

SETTLING THE SCORE:

MUSIC WORTH HEARING; MUSIC WORTH TEACHING

“MUSICIANS NEVER WANT TO STOP LEARNING.

TEACH THROUGH MUSIC AND YOUR STUDENTS WILL LEARN.”

~BRUCE ADOLPHE, *WHAT TO LISTEN FOR IN THE WORLD*

- What is considered quality literature?
 - A piece must have serious artistic merit
 - serious: The word "serious" is used in its meaning as demanding earnest application, requiring considerable care and thought, sincerely motivated, important and significant. It is not used in grave or somber context and can therefore include the cheerful and/or humorous vein which is not trivial
 - artistic: The adjective "artistic" is used in its meaning as conformable to the standards of art, characterized by taste, discrimination, judgment and skill in execution, satisfying aesthetic requirements -- modern dictionaries still giving the preferred definition of aesthetic as relating to a sense of the beautiful
 - merit: The noun "merit" is used in its meaning as a claim to commendation, excellence in quality, and deserving esteem.
 - "Quality literature must possess "musical integrity". I define musical integrity as music that inspires, challenges (both technically and emotionally) and that is timeless (it is "fresh") no matter WHEN it was written." David Gillingham
- Criteria for Assessing Quality in Music (as determined by Acton Ostling Jr. – 1978)
 - 1. The composition has form – not “a form,” but form – and reflects a proper balance between repetition and contrast.
 - 2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
 - 3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colours.
 - 4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
 - 5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
 - 6. The composition is consistent in its quality throughout its length and various sections.
 - 7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoid lapses into trivial, futile or unsuitable passages.
 - 8. The composition reflects ingenuity in its development, given the style context in which it exists.
 - 9. The composition is genuine in idiom, and is not pretentious.
 - 10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.
- Quality literature, according to Frank Ticheli:
 - Sincerity – a sense that it was composed with attention to genuine artistic intentions

- Urgency – the sense that every note is motivated, every moment seems right, the right events happen at the right time, the length, the orchestration seems exactly as they should be
- Taste – difficult to quantify in words but it’s quite important
- A balance between predictability and surprise
- A balance between unity and variety – are there enough surprises, but not so many that they wear out their power?
- A balance between head and heart – if one takes over too greatly, the piece often suffers
- On assessing quality literature:
 - "Ultimately it comes down to MY EARS. If there is nothing that triggers THOUGHT, then it becomes boring soon after the first couple of playings...it must continue to unfold and bring new awarenesses as the performance gets better." Tim Lautzenheiser
- What makes a piece stand the test of time?
 - According to Ray Cramer:
 - “No gimmicks or works that are just noise with little effort to involve form or sharing a journey. Or forms that are so basic and form-u-babble. Great music involves outstanding thematic material that has been skillfully crafted into musical logic and sensitivity.”
 - According to Brian Balmages:
 - "I feel a key indicator is a musician's response to a piece of music after the concert is over. Often, a conductor cannot stand a piece anymore and is thrilled to be able to put it away. Those "gems" are the ones that you are sorry to see go. Then, some time later, when you pull it back out again and begin to study the score for a second time, you learn something new about the piece that you never considered."
 - According to Samuel Hazo:
 - "What makes a piece stand the test of time is the same as what makes a friend or spouse stand the test of time; Layers. I have heard the Chaconne from Holst's First Suite in Eb a thousand times. Depending whether I am in the audience, on the podium, in the ensemble, standing behind the ensemble, etc. I always hear something new, even if it's a new pairing of inner lines. It's like Hemmingway's "The Old Man and the Sea." Not one word is wasted and it means more when you read it at age 50 than it does at age 25; then, even more at 75."
- Older Music vs. Newer Music
 - Students MUST be exposed to both, as long as the music is quality
 - “In general, too much emphasis is placed on “new” music. This mentality comes from all areas including the publishers, but also the music dealers and teachers themselves. This is fueled in part by the relative ease today of actually “publishing” a piece of music.” – Michael Sweeney
 - “It is important not only for programming purposes but to make sure that future generations of teachers and conductors do not lose sight of the great master works of the past.” – Ray Cramer
 - “While tastes and styles vary somewhat from generation to generation, the elements of “quality” and worthwhile music remain unchanged. Many works composed decades earlier maintain their appeal and validity for today’s bands.” – Michael Sweeney

- "Older music and new music are one in the same if they have "quality". However, new music must have "equal time" in its exploitation so that it can become a "standard" in the literature." - David Gillingham
- What should we look for in programming?
 - Variety
 - 1. Unless a concert is a "theme" concert or a concert dedicated to a composer, pieces should vary in style, form, emotional content, composer, etc.
 - 2. We need to do marches. There are so many out there that are different and fun, plus the classics that are so important to our craft
 - "Variety, chance-taking, drama. There's nothing worse than a safe concert. Art should excite, unsettle, and challenge us. If it doesn't, even if it's well played, the concert is not a success in my opinion. Even controversy is healthy in that it forces us to think about what we believe." - Dana Wilson
 - Education
 - 1. Music MUST have educational value
 - 2. What will my students learn from this piece?
 - 3. Director music go through what makes a piece quality with EVERY SCORE – fluff music does not serve any purpose. Music needs to teach.
 - Qualities that stand the test of time
 - Technical Aspects that will help the ensemble get better
 - What does YOUR ensemble need?
 - Articulation
 - Technical facility
 - Emotive playing
 - Range Development
 - Tone Development
 - "The band director is responsible for allowing the students to feel that their ideas are worthy, thus creating a triangle of connection between the composer, the conductor, and the musicians. When everyone has a personal involvement in a new work-- even to a small degree-- I've observed that it makes an enormous, positive difference in the outcome." Alex Shapiro
 - Entertainment for the players and for the audience (i.e., are the parts interesting for all, will it reach the students, will the audience enjoy listening, etc.) depending on the goals of the band
 - "My basic philosophy has been to present a pretty eclectic program. One that would contain works of respected standard literature and new works that over the years included many premiers. I have always been interested in new material based on my background in composition (I began my graduate studies as a composition major) even when I was teaching in high school programs." - Ray Cramer
- Programming for the band that is in front of you, not the one you wish you had
 - What are the weaknesses of YOUR band?
 - Section playing
 - Technique
 - Characteristic tone achievement for each instrument
 - What are the strengths?
 - Soloists
 - Sections
 - Styles
 - What are your goals for your band?
 - To reach a new level of technique

- To reach a new level of musicality
 - To play a harder level of music
 - What do YOU enjoy conducting?
 - Pick music that will be fun for you to work on too
 - If you pick music that you don't have time to do proper score study on, the ensemble will suffer
 - Stretch yourself as a director – get out of your comfort zone
 - "I [also] think it is important that directors choose music that motivates themselves. Students can see right through us on the podium - if we do not choose music that inspires and moves us, how can we expect to inspire our students?" - Brian Balmages
 - Programming needs to be for education, NOT just for contest
 - Students should have many works in their folders, not just three for contest
 - Students will only learn to be stagnant players this way – technically correct, but not truly musical
 - Strive for musical connections for the student and director – even better, a connection throughout the ensemble
 - Get rid of “barriers” – barriers between the director and ensemble break when the director truly knows the score
 - Students deserve to have an aesthetic experience no matter what level band they play in – choosing the right music for the band in front of you will help this happen
- "Just because the players are younger doesn't mean that the music needs to be boring and simplistic. Too much of the repertoire panders unimaginatively, when in fact, budding musicians are the ones who MOST need to be inspired and engaged by the music on their stands. We want them to fall in love with the experience, and view music as an essential part of their lives whether they continue to play their instruments, or not. Creating affinity in middle school and high school, creates engaged audiences for life! Alex Shapiro
- Role as the Director
 - "I dare say this is WHERE THE BUCK STOPS. Like it or not, this *is* the final filter, and it has to be understood of the value of making the choice with EVERYONE in mind...particularly the players." - Tim Lautzenheiser
 - Take responsibility for music choices
 - Choose music based on the score – in order to choose a piece properly, you must see a score
 - Ask for help if you need it, and sometimes when you don't think you do – some of the best choices are from the help of peers and resources such as the “Teaching Music through Performance in Band” series
 - Don't over program – you must know your ensemble and be honest about what is in front of you – choose music for the ensemble, not for you as the teacher – ego must be out of the picture
 - "The ultimate role of the director is to perform with students (WITH, not a dictatorship!) and to jointly communicate a musical message to the audience reflective of what the composer intended, and do it in their own way. There is a lot to think about there, but the end goal is to communicate. Make the audience laugh - make them cry - make them nervous, and ultimately take them on a musical journey in which you engage them emotionally on several levels." - Brian Balmages
 - Consider all performances for the year

- Who will my audiences be?
 - Are we traveling? What is the center of those performances?
 - How long between concerts?
 - "The director must lead by example. A demonstrated love and appreciation of quality music must always be present. A compassion for each student as a person is imperative when teaching music; the voice of our emotions. Directors must model! When students hear their director play something beautifully, they will do anything to reach that level. Last, we don't teach for today, we teach for life. Therefore, the music we choose becomes the life education we offer. The quality of the music equates with how we value our students' lives." – Samuel Hazo
 - What do you, as a conductor, like to conduct?
 - What do you, as a conductor, need to work on?
 - How to use literature to continue learning as a musician and as a teacher
 - Get out of your comfort zone of literature choices
 - Schedule score study time
 - Pick music that you need to work on as a conductor
 - "Select good music (challenging for the ensemble, but ultimately manageable), determine a strategy to rehearse it efficiently, and then inspire the performers to deliver a great performance." - Dana Wilson
- Score Study Techniques
 - Instrumentation and Ranges
 - Technical Overview
 - Keys
 - Grade
 - Percussion Requirements
 - Meter
 - Genre
 - Technical Considerations
 - Tempos/Styles
 - Solos
 - Cues
 - Vocabulary
 - Dynamics
 - Articulations
 - Conductor Considerations
 - Pictorial Analysis
 - Visual, bracketed analysis
 - Color coded with:
 - Tempo changes
 - Meter changes
 - Styles



EXAMPLES OF YEAR LONG PROGRAMMING CHOICES FOR EDUCATION THROUGH LITERATURE

I have categorized level of band as Beginning Band, Intermediate Band, High School Band and Advanced High School Band. I did this because I believe that if we choose music solely based on grade level, i.e., “my band is a grade 4 band,” we loose out on great music for our bands. We need to look at the music rather than the grade level. The grade level range for each band is just a guide that I used. For each band, there is a list of works for each semester of a year. These are just my thoughts that accompany the clinic. I have worked with other directors and educators to compile the list, and many are from the *Teaching Music through Performance in Band* series I have analyzed many more selections than are on this list, and they can be found on my website, www.bandscorestudy.org.

BEGINNING BAND

GRADE .5 TO 1.5

THESE WORKS ARE FEW AS THEY NEED TO ACCOMPANY THE BASIC ELEMENTS OF MUSIC PRESENTED IN THE FIRST METHOD BOOK. THIS LITERATURE SHOULD NOT REPLACE THAT INFORMATION, IT SHOULD JUST SUPPORT AND SUPPLEMENT.

SEMESTER 1

ANASAZI – JOHN EDMONDSON – GRADE 1 - BEGINNING BAND VOL. 1

GALLANT MARCH – MICHAEL SWEENEY – GRADE 1

GLORIOSO: A FANFARE AND PROCESSIONAL FOR BAND – GRADE 1 – BEGINNING BAND VOL. 1

SEMESTER 2

BELLS OF FREEDOM – DAVID GILLINGHAM – GRADE 1 – BEGINNING BAND VOL. 2

IMPERIUM – MICHAEL SWEENEY – GRADE 1 – BEGINNING BAND VOL. 1

JOURNEY DOWN NIAGARA – CHRISTOPHER TUCKER – GRADE 1.5 – BEGINNING BAND VOL. 2

A PREHISTORIC SUITE – PAUL JENNINGS – GRADE 1 – BEGINNING BAND VOL. 1

STARSHIP – JOHN O'REILLY – GRADE 1 – BEGINNING BAND VOL. 2

TRAIN HEADING WEST AND OTHER OUTDOOR SCENES – TIMOTHY BROEGE – GRADE 1 – BEGINNING BAND VOL. 1

INTERMEDIATE BAND

GRADE 1.5 TO 3

SEMESTER 1

ANCIENT VOICES – MICHAEL SWEENEY – GRADE 2 – BAND VOL. 1

AS SUMMER WAS JUST BEGINNING – LARRY DAEHN – GRADE 2 – BAND VOL. 1

DOWNTOWN DASH – NATHAN DAUGHTREY – GRADE 2 – BAND VOL. 8

GYPSYDANCE – DAVID HOLSINGER – GRADE 2 – BAND VOL. 3

PRIMORDIUM – MARK WILLIAMS – GRADE 1.5 – BEGINNING BAND VOL. 1

WHIRLWIND – JODIE BLACKSHAW – GRADE 2 – BAND VOL. 7

SEMESTER 2

BRIGHTON BEACH MARCH – WILLIAM P. LATHAM – GRADE 2.5/3 – MARCHES

CAJUN FOLK SONGS – FRANK TICHELI – GRADE 3 – BAND VOL. 1

DINOSAURS – DANIEL BUKVICH – GRADE 2 – BAND VOL. 3

LET YOUR SPIRIT SING – JULIE GIROUX – GRADE 2 – BAND VOL. 8

LITTLE SUITE FOR BAND – CLARE GRUNDMAN – GRADE 2 – BAND VOL. 1

JOURNEY OF EXPLORATION – YO GOTO – GRADE 3

HIGH SCHOOL BAND

GRADE 2.5 TO 4

SEMESTER 1

CHORALE AND SHAKER DANCE – JOHN ZDECHLIK – GRADE 4 – BAND VOL. 1

FLOURISH FOR WIND BAND – RALPH VAUGHAN WILLIAMS – GRADE 3 - BAND VOL. 1

PRELUDE, SICILIANO AND RONDO – MALCOLM ARNOLD, ARR. JOHN PAYNTER – GRADE 4 – BAND VOL. 1

PROSPECT – PIERRE LA PLANTE – GRADE 2.5 – BAND VOL. 1

SANG! – DANA WILSON – GRADE 3 – BAND VOL. 8

SUN DANCE – FRANK TICHELI – GRADE 3 – BAND VOL. 3

SEMESTER 2

CHILDREN'S FOLKSONG SUITE – KEVIN M. WALCZYK – GRADE 3.5 – BAND VOL. 9

GALOP – DMITRI SHOSTAKOVICH, TRANS. DONALD HUNSBERGER – GRADE 4

MARCH OF THE BELGIUM PARACHUTISTS – PIETER LEEMANS, ARR. JOHN BOURGEOIS – GRADE 4 –
MARCHES

METROPLEX – ROBERT SHELDON – GRADE 4 – BAND VOL. 7

PERTSHIRE MAJESTY – SAMUEL HAZO – GRADE 4 – BAND VOL. 8

VARIATIONS ON A KOREAN FOLK SONG – JOHN BARNES CHANCE – GRADE 4 – BAND VOL. 1

ADVANCED HIGH SCHOOL BAND

GRADE 4 TO 6

SEMESTER 1

ADVENTURE TALE OF PROFESSOR ALEX – DAISUKE SHIMIZU – GRADE 5

AVE MARIA – FRAZ BIEBL, ARR. ROBERT CAMERON – GRADE 4 – BAND VOL. 3

DANCING IN AIR – YO GOTO – GRADE 4

A FESTIVAL PRELUDE – ALFRED REED – GRADE 4 – BAND VOL. 4

FIRST SUITE IN E^b – GUSTAV HOLST – GRADE 4 – BAND VOL. 1

THE WASHINGTON POST MARCH – JOHN PHILIP SOUSA, ARR. KEITH BRION & LORAS SCHISSEL – GRADE 4 – MARCHES

SEMESTER 2

GAVORKNA FANFARE – JACK STAMP – GRADE 5

OCTOBER – ERIC WHITACRE – GRADE 4 – BAND VOL. 5

CANZONA – PETER MENNIN – GRADE 5 – BAND VOL. 1

CANDIDE SUITE – LEONARD BERNSTEIN, ARR. CLARE GRUNDMAN – GRADE 4 – BAND VOL. 4

MOLLY ON THE SHORE – PERCY GRAINGER, ARR. ROGERS – GRADE 4 – BAND VOL. 3

TOCCATA MARZIALE – RALPH VAUGHAN WILLIAMS – GRADE 5 – BAND VOL. 2

WHAT TO LISTEN FOR IN THE WORLD

BRUCE ADOLPHE

PASSAGES USED IN PRESENTATION

To be musical is to love your work.

*Enjoyment is an aspect of learning.
Enjoyment is an aspect of technique.*

*Musicians never want to stop learning.
Teach through music and your students will learn.*

Composers pay attention to daydreams.
A wandering mind is creative.
When your mind wanders, follow it.
Remember where you have been.
Memory and imagination are partners.

Music is fit (as a fiddle)
When every sound contributes to its essence.

Music is flabby when its essence is obscured by excess.

Music that relies on words for essence is emaciated.

True music will never be played out.
Its value is eternal.

There are always new listeners for whom it is a discovery.
There are always new performers who reveal unheard aspects.

And those new listeners may be us again.
For as we gather memories, our minds change;
When we have forgotten things, music we have loved can help us remember –
Not merely things but ourselves.

Know your own music first.

Do you listen to your own voice?
Do you know the tempo of your actions?
Do you live by the beat or the phrase?
Do you rush your own thoughts?
Do you trust your intuition?
Do you enjoy your own dreams?
Do you tap your foot nervously?
Do you improvise your meals?
Do you listen to the pulse of your own heart?

**A performer who needs to prove something will force.
Forcing is against music.**

**A performer who wants to give something will be happy.
Giving is what performance is about.**

*Music can be true or false.
This is true of the simplest and most complex music.*

*False music can be interesting, even fascinating, and is often trendy.
False music can be entertaining.
When it is shocking, it is like a hairdo or clothes.
False music is all about style.*

*True music is balanced, eternal.
True music does not need to entertain, but may.
If it is shocking, it is like seeing a beating heart.
True music transcends style.*

*False music displays.
True music reveals.*

*Any kind of music may be invented.
True music sounds discovered.*

PLEASE FEEL FREE TO CONTACT ME AT [KATE.MARGRAVE@GMAIL.COM](mailto:kate.margrave@gmail.com) OR THROUGH MY WEBSITE,
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