

SELECTION OF LITERATURE DILEMMA OR OPPORTUNITY?

THE MIDWEST CLINIC
DECEMBER 17, 2010 – CHICAGO
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DEFINE YOUR ROLE: *WHAT HAT ARE YOU WEARING?*

- Curricular Choice (Teaching materials)
- Concept & Skill Demonstration (MPA)
- Concert Programming

CURRICULAR CHOICE: TEACHING / LEARNING OPPORTUNITY

- Define the specific concept or skill
- Identify the composition, which will facilitate the teaching of the specific concept or skill in an efficient manner

CONCEPT & SKILL DEMONSTRATION

- Define the purpose
- Identify the composition, which will most accurately demonstrate the mastery of the acquired skills and concepts
 - Goodness-of-Fit
 - Technical demands / abilities
 - Musical demands / abilities

CONCERT PROGRAMMING

- Define the purpose
 - Demonstration vs. Entertainment
 - Venue
 - Audience
- Create balanced structure
 - Build the menu
 - Appetizer
 - Soup
 - Salad
 - 1st Course (fish)
 - 2nd Course (meat)
 - Dessert
- Healthy bodies need balanced nutrition – Healthy musicians need balanced repertoire
- Audiences should leave wanting more
 - Length of performance
 - Variety
 - Something new
 - Something familiar
 - Something they can take with them
- Feed your student's aesthetic appetites with nutritious music

GOODNESS-OF-FIT

- Define
 - The musical demands of the composition
 - The musical abilities of the ensemble (and individual players)
 - The technical demands of the composition
 - The technical abilities of the ensemble (and individual players)
- There should be a match – a ‘Goodness-of-Fit’

SELECTION OF LITERATURE

You cannot choose what you do not know!

- Develop a repertoire of compositions
 - Knowledge of:
 - Technical & musical demands
 - Teaching / Learning opportunities
 - Set a schedule for score study
 - Identify works for study:
 - Compositions with Goodness-of-Fit for YOUR ensemble
 - Compositions for your growth and maturation
 - Where to start?
 - *Music for Concert Band*
 - A Selective Annotated Guide to Band Literature
 - Joseph Kreines
 - *Best Music for High School Bands*
 - A Selective Repertoire Guide for High School Bands and Wind Ensembles
 - Dvorak, Grechesky, Ciepluch, ed. Margolis
 - *Teaching Music Through Performance in Band*
 - Blocher, Corporon, Cramer, Lautzenheiser, Lisk, Miles, Stamp
 - Determine the demands of the composition
 - Repertoire Analysis Rubric

▪ Range	▪ Musical Style
▪ Tonality	▪ Melody / Harmony
▪ Meter	▪ Instrumentation
▪ Rhythms	▪ Endurance
▪ Dynamics	▪ Symbols / Special effects
▪ Articulations	▪ Percussion
▪ Tempi	▪ General problems
	▪ Teaching / Learning opportunities
- Does the composition make greater demands than your students can successfully execute?
- To STRETCH or NOT TO STRETCH

Ensure that YOU have chosen thoughtfully and carefully for your students... They deserve the best!

SELECTION OF LITERATURE:

THE MOST CRITICALLY IMPORTANT RESPONSIBILITY THAT WE HAVE AS TEACHERS.

REPERTOIRE ANALYSIS RUBRIC: INSTRUCTIONS

As you examine and analyze compositions for selection, use the *Repertoire Analysis Rubric* as a means of organizing your observations, allowing for consistent analysis from work to work. It is important that you (1) employ the same criteria for each work examined and (2) accurately document your findings. Refer to these instructions frequently until the process is familiar.

1. RANGE:

First, notate the instrumentation on the *Analysis Rubric*, marking out those instruments not employed. Assign a clef sign for the Baritone/Euphonium. Check each part to determine the literal range (the highest and lowest pitch notated for that instrument) as well as the general range (the range in which the instrument predominantly functions). Percussion: note pitch changes in the timpani, the various percussion and mallet instruments required. Remember that extremes of range, over time, may have a direct impact on endurance.

2. TONALITY:

Note the key signature(s) (concert pitch) employed throughout the work. List the names of the tonalities or modes. Determine and note tonal centers (concert pitch) that are implied but not identified by key signature. Note any accidentals employed. If accidentals are abundant, you may want to comment on the type and concentration of chromaticism.

3. METER ANALYSIS:

Circle the meters employed in the work. Discuss any changing, complex, or implied patterns (asymmetrical groupings, super-metric patterns).

4. RHYTHMIC ANALYSIS:

Note (1) the rhythmic values employed and (2) recurring rhythmic patterns. Note the rhythmic complexity of individual parts.

5. DYNAMIC LEVEL ANALYSIS:

Note all dynamic levels employed, both literal and the general level. Note use/frequency of crescendo and diminuendo. Remember that extremes of dynamics, over time, may have a direct impact on endurance.

6. ARTICULATION ANALYSIS:

Note use/frequency of marked articulations employed as well as common performance practice articulations that are unmarked. While slurs are common, discuss factors such as frequency, length of slur, slur/tongue patterns, awkwardness, as well as speed of articulations, et cetera. Remember that extremes of complex or awkward articulations, over time, may have a direct impact on endurance.

7. TEMPI:

Note the tempo indications provided in the score. Also note any subsequent changes in tempo, including ritardando, accelerando, tempo modulations, use of rubato, et cetera.

8. GENERAL MUSIC STYLE:

Discuss basic musical style employed and its ramification on individual players and the ensemble as a whole. Areas of discussion - note length, articulation style, volume, historic performance practice, et cetera.

9. MELODIC / HARMONIC ANALYSIS:

Determine type and length of phrasing, noting any variation. Note range of melodic material, including scalar/disjunct properties. Other factors: repetition, use of motives, compositional techniques (canon, sequence, et cetera), and overall structure. Identify harmonic idioms that are relevant to teaching or performance (tertian harmony, dissonance, chromaticism, 12-tone, harmonic rhythm, et cetera).

10. MUSICAL EXPRESSION:

Note elements in the work that address musical sensitivity. Discuss the level and complexity of musical sophistication as well as musical opportunities not specifically notated in music.

11. INSTRUMENT ASSIGNMENT EVALUATION:

Examine individual parts, noting (1) doubling of voices, (2) prominence, (3) degree of difficulty for grade level, (4) specific problems with range, tessitura, endurance, articulations, dynamic levels, et cetera.

12. ENDURANCE FACTOR:

Determine duration of the work. Also note general level of endurance required, based on duration, scoring and individual performance requirements. Remember that endurance is not just a physical consideration but mental as well. Counting rests, and executing prolonged ostinati or long sustained passages can be mentally taxing.

13. SYMBOLS & SPECIAL EFFECTS:

Note the use of new or unusual symbols. Note the use of mutes, stopped horn, unique instruments, special performance techniques, et cetera.

14. PERCUSSION:

Determine specific equipment needs, number of players required, difficulty of parts, relative prominence, required performance technique, et cetera. (The use of the attached percussion matrix might be helpful in organizing percussion.) Consider physical placement of instruments for efficient access by performers.

15. GENERAL PROBLEM AREAS:

Review the rubric and note specific challenges discovered in your analysis that pertain to the preparation and performance of the work. What concepts or skills must be addressed/taught to ensure success with the composition?

16. TEACHING/LEARNING OPPORTUNITIES:

Identify the concepts and skills that can be taught efficiently utilizing the composition.

REPERTOIRE ANALYSIS RUBRIC

COMPOSITION: _____

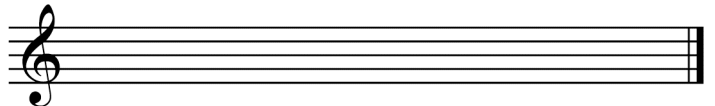
COMPOSER/ARR: _____ DURATION: _____

RANGE:

	LITERAL	GENERAL		LITERAL	GENERAL
Flute 1			Trumpet 1		
Flute 2			Trumpet 2		
Oboe 1 & 2			Trumpet 3		
Bassoon 1 & 2			Horn 1 & 3		
Clarinet 1			Horn 2 & 4		
Clarinet 2			Trombone 1		
Clarinet 3			Trombone 2		
Bass Clarinet			Trombone 3		
Alto Sax. 1 & 2			Euphonium		
Tenor Sax.			Tuba		
Baritone Sax.			Timpani		
Additions:			Mallets		

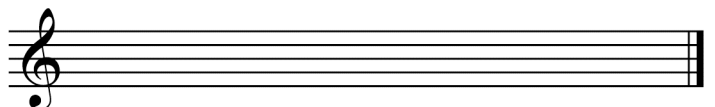
TONALITY:


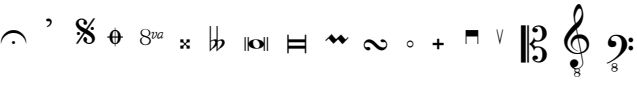
KEY SIGNATURES UTILIZED:
(CONCERT PITCH)



NAME OF KEY: _____

ACCIDENTALS ENCOUNTERED:
(CONCERT PITCH)



<p>METER(S) UTILIZED:</p> <p>C $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$</p> <p>COMPLEX (PATTERNS):</p>	<p>RHYTHMIC ANALYSIS:</p>  <p>TIE</p>
<p>DYNAMIC LEVEL ANALYSIS:</p> <p>LITERAL: <i>ppp pp p mp mf f ff fff</i></p> <p>GENERAL: <i>ppp pp p mp mf f ff fff</i></p>	<p>ARTICULATION ANALYSIS:</p> <p>— · > ^ ÷ > ^ <i>sfp sfz</i> ♯ =</p> <p>SLUR (PATTERNS):</p>
<p>TEMPI:</p>	<p>GENERAL MUSICAL STYLE:</p>
<p>MELODIC / HARMONIC ANALYSIS:</p>	
<p>MUSICAL EXPRESSION:</p>	
<p>INSTRUMENT ASSIGNMENT EVALUATION:</p>	
<p>ENDURANCE FACTOR:</p> <p>DURATION: _____</p>	<p>SYMBOLS & SPECIAL EFFECTS:</p> 
<p>PERCUSSION</p>	<p>GENERAL PROBLEM AREAS:</p>
<p>TEACHING / LEARNING OPPORTUNITIES</p>	



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