

Real Repertoire, Real People

Creative strategies for presenting art music to "everyday" audiences

Presented by Dr. Richard Wyman, Assistant Director, U.S. Coast Guard Band

Assisted by the U.S. Coast Guard Band Woodwind Trio (Barrett Seals, oboe; Christopher Howard, clarinet; Brooke Allen, bassoon)

The Midwest Clinic, Chicago, IL: Friday, Dec. 16, 2016 at 1:30 pm

Selected Works for Band/Wind Ensemble

Professional/University Band/Wind Ensemble

COMPOSER/ARRANGER	TITLE	PUBLISHER	TIME	GRADE	ENGAGEMENT LINKS/IDEAS
Adams, John/arr. Odom	Short Ride in a Fast Machine (1986)	Boosey&Hawkes	4:15	5	Minimalism
Bach, J.S./arr. Holst/ed. Mitchell	Bach's Fugue à la Gigue (approx. 1707)	Boosey&Hawkes	3:00	4	Gigue, fugue (audience tries rhythmic fugue)
Bates, Mason	Chicago, 2012 (2012)	Aphra Music	6:00		Use of electronics w/Band- demo sources
Benson, Warren	The Solitary Dancer (1966)	Carl Fischer	7:00	5	Creativity/imagery
Holst, Gustav	Hammersmith, op. 52 (1930)	Boosey&Hawkes	13:40	6	Inspiration (place, literature)
Ives, Charles/arr. Sinclair	Country Band March (1903/1974)	Theodore Presser	4:30	5	Collage/audience sings two songs simultaneously
Stravinsky, Igor	Circus Polka (1942)	Schott	3:30	6	Polka rhythm, elephant dance, imagery.
Tyzik, Jeff	Riffs, for jazz drumset and WE (2009)	Macaroni Music	9:00		riffs (rhythm patterns), improvisation

High School Band/Wind Ensemble

COMPOSER/ARRANGER	TITLE	PUBLISHER	TIME	GRADE	ENGAGEMENT LINKS/IDEAS
Biedenbender, David	Melodious Thunk (2012)	Composer	4:00	3	Source music/creativity
Bolcom, William	Graceful Ghost Rag (1970)	Edward Marks	4:00	4	
Copland, Aaron	Variations on a Shaker Melody (1960)	Boosey&Hawkes	3:52	4	Variations/audience learns/sings "Simple Gifts"
Grainger, Percy	Shepherd's Hey (1913)	Carl Fisher	2:15	3	Audience coaching (style)
Holst, Gustav/ed. Matthews	First Suite in E Flat, op. 29 (1909)	Boosey&Hawkes	10:00	4	Variations (mvt 1)
Ives, Charles/arr. Elkus	Old Home Days Suite (arr. 1974)	Peer Music	8:00	4	Emotions ("Slow March"), places/characters
Vaughan Williams, Ralph	English Folk Song Suite (1923)	Boosey&Hawkes	11:30	4	Folks songs (audience learns selected songs)

Jr. High School Band

COMPOSER/ARRANGER	TITLE	PUBLISHER	TIME	GRADE	ENGAGEMENT LINKS/IDEAS
Bach, J.S./arr. Moehlmann	Prelude and Fugue in Bb Major (1722)	Alfred	6:15	3	Fugue/audience performs a rhythmic fugue
Bartok, Bela/arr. McGinty	Folk Trilogy	Queenswood	2:45	2	Folk music
Copland, Aaron/arr. Patterson	Down a Country Lane (1962)	Boosey&Hawkes	2:50	2	Imagery
Handel, G.F./arr. Osterling	The Harmonious Blacksmith (1720)	Hal Leonard	2:15	2	Variations
Higdon, Jennifer	Rhythm Stand (2004)	BandQuest/ACF	2:30	3	Rhythm/music from “anywhere/anything”
Holst, Gustav/arr. Longfield	First Suite in E Flat (Young Edition)	Boosey&Hawkes	10:00	2.5	Variations (mvt. I)
Stephenson, James	Deep Dish (2016)	BandQuest/ACF	5:00		Creative process/new piece! Blues

Other resources:

Douglas Akey’s “Standard Repertoire for Young Band.” Available online here:

<http://www.aboda.org/wp-content/uploads/2010/07/standardrepertoire.pdf>

American Composers Forum BandQuest series- creative compositions by successful concert composers. Often, accompanying curricula is available.

Beginning Band

COMPOSER/ARRANGER	TITLE	PUBLISHER	TIME	GRADE	ENGAGEMENT IDEAS/LINKS
Del Borgo, Elliot	Imaginary Soundscape No. 2 (out of print)	Belwin-Mills	3:00		Paul Klee (painter), modern art
Del Borgo, Elliot	Modal Song and Dance (1985)	William Allen	3:00		Modes
arr. Fairchild, Nancy	Kotaru Koi	Carl Fisher	3:10	1	form, folk music (audience sings)
Garafolo, Robert and Whaley, Garwood	Hungarian Folkround (1981)	Meredith Music	3:30		folk music (audience learns/sings)
Garafolo and Whaley	Ahrirang (Korean Folksong)	Meredith Music	2:35		audience learns/sings song
Gorb, Adam	Treason and Plot (2004) from “For England, Harry, and St. George”	Maecenas	2:00	1.5	Medieval/Renaissance Britain characters/stories.

Other resources:

Music published by Maecenas under the “Genesis” series.

“Distinguished Music for the Developing Bands”:10+ recordings by the Rutgers Wind Ensemble.

Presentation/Engagement Strategies and Ideas

Engagement before information. Be the audience's "agent for the artistic experience."

1. **PIECE SIMULATION:** audience performs something that simulates an important feature (rhythm, melody, compositional process, form) of the piece to be performed.

Examples:

- a. *Fugue:* audience, divided into 3-4 groups, performs a simple fugue (i.e. a spoken rhythmic phrase, mimicking the rhythm of the fugue subject from the piece to be performed).
 - b. *Folk tunes/melody:* audience learns and sings one or more folk tunes/melodies featured in a composition, then listens for its appearances and/or creative development throughout the piece.
 - c. *Variation:* audience (perhaps volunteers brought to stage) perform a simple set of variations using simple movements, words, or ideas. Or, audience performs rhythms associated with selected variations in piece to be played.
 - d. *Form:* audience volunteers perform simple body/dance movements mimicking the form (i.e. ABA or AABA) of the piece to be performed. Audience tracks that form during performance.
 - e. *Minimalism:* audience performs a repetitive rhythm/spoken phrase in a way that closely mimics material and compositional process in the piece to be performed. (i.e. 2 groups repeat the same phrase, but one group gradually "speeds up" to grow out of phase)
2. **COACHING** (audience volunteer briefly acts, essentially, as Conductor/ensemble coach): an audience volunteer is told about a particular musical passage's objective, and coaches the ensemble (with the host's/conductor's/performer's/ guidance) on a given set of parameters: tempo, musical character, etc.
 3. **MULTIMEDIA/VISUALIZATION:** images, video, or artwork that help an audience relate to the inspiration or creative process involved in a musical work to be performed.

Examples/case studies:

- a. *Related video clip:* prior to a work's performance, audience members watch a short video that matches a work's title/ inspiration. For example, prior to Warren Benson's *Solitary Dancer*, audience members watch a short video clip of a solitary ballet dancer, imagining, as the video plays, they must create music that portrays what they see. Audience members are then invited, while listening to the performance, to compare Benson's composition with what each audience member created/imagined in his/her head. Following the work's performance, audience feedback is gathered ("How did Benson's music compare with the music you imagined/created?")
- b. *Composer interview:* a short overview/appearance by the composer, sharing his/her creative inspiration, thoughts, etc. For example, prior to a performance of Mason Bates' *Chicago, 2012*, a video excerpt showing the composer visiting FermiLab (a particle physics lab) and collecting sound samples used in his piece. Video link here: <https://www.youtube.com/watch?v=iWdH40Y2Mbs>

- c. *Caution*: be careful of using movies/visualizations in a way that distracts from the music itself. Unless the goal is to create a new art & music collaborative piece, it's often best to use visuals in preparation for a musical performance, rather than simultaneously with the performance.
4. DEMONSTRATION: briefly demonstrate important features, moments, or formal aspects of a piece to be performed.
5. IMPROVISATION
Examples:
 - a. *Quoting tunes* (for a Pro jazz group): audience members are invited to name common songs/tunes. During the performance of the jazz tune that follows, a selected soloist's improvised solo quotes tunes contributed by audience members.
 - b. *Movement*: Audience volunteer(s) improvise simple body movements to replicate/demonstrate a particular concept or mood associated with the piece.
6. AUDIENCE "PERFORM-ALONG"- beyond the typical "clap along." Here, the audience learns a part and performs it on cue during the performance.

References

Repertoire

- Battisti, Frank. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Galesville: Meredith Music Publications, 2002.
- Battisti, Frank. *The Winds of Change II: The New Millennium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*. Galesville: Meredith Music Publications, 2012.
- Battisti, Frank, William Berz, and Russ Girsberger. *Sourcebook for Wind Band and Instrumental Music*. Delray Beach: Meredith Music Publications, 2014.
- Kreines, Joseph and Robert Hansbrough. *Music for Concert Band: A Selective Annotated Guide to Band Literature, 2nd edition*. Delray Beach: Meredith Music Publications, 2014.
- Miles, Richard, ed. *Teaching Music through Performance in Beginning Band*. Chicago: GIA Publications, 2001.

Engagement

- Booth, Eric. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*. New York: Oxford University Press, 2009.
- Wallace, David. *Reaching Out: A Musician's Guide to Interactive Performance*. New York: McGraw-Hill, 2008.

Appendix: Two Sample “Interactive” Programs

2016 United States Coast Guard Band School Concerts “Where’s the Beat?”

Target audience: Grades 6-8

Length: 1 hour

Description:

USCG Band Assistant Director Richard Wyman leads this program called "Where's the Beat?" exploring the rhythm and pulse of art music inspired by a variety of cultures. Students learn the works' underlying rhythms and places of origin, and experience ways that composers use these rhythms to creatively take music in new directions! Featuring music of varying styles, with educational activities and fun audience interactions, this program will thrill students and teachers (and state education standards) alike!

Educational Goals:

- To explore, experience, and engage with **creative concert music**.
- To explore the **rhythmic** characteristics of music from a **variety of cultures** and scenarios.
- To explore **creativity**, and how great composers have utilized rhythm and music from other cultures.
- To experience and appreciate a **professional concert band performance** by the musicians of the **great U.S. Coast Guard**.

Program Outline:

Part I: Introductions, Russia, “The Beat,” rhythm.

1. Music: **March, op. 99** (1944) - **Sergey Prokofiev** (Russia, 1891-1953)
2. Discussion: Where’s the Beat?
3. Participation: students conduct in “2” à la *March, op. 99*. [DEMO: Band play first 12 bars of **March, op. 99**]
4. Music: **The Star Spangled Banner** (1770/1814)- **John Stafford Smith** (1750-1836) and **Francis Scott Key** (1779-1843)
5. Participation: students conduct in “3” à la *National Anthem*. [DEMO: Band plays first 8 bars **National Anthem**]
6. Discussion: Rhythm, specifically the rhythm associated with “Semper” tune.
7. Music: **Semper Paratus** (1927)- **CAPT Francis Saltis von Boskerck** (unknown- 1927)

Part II: Germany, Gigue, Fugue

1. Discussion: Bach, typical gigue rhythm, and fugue.
2. Participation: Students perform a 3-4 part fugue (à la Gigue).
3. Music: **Bach’s Fugue à la Gigue** (approx. 1707)- **Johann Sebastian Bach** (Germany, 1685-1750), transcribed by **Gustav Holst** (England, 1874-1934) in 1927. Edited by Jon Ceander Mitchell.

Part III: Puerto Rico, Salsa, transition

1. Discussion: composer's welcome video, Salsa.
2. Participation: Students clap clave rhythmic pattern during danceable "Salsa" segment. [DEMO: Band play Sierra's *Tumbao*, mm. 47-54] (8 bars)
3. Discussion/Participation: students (attempt to?) clap clave during transition section. [DEMO: Band play Sierra's *Tumbao*, mm. 65-76] (12 bars)
4. Music: *Tumbao from Symphony No. 3, La Salsa (2005)* by *Roberto Sierra* (Puerto Rico, 1953-), transcribed by Mark Scatterday.

Part IV: America (circus), Poland, Polka, "composing"/imagination

1. Discussion/demonstration/participation: Polka, Jimmy Sturr ("polka king") video clip. Students learn/clap typical polka rhythm. Elephant dancing the polka?
2. Participation: students "compose in their minds" music to accompany video imagery (baby elephant dancing), then are asked to compare with Stravinsky's creation.
3. Music: *Circus Polka (1942)* by *Igor Stravinsky (1882-1971)*

Part V: America (New Orleans), Second Line, Funk!

1. Discussion: New Orleans, Second Line Parade & associated typical rhythm.
2. Participation: Students learn/perform typical "second line" rhythm.
3. Music: *Hey Pocky A-Way (1974)* by *The Meters* [CG Band DIXIE BAND plays]

Part VI: Japan, Pulse, 7 (deeper meanings/creative application)

1. Participation: students (audience groups) perform multiple pulses simultaneously.
2. Demonstration: passage from *Myaku* with simultaneous pulses (triple vs. duple)
3. Demonstration: application of "7" in *Myaku*.
4. Music: *Myaku (1999)* by *David Dzubay* (America, 1964-)

Part VII: America, "riffs," improvisation

1. Discussion: Riffs, musical "conversation"/improvisation.
2. Participation/Demonstration: Audience volunteer engages in rhythmic "conversation" with host. Students learn a "riff" (rhythmic pattern) from Tyzik's *Riffs*.
3. Participation/Demonstration: audience trades "riff" with improvised rhythmic responses (on cue) by volunteer, selected band members, and/or drummer. [DEMO: Band play *Riffs* mm. 81-96, repeating as needed]
4. Music: *Riffs* (for solo jazz drum set and Wind Ensemble) (2009) by *Jeff Tyzik* (America, 1951-)

Part VIII: America, Goodbye

1. Discussion: Thank you, teachers... departure info, another march "in 2."
2. Music: *Stars and Stripes Forever (1897)* by *John Philip Sousa* (America, 1854-1932)

United States Coast Guard Ceremonial Band “Where’s the Tune?”

Target audience: Grades K-5

Time: 40 minutes

Description: Richard Wyman leads this interactive concert featuring music inspired by folk tunes from a variety of countries, including America, England, Norway, Hungary, and Turkey. Opportunities for audience participation help students experience and identify each piece’s underlying tune, as well as how composers creatively incorporate these tunes into their compositions. Students experience great works of composers John Philip Sousa (America), Prokofiev (Russia), Vaughan-Williams (England), Grieg (Norway), Brahms (Germany), and Mozart (Germany) in this educational and entertaining program.

Educational Goals:

- Explore the use of existing melodies (specifically, folk tunes) in concert music.
- Instrumentation: the instruments of the band, and instrumentation of “the tune.”
- Composition: creativity.
- Focused Listening.
- Experience folk songs/styles of several countries.
- Hear/experience a live concert of quality concert music performed by professional musicians (of the great US Coast Guard).

Part I: Introductions, “The Tune,” Russia.

1. Music: ***March, op. 99 (1944)*** by **Sergey Prokofiev (1891-1953)**
2. Discussion: Where’s the Tune?
3. Demonstration: Melody from *March, op. 99*
 - a. Trumpet
 - b. Woodwinds (w/melody) and TPT
4. Demonstration: Introduce sections/members of the Band (instrument demonstrations)
5. Music: ***Semper Paratus (1927)***- **CAPT Francis Saltis von Boskerck (unknown- 1927)**
6. Music: ***The Star Spangled Banner (1770/1814)***- **John Stafford Smith (1750-1836)** and **Francis Scott Key (1779-1843)**

Part II: Folk tunes, America

1. Discussion: Sousa, American folk tunes (Three Blind Mice, London Bridge, etc.)
2. Participation: Students sing “London Bridge”
3. Music: ***Mother Hubbard March (1885)*** by **John Philip Sousa (1854-1932)**

Part III: More folk tunes, England

1. Participation: Students learn/Sing “There was a Farmer’s Son”
2. Music: *Folk Song Suite: III March- “Folk Songs from Somerset”* (1923) by Ralph Vaughan-Williams (1872-1958)

Part IV: Instrumentation, Norway

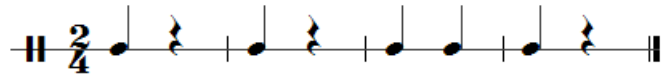
1. Discussion: Instrumentation
2. Participation: Choreography (solo vs. ensemble)— a student volunteer improvises simple “dance” moves (motions) which are then mimicked by the audience.
3. Demonstration: The “tune” (a Norwegian mountain tune) is stated by solo oboe, then in response by the ensemble.
4. Music: *Norwegian Dances No. 2* (1881) by Edvard Grieg (1843-1907) arr. Frank Winterbottom

Part V: Csardas, Hungary

1. Discussion: Csardas (typically with fluctuating tempos!)
2. Demonstration: Csardas tune from “Hungarian Dance”
3. Participation: Students move to mid-section of “Hungarian Dance,” working to keep pace with fluctuating tempos.
4. Music: *Hungarian Dance No. 5* (1869) by Johannes Brahms (1833-1897), arranged by Simrock

Part VI: Turkish March

1. Participation: students chant a rhythm typical of Turkish music.



2. Demonstration: Melody from “Turkish March,” which emphasizes this rhythm.
3. Music: *Turkish March* (from mvt. 3 of Piano Sonata No. 11 in A major, K. 331) (approx. 1783) by Wolfgang Amadeus Mozart, arranged by Louis-Philippe Laurendeau

Part VII: Q& A, Stars & Stripes!

1. Discussion: Questions and Answers from students (as time allows)
2. Music: *Stars and Stripes Forever* (1896) by John Philip Sousa (1854-1932)

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