In D&D, certain classes use different ability scores such as Intelligence, Strength, Charisma, etc. to perform certain tasks. Wizards use their Intelligence modifier (a numerical addition to a roll of a dice) when casting spells to determine the efficacy of that spell's effect. Wizards carefully plot, choose, and assign their spells to varying levels of potency based on their vision for the overall build of their character—the addition of new spells seen as intellectual breakthroughs.⁷⁰ Schoenberg felt a similar break through when he “discovered” twelve tone music stating in 1921, “Today I have discovered something which will assure the supremacy of German music for the next 100 years.”⁷¹ As a twelve-tone row can be inverted, performed in retrograde, and transformed in an atonal work, a Wizard's spell in D&D can be manipulated, carefully placed, and cast at different levels of potency to serve different purposes. The tone row (with some rhythmic and shape adjustment) can be found in m167–168 of “Dungeon Crawl,” shown in Figure 5 below.



2. Stravinsky, "Danse infernale de roi Kachtcheï" in *Firebird*, m. 135–136

⁶⁹ D. Newlin and Kathleen Kuiper, "Arnold Schoenberg" in *Encyclopedia Britannica*, 2023. <https://www.britannica.com/biography/Arnold-Schoenberg>.

⁷⁰ Crawford, "Chapter 3: Classes" in *Dungeons and Dragons: Player's Handbook*, Wizards of the Coast LLC, 2014, 114.

⁷¹ Newlin and Kuiper, "Arnold Schoenberg," 2023.



3. Matchey, "The Adventure Begins" in *Concerto da Tana del Drago*, m28–29.



4. Schoenberg, *Suite, Op. 25*, Moscow: Muzyka, n.d., 1921–23, m1–2.



5. Matchey, "Dungeon Crawl" in *Concerto da Tana del Drago*, m 167–168.

Other quotations in the *concerto grosso* follow similar inspiration; either the D&D class is represented directly in the classical work quoted (such as using Bartók's, *Allegro Barbaro* for the Barbarian class), or the representation is more metaphorical, yet draws interesting connections between the work and storytelling (such as using Debussy's Pan's flute melody from *Prelude to the afternoon of a faun* in the Bard class). The full list of musical quotations and their corresponding Solo parts are found in Table 1 below.

Table 1. References to Classical works in Concerto da Tana del Drago

Soli Part	Quotation location in the score	Musical Quotation
Solo 1: Wizard	28–29 167–168	Stravinsky, "Danse infernale de roi Kachtcheï" in <i>Firebird</i> , m135–136 Schoenberg, "Suite," Op. 25, m1–2
Solo 2: Bard	58–61 195–196	Debussy, "Prélude à l'après-midi d'un faune," m1–3 Mozart, "Der Hölle Rache," in <i>The Magic Flute (Die Zauberflöte)</i> , m24–26.
Solo 3: Rogue	46–47 119–130	Greig, "In The Hall of the Mountain King" in <i>Peer Gynt</i> , m2–4. Haydn, <i>Andante</i> , Symphony No. 94 in G major, m9–16.
Solo 4: Cleric	90–91 139–140	Bach, <i>Kyrie I</i> , Mass in B minor, m30–32. Beethoven, <i>Allegro assai</i> , Symphony No. 9 in D minor, Op. 125, m92–94.
Solo 5: Fighter	42–45 193–196	Ravel, <i>Bolero</i> , part 10 (1 st trombone) Strauss, <i>Des Helden Walstatt</i> , Ein Heldenleben Op. 40, r64.
Solo 6: Barbarian	171–172 203–204	Bartók, <i>Allegro Barbaro</i> , op. 49, 67–70. Holst, <i>Mars</i> , The Planets, m1–2.

SUMMARY

Attrition in band programs continues to be an issue for music educators across the United States. The recent Covid-19 pandemic has only exaggerated the structural, intrapersonal, and interpersonal barriers that students face when deciding to enroll in a school music ensemble. After teaching online during the pandemic, many teachers returned to in-person instruction with less students in their ensemble than when the pandemic started. Bands in the United States have long held the goal of maintaining a standard instrumentation resulting in the standardization of music for the genre. Band music requires a large amount of individual players on different instruments to perform it. This combined with band directors' long-held focus on competition and performance creates a unique set of problems when ensembles lose students due to attrition. In a post-pandemic world, more music for band ensembles needs to be flexible and adaptable to meet the needs of the many ensembles that have combined students of different ability levels into one ensemble.

Concerto da Tana del Drago is a work for mixed-level grade 2 concert band with grade 3 soli parts. The work is orchestrated so that a relatively small band (with opt. piano accompaniment) is able to perform it with just 3–6 players performing the soli parts. Each soli part is written for multiple instruments, allowing for maximum flexibility. The work's programmatic content of Dungeons and Dragons is relevant for students of any age and each movement of the piece contains references to the popular game. Because of the work's multiple classical music quotations and use of the Baroque-era form, *concerto grosso*, teachers are given much historical content to teach their students as well. Ensembles facing reduced numbers that were forced to combine students of different musical aptitudes into the same ensemble will find

Concerto da Tana del Drago to be a work that excites and inspires their students while allowing them to play with confidence in a work that more closely aligns with their musical aptitude.

REFERENCES

- Alpus, Kenneth and Carlos Abril. "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013." *Journal of Research in Music Education* 67. No. 3 (2019): 323–38. <https://doi.org/10.1177/8755123318802335>.
- Bach, J. S. *Kyrie I, Mass in B minor, BWV 233–236*. Zürich: Hans Georg Nägeli, 1833.
- Bartók, *Allegro Barbaro*, Op. 40. First ed. Vienna: Universal Edition, 1918.
- Beethoven, L. V. , *Allegro assai, Symphony No. 9 in D minor, Op. 125*, Leipzig: Ernst Eulenburg, 1938.
- Bennett, Hollie E. "An Analysis of Young-Band Repertoire in the Context of Culturally Responsive Teaching." Thesis, Colorado State University 2020. ProQuest (27836363).
- Bramlett, Kaylee. "What We Are." Creative Repertoire Initiative, (2020). <https://www.creativerepertoire.com/>.
- Britannica, T. Editors of Encyclopedia. "concerto grosso." Encyclopedia Britannica, 2007. <https://www.britannica.com/art/concerto-grosso-music>.
- Brown, Joseph. *Identifying Problems Facing the School Band Movement*. Geminhardt Report 2. Elkhart, IN: The Geminhardt Corporation, 1981.
- Burkholder, J. Peter. "A Simple Model for Associative Musical Meaning," in *Approaches to Meaning in Music*, ed. Byron Almén and Edward Pearsall (2006): 76-106.
- Debussy, Claude. *Prélude à l'après-midi d'un faune*. First Ed. Paris: E. Fromont, 1895.
- Ellsworth, Shawn. "Dungeons & Dragons After School Clubs." Tribality, 2021. <https://www.tribality.com/2022/09/20/dungeons-dragons-afterschool-clubs/>.
- Evans, Paul, and Mark Y. Liu. "Psychological Needs and Motivational Outcomes in a High School Orchestra Program." *Journal of Research in Music Education* 67, no. 1 (2019): 83–105.
- Evans, Paul, Gary E. McPherson, and Jane W. Davidson. "The Role of Psychological Needs in Ceasing Music and Music Learning Activities." *Psychology of Music* 41, no. 5 (2013): 600–619. <https://doi.org/10.1177/0305735612441736>.
- Garlette, Bill. "Elastic Scoring: A Grainger Initiative." Percy Grainger Society, 2021. <https://percygrainger.org/blog/10531134>.

- Grieg, Edward. "In the Hall of the Mountain King." *Peer Gynt*. First Ed. Mineola: Dover Publications, 1997.
- Hash, Phillip. "Remote Learning in School Bands During the Covid-19 Shutdown." *Journal of Research in Music Education* 68, vol. 4 (2021): 381–397.
<https://doi.org/10.1177/0022429420967008>.
- Hash, Phillip M. "Student Retention in School Bands and Orchestras: A Literature Review." *Update: Applications of Research in Music Education* (2021): 1–9. <https://doi.org/10.1177/875512332111042585>.
- Hawkinson, Jennifer Kay. "A Mixed Methods Investigation of Student Nonparticipation in Secondary School Music." Diss., University of Minnesota, 2015. ProQuest (3727980).
- Haydn, F. J. *Andante*, Symphony No. 94 in G major. Leipzig: C.F. Peters, 1873.
- Holst, G. *Mars*. The Planets, Op. 32. London: Goodwin & Tabb, 1921.
- Holz, Emil A. "The Schools Band Contest of America (1923)." *Journal of research in music education* 10, no. 1 (1962): 3–12.
- Hosch, W. L. "Dungeons & Dragons," Encyclopedia Britannica, April 28, 2017.
<https://www.britannica.com/topic/Dungeons-and-Dragons>.
- J.W. Pepper. "Incantation and Dance." J.W. Pepper & Son® (2023).
<https://www.jwpepper.com/Incantation-and-Dance/150219.item#.ZBgD3nbMKMo>.
- Kelly, T. J. "Covid's Impact on Arts Education in 2021: Survey Results & Analysis." FansRaise, 2021. <https://fansraise.com/covid-impact-arts-education#form>.
- Kuebel, Christa and Elizabeth Haskett. "'I'm Doing the Best I Can': Teaching General Music in the Time of Covid-19." *Update* 41, vol. 2 (2023): 28–37.
- Land, Annelies. "Perceptions of Flex Band Repertoire: From Origins in Elastic Scoring to Revival in The Covid Era." Thesis, Western Illinois University, 2022. ProQuest (29161508).
- Maddy, Joseph E. "The Battle of Band Instrumentation." *Music Educators Journal* 44, no. 1 (1957): 30–35.
- Maddy, J. E. School bands: How they may be developed. National Bureau for the Advancement of Music, (1925).
- Marfisi-Schottman, et al. "Designing an Online Dungeons & Dragons Experience for Primary School Children." *Games and Learning Alliance*, 12517 (2020):207–217.

- Matchey, Gideon, *Concerto da Tana del Drago*, 2023.
- Mearls, Mike and Jeremy Crawford. *Dungeons and Dragons: Players Handbook*, Wizards of the Coast LLC, 2014.
- Melody, Brian M. "Student and Parent Attitudes Regarding Enrollment in Middle School Band." Mas. Thesis, University of St. Thomas, 2009. ProQuest (1471316).
- Mitchum, Page Posladek. "Student Motivation To Participate In Instrumental Music." Diss., University of Missouri-Kansas City, 2007. ProQuest (1451379).
- Moore, Kenneth J. "Anatomy of a Festival: Contest, Competition or Assessment?" *Journal of Band Research* 55, no. 2 (2020): 54–80.
- Mozart, W. A. "Der Hölle Rache." *The Magic Flute (Die Zauberflöte)*. Mineola: Dover Publications, 1985.
- Newlin, D. and Kathleen Kuiper. "Arnold Schoenberg." *Encyclopedia Britannica*, 2023. <https://www.britannica.com/biography/Arnold-Schoenberg>.
- Parker Symphony Orchestra. "What is a Concerto Grosso?" Parker Symphony Orchestra, 2022. <https://parkersymphony.org/what-is-a-concerto-grosso>.
- Parkes, Kelly A. et al. "The Well-being and Instructional Experiences of K-12 Music Educators: Starting a New School Year During a Pandemic." *Frontiers in Psychology* 12, 701189 (2021):1–16. <https://doi.org/10.3389/fpsyg.2021.701189>.
- Parsad, Basmat, and Maura Spiegelman. "Arts Education In Public Elementary and Secondary Schools: 1999–2000 and 2009–10." *National Center for Education Statistics: Institute of Education Sciences*. 2012. <https://nces.ed.gov/pubs2012/2012014rev.pdf>.
- Pendergast, Seth. "Understanding Participation in Secondary Music Classes: A Literature Review." *Update: Applications of Research in Music Education* 39, no. 1 (2020): 38–49. <https://doi.org/10.1177/8755123320928479>.
- Pike, Pamela. "Improving music teaching and learning through online service: A case study of a synchronous online teaching internship." *International Journal of Music Education* 35, no 1, (2017): 107–117.
- Ravel, M. *Boléro*, Durand, 1929.
- Rogers, George L. "Concert Band Instrumentation: Realities and Remedies." *Music Educators Journal* 77, no. 9 (1991): 34-39.
- Ryan, Richard M., and Deci, Edward L. *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness*. NY: Guilford Press, 2017.

- Schoenberg, Arnold. "Suite." Op. 25. Moscow: Muzyka, 1921–23.
- Schwarm, Betsy. "The Firebird." *Encyclopedia Britannica*, 2018.
<https://www.britannica.com/topic/The-Firebird>.
- Scriven, Paul. "From Tabletop to Screen: Playing Dungeons and Dragons During COVID-19." *Societies* 11, no. 4 (2021): 125.
- Strauss, *Des Helden Walstatt* (The Hero at Battle), Ein Heldenleben Op. 40, Leipzig: F.E.C. Leuckart, 1899.
- Stravinsky, Igor. "Danse infernale de roi Kachtcheï" *The Firebird Suite*, Moscow: P. Jurgenson, 1911.
- Texas Education Agency, Teacher FTE Counts and Course Enrollment Reports, 2014–20. (2014–2020). <https://rptsvr1.tea.texas.gov/adhocrpt/adfte.html>.
- Thomas, Raymond David. "An Evaluation of Compositions for Wind Band, Grades III and IV, According to Specific Criteria of Artistic Merit". Thesis, University of Minnesota, 1998 ProQuest (9834949).
- Vygotsky Lev Semenovich, and Michael Cole. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge: Harvard University Press. 1978.
- Victoria Warnet, "Predictive Relationships Between Concert Band Size and Ratings at Adjudicated Music Performance Assessments" in *Journal of Band Research* 57, no. 1 (2021): 27–72.
- Weller, Travis J. "The Impact of Covid-19 on Junior High And Middle School Band Programs," Bizberg, 2021. <https://travisjweller.com/2021/08/12/the-impact-of-covid-19-on-junior-high-and-middle-school-band-programs/>.
- Whitten, S. "Dungeons & Dragons Had Its Biggest Year Ever as Covid Forced the Game off Tables and onto the Web." CNBC LLC, A Division of NBCUniversal, 2021.
<https://www.cnbc.com/2021/03/13/dungeons-dragons-had-its-biggest-year-despite-the-coronavirus.html> (accessed on 27 February 2023).
- Hyesoo Yoo, "A Motivational Sequence Model of High School Ensemble Students' Intentions to Continue Participating in Music," *Journal of Research in Music Education* 69, no. 2 (2021): 167–87.