Session Handout

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WANTED: Perfect Piece for My Orchestra!

Strategies for Selecting the Perfect Repertoire for your Orchestra

Brenda Brenner, James Mick, & David Pope

JACOBS SCHOOL OF MUSIC
INDIANA UNIVERSITY
Bloomington

ITHACA COLLEGE
School of Music

BW
BALDWIN WALLACE UNIVERSITY

Diversifying Repertoire Selections

Analyzing Repertoire & Knowing Your Ensemble

Sequencing Bow Strokes

Curriculum, Sequencing, & Pacing

Table 2. Race/Ethnicity and Gender of Students Enrolled in String Programs: 1998, 2002, 2010, and 2016, With 2010 U.S. Census Data.

	Percentage of string students				
Race/ethnic group	Gillespie and Hamann (1998) (*N* = 652)	Hamann, Gillespie, and Bergonzi (2002) (*N* = 920)	National String Project Consortium (2010) (*N* = 794)	Current study (*N* = 369)	2010 U.S. Census U.S. Census Bureau (2010)
White, Non-Hispanic	73	72	61.8	56.4	63.7
Black, Non-Hispanic	9.6	10	13.2	11.6	12.2
Asian[a]	9.2	7.5	12.5	13.5	4.9
American Indian	0.04	0.5	2.6	1.2	0.9
Hispanic[b]	8.2	9	16.6	15.3	16.3
Gender					
Male	NA	34	37.8	39.0	50.2
Female	NA	66	61.3	59.6	49.8

Note. U.S. Census gender data is for ages 10 to 19.

[a]Includes Hawaiian and Pacific Islander.

[b]For the 2000 U.S. Census, it was determined that "Hispanic" represents an ethnic group and could include members of any race. The 2010 Census race data reported for non-Hispanic categories does not include those who identified as Hispanic.

Smith, Mick, & Alexander (2018)

Table 2. Most Frequently Performed Works for Soloist(s) and Orchestra by Youth Orchestras.

Title	Frequency	Composer	Year
Concerto for Two Violins in D minor, BWV 1043	4	Bach	1730-1731
Violin Concerto in D major, op. 35	4	Tchaikovsky	1878
Cello Concerto in E minor, op. 85	3	Elgar	1919
Violin Concerto No. 1 in G minor, op. 26	3	Bruch	1865-1867
Double Concerto in A minor, op. 102	2	Brahms	1887
Introduction & Rondo Capriccioso in A minor, op. 28	2	Saint-Saens	1863[a]
Piano Concerto in A minor, op. 16	2	Grieg	1868
Viola Concerto, BB 128	2	Bartok	1945
Violin Concerto, op. 14	2	Barber	1949
Violin Concerto in D major, op. 35	2	Korngold	1945
Violin Concerto in E minor, op. 64	2	Mendelssohn	1845

Note. Only works performed two or more times are included.
[a]Composition date incorrectly listed as 1963 in *Daniels' Orchestra Music Online* (Daniels, 2018).

An Analysis of the Repertoire Performed by Youth Orchestras in the United States

David A. Pope[1]

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Table 1. Most Frequently Performed Orchestral Repertoire by Youth Orchestras.

Title	Frequency	Composer	Year
The Firebird	6	Stravinsky	1919
Carmen Suite No. 1	5	Bizet	1873-1874
Ruslan and Ludmilla Overture	5	Glinka	1837-1842
Die Meistersinger Prelude, WWV 96	4	Wagner	1846-1847
Pictures at an Exhibition	4	Mussorgsky/Ravel	1874
Symphony No. 9, op. 95	4	Dvorak	1893
The Planets	4	Holst	1914-1816
An American in Paris	3	Gershwin	1928
Finlandia, op. 26	3	Sibelius	1900
Scheherazade, op. 35	3	R. Korsakov	1888
Symphonic Dances, op. 45	3	Rachmaninoff	1940
Symphonie Fantastique, op. 14	3	Berlioz	1830
Symphony No. 5, op. 47	3	Shostakovich	1941
Symphony No. 5, op. 64	3	Tchaikovsky	1888
A Christmas Festival	2	Anderson	1950
Academic Festival Overture, op. 80	2	Brahms	1880
Appalachian Spring: Suite	2	Copland	1945
Candide: Overture	2	Bernstein	1955-1956
Cavalleria Rusticana	2	Mascagni	1888
Czech Suite, op. 39, B.93, D major	2	Dvorak	1879
Danzon No. 2	2	Marquez	1994
Festive Overture, op. 96	2	Shostakovich	1954
Hungarian Rhapsody No. 2, D minor	2	Liszt	1851
Karelia Suite, op. 11	2	Sibelius	1893
Lieutenant Kije Suite, op. 60	2	Prokofiev	1934
Marche Slave, op. 31	2	Tchaikovsky	1876
Nabucco: Overture	2	Verdi	1842
Night on Bald Mountain	2	Mussorgsky/R. Korsakov	1872
Norwegian Dances, op. 35	2	Grieg	1881
Orpheus in the Underworld: Overture	2	Offenbach	1858
Pines of Rome, p. 141	2	Respighi	1923-1924
Roman Carnival	2	Berlioz	1844
Romeo and Juliet Overture Fantasy	2	Tchaikovsky	1880
Star Wars Suite	2	Williams	1977
Stars and Stripes Forever	2	Sousa	1896
Swan Lake Suite, op. 20a	2	Tchaikovsky	1875-1876
Symphony, d. 759, B minor	2	Schubert	1822
Symphony No. 1, D major	2	Mahler	1906
Symphony No. 2, op. 73, D major	2	Brahms	1877
The Sorcerer's Apprentice	2	Dukas	1897

Note. Rimsky-Korsakov is abbreviated to R. Korsakov. As the 1919 version of *The Firebird* is the most common, 1919 was used as the composition year.

THE 2014-2015 ORCHESTRA SEASON BY THE NUMBERS

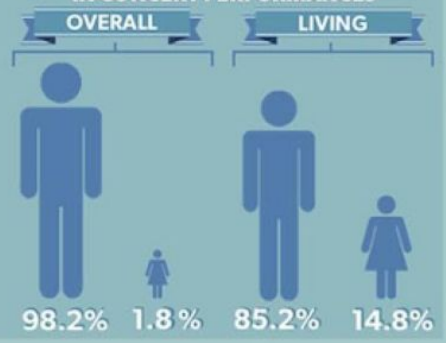
During the 2014-15 season 21 symphony orchestras will perform more than 1,000 pieces from 286 composers almost 4,600 times

1886 IS THE AVERAGE YEAR OF COMPOSITION

9.5% PIECES WRITTEN SINCE **2000**

50 PREMIERED DURING THE 14-15 SEASON

COMPOSER GENDER IN CONCERT PERFORMANCES

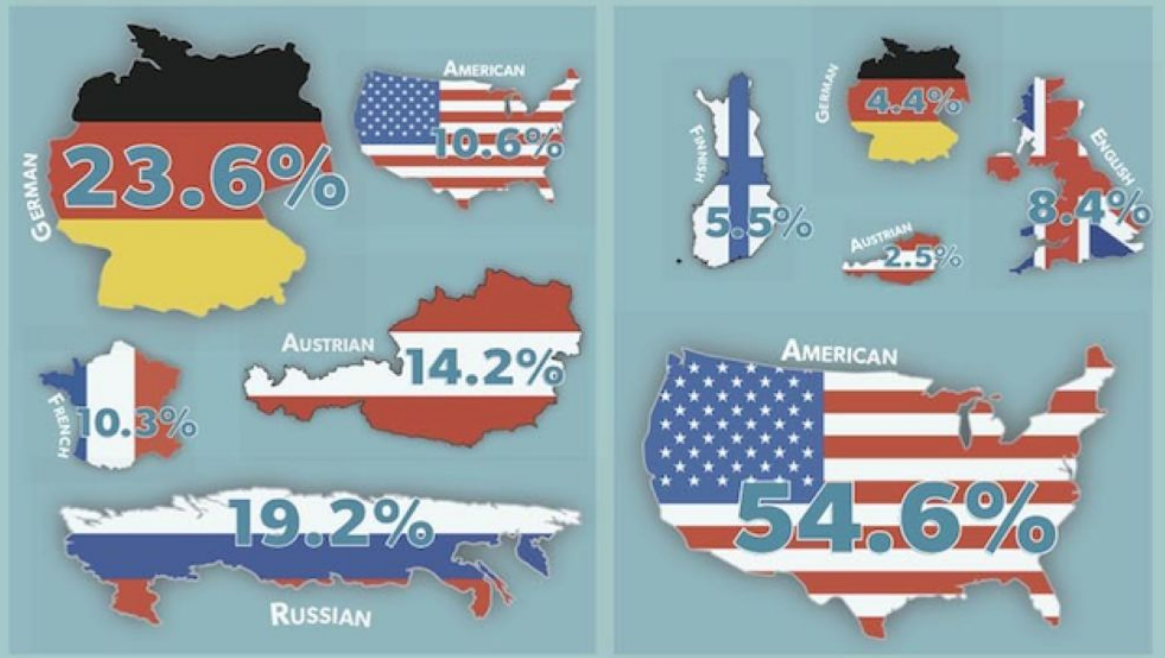


MOST PERFORMED COMPOSERS

OVERALL

MOST PERFORMED LIVING COMPOSERS

TOP 5 COMPOSER NATIONALITIES



THE 2015-2016 ORCHESTRA SEASON BY THE NUMBERS

We looked at the repertoire performed during the 2015-2016 concert season by **89** American symphony orchestras, ranging from regional ensembles to full-time, major American orchestras. After counting up nearly 3,000 concerts, here's what we found.

1882 IS THE **AVERAGE DATE** OF COMPOSITION

1524 DIFFERENT PIECES ARE PERFORMED **8664** TIMES DURING THE CONCERT SEASON

2978 **TOTAL** CONCERTS

504 COMPOSERS REPRESENTED

STATUS OF LIVING COMPOSERS

12% OF THE REPERTOIRE PERFORMED THIS SEASON WILL BE BY LIVING COMPOSERS

445 **NUMBER** OF UNIQUE PIECES BY LIVING COMPOSERS

139 WORKS WRITTEN IN 2015 OR 2016 WILL BE PLAYED THIS SEASON

30% OF CONCERTS FEATURE AT LEAST ONE PIECE BY A LIVING COMPOSER

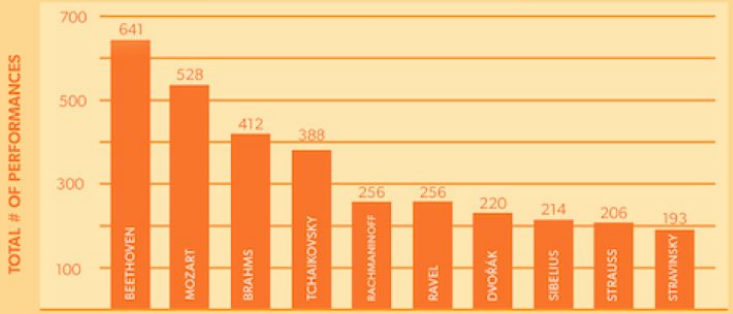
COMPOSER GENDER IN CONCERT PERFORMANCES

OVERALL		LIVING	
98.3%	1.7%	86%	14%

*Every female composer performed this season is a living composer

MOST PERFORMED COMPOSERS

OVERALL



LIVING COMPOSERS

*Data excludes pops series, so John Williams performances include only his concerti or other works featured on classical concerts

COMPOSER NATIONALITIES

NORTHERN EXPOSURE

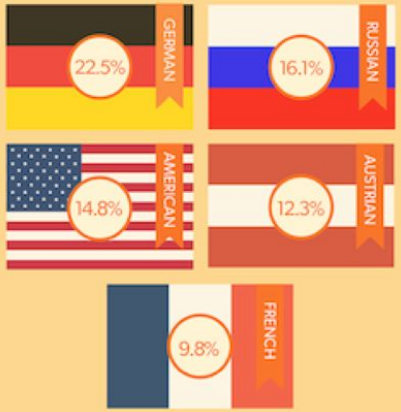
COMPOSERS FROM NORDIC COUNTRIES ARE PROGRAMMED **121%** MORE FREQUENTLY BY THE EIGHT ORCHESTRAS IN THE UPPER MIDWEST THAN OTHER GROUPS.

MORE GLOBAL VOICES

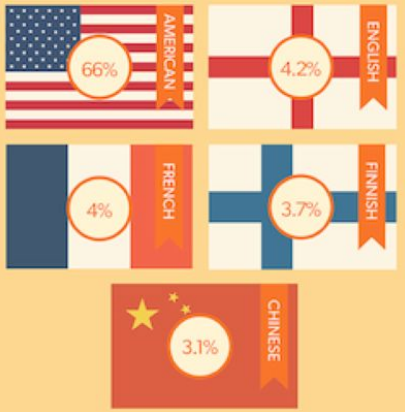
COMPOSERS FROM LATIN AND SOUTH AMERICA, ASIA AND THE MIDDLE EAST MAKE UP **0.5%** OF PERFORMANCES OF MUSIC PRE-1950 AND **10.6%** OF MUSIC PERFORMED FROM AFTER 1950.

MOST REPRESENTED NATIONALITIES IN CONCERT PERFORMANCES

OVERALL



LIVING



THE 2016-2017 ORCHESTRA SEASON BY THE NUMBERS

STATUS OF LIVING COMPOSERS

12.3% of the repertoire performed this season will be by living composers.

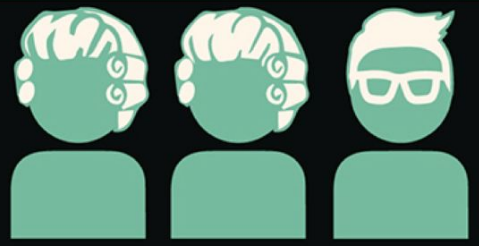
Approximately **1** out of every **10** pieces performed this season will have been written in 2000 or later.

9.5% of all music played by living composers is by **John Adams**, who will have more different pieces performed than Brahms, Mahler, Ravel or Prokofiev.

434 different pieces written by living composers will be played this season

129 works written in 2016 or 2017 will be played this season

29% of concerts feature at least one piece by a living composer

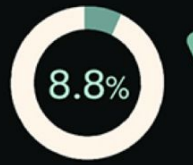


REPRESENTATION OF WOMEN

COMPOSERS

Female composers make up 1.3% of all music that will be performed this season. When looking only at music written by living composers, they account for 10.3%.

CONDUCTORS



Women will conduct 8.8% of concerts. That rate drops to 5.2% for what are generally considered the "major" orchestras.

INSTRUMENTAL SOLOISTS

For comparison, a recent survey by the League of American Orchestras puts female musician orchestra membership at 47%.

MOST PERFORMED COMPOSERS

ALL COMPOSERS

Total Times Performed	Composer	Unique Pieces Performed
655	Beethoven	33
573	Mozart	69
443	Tchaikovsky	34
346	Brahms	18
242	Dvořák	21
222	Prokofiev	17
214	Stravinsky	25
208	Rachmaninoff	12
195	Ravel	17
181	Shostakovich	24

LIVING COMPOSERS

Composer	Unique Pieces Performed	Number of Orchestras	Total Times Performed
John Adams	19	23	102
John Williams*	10	15	34
Christopher Rouse	10	12	33
Mason Bates	7	12	33
John Corigliano	10	14	32
Christopher Theofanidis	7	7	18
Thomas Adès	5	7	18
Arvo Pärt	5	6	17
Matthias Pintscher	5	5	17

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**String Research Journal*, Volume 9 (2019)

PROGRAMMING TRENDS

In 2015-2016, 384 pieces by 158 composers were performed.

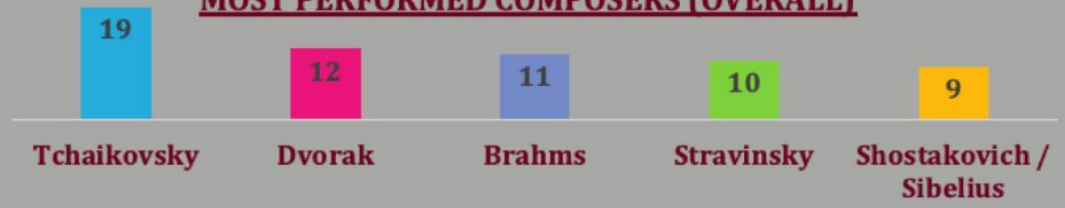
1904 is average year of composition

8.6% of pieces were composed after 2000

COMPOSERS' GENDER

Female composers were Jennifer Higdon, Queen Liliuokalani, & Laura Schwendinger

MOST PERFORMED COMPOSERS (OVERALL)



John Williams (8), Arturo Marquez (2), & Paul Whear (2) were the most performed living composers.

COMPOSERS' NATIONALITIES (OVERALL)

MOST PERFORMED PIECES

***Firebird Suite* (Stravinsky), *Overture to Russlan & Ludmilla* (Glinka), & *Carmen Suite No. 1* (Bizet)**

Sample Composers of String Literature for Younger Groups

Lauren Bernofsky

Reynard Burns

Alexandra Dee (arr.)

Adrian Gordon

Kathryn Griesinger

Soon Hee Newbold

William Owens

Roger Zare

Sample Composers of String (& Full) Literature for Advanced Groups

Amy Beach

Samuel Coleridge-Taylor

Adolphus Hailstork

Emilie Mayer

Florence Price

Chevalier de Saint-Georges

Joan Trimble

George Walker

Sample Publishers of String (& Full) Literature

Goodmusic

Leap Year Music

Murphy Music Press

Rising Tide Music Press

INSTITUTE *for* COMPOSER DIVERSITY

ABOUT ⌄ DATABASES ⌄ RESOURCES ⌄ CONTACT

COMPOSER DIVERSITY DATABASE

WORKS DIVERSITY DATABASE

DATABASE BASICS

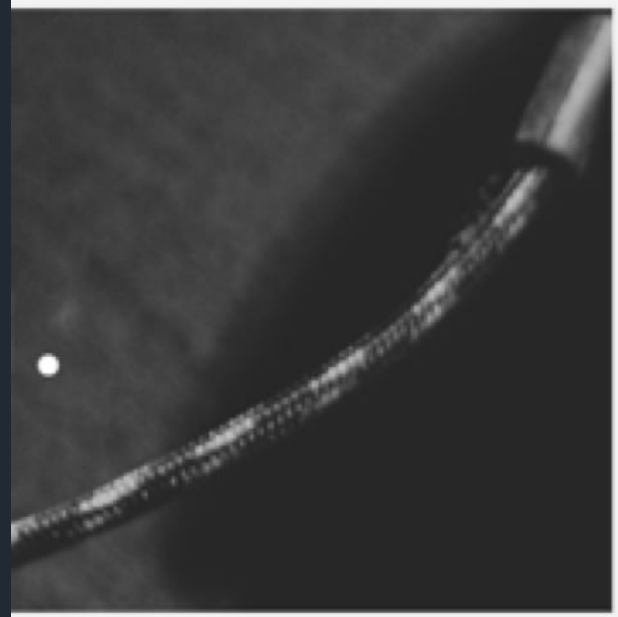
COMPOSER DATABASE UPDATE FORM

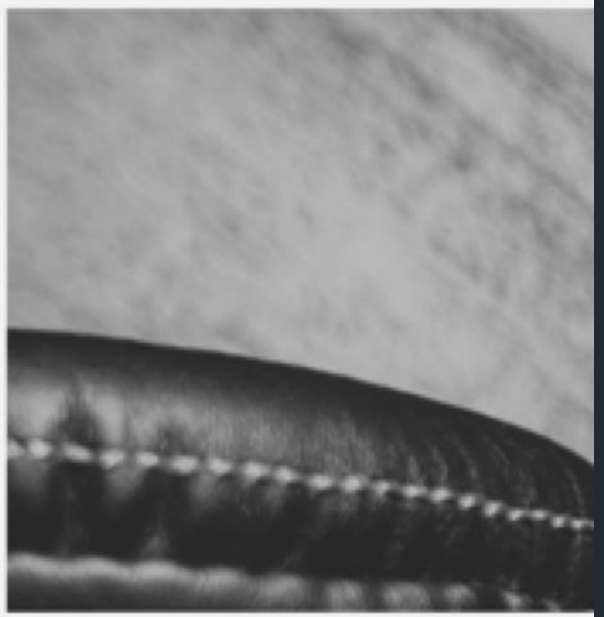
ART SONG UPDATE FORM

ORCHESTRAL DATABASE UPDATE FORM

WIND BAND DATABASE UPDATE FORM

REPORT A BROKEN LINK





erse concert program

the availability of scores

limited by various cons

regional governing bo

Diversifying Repertoire Selections

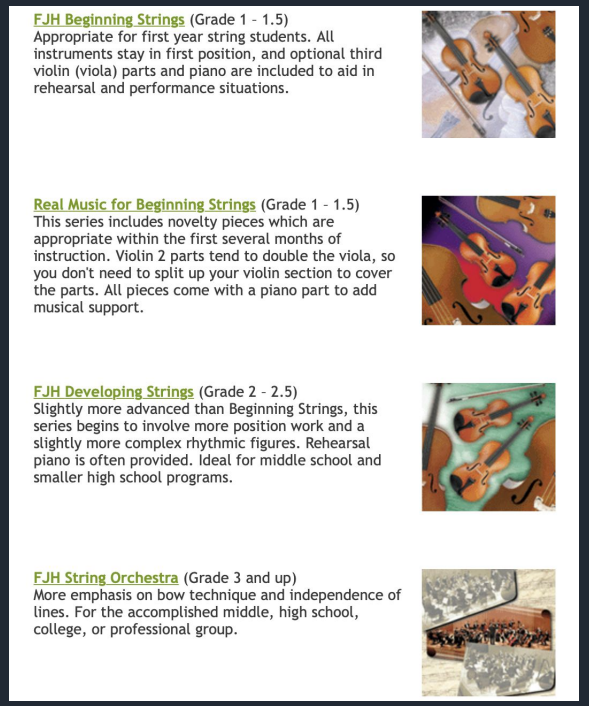
Analyzing Repertoire & Knowing Your Ensemble

“Selecting music that is too hard will cause the teacher to spend too much time teaching the students how to play the right notes instead of how to play the notes right: that is with the correct style and expression.”

-Merle J. Isaac

Know the Repertoire

- **ALFRED MUSIC: Very Beginning (.5-1.5), Beginning (1.5-2.5), Intermediate (2.5-3.5), Concert (3.5-5), and Professional Series (6+)**
- **FJH MUSIC: Beginning Strings (1-1.5), Real Music for Beginning Strings (1-1.5), Developing Strings (2-2.5), and String Orchestra (3-up)**
- **HAL LEONARD: 1 (easy) to 5 (difficult)**
- **KJOS: Grades 1 (easy), 1.5, 2, 2.5, 3, 3.5, 4, 4.5, 5 (difficult)**
- **JW PEPPPER: VE, E, ME, M, MA, A**
- **STANTON'S: MS-C (easy), MS-B, MS-A, HS-C, HS-B, HS-A (difficult)**
- **FOA: ES, DS, CS, BS, AS**
- **OMEA: AA, A, B, & C**
- **GMEA: 1 (easy) to 6 (difficult)**
- **TX UIL: I (easy) to V (difficult)**

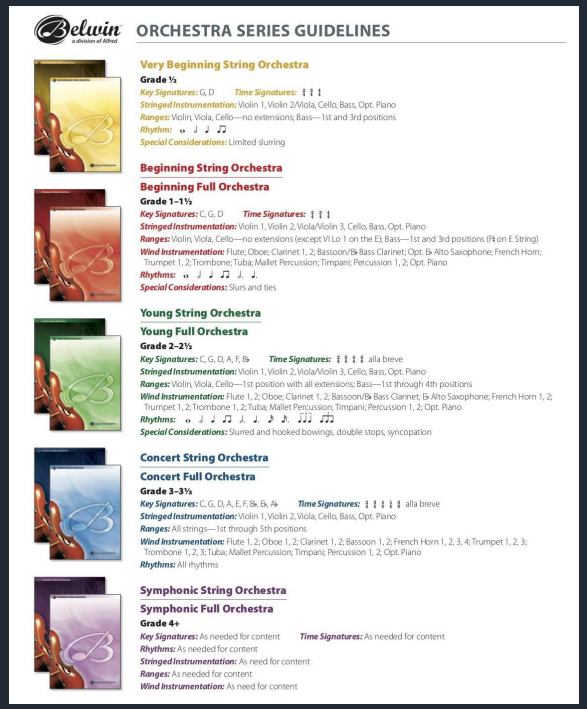


FJH Beginning Strings (Grade 1 - 1.5)
Appropriate for first year string students. All instruments stay in first position, and optional third violin (viola) parts and piano are included to aid in rehearsal and performance situations.

Real Music for Beginning Strings (Grade 1 - 1.5)
This series includes novelty pieces which are appropriate within the first several months of instruction. Violin 2 parts tend to double the viola, so you don't need to split up your violin section to cover the parts. All pieces come with a piano part to add musical support.

FJH Developing Strings (Grade 2 - 2.5)
Slightly more advanced than Beginning Strings, this series begins to involve more position work and a slightly more complex rhythmic figures. Rehearsal piano is often provided. Ideal for middle school and smaller high school programs.

FJH String Orchestra (Grade 3 and up)
More emphasis on bow technique and independence of lines. For the accomplished middle, high school, college, or professional group.



Belwin a division of Alfred

ORCHESTRA SERIES GUIDELINES

Very Beginning String Orchestra
Grade ½
Key Signatures: G, D *Time Signatures:* 𝄵 𝄴 𝄵
Stringed Instrumentation: Violin 1, Violin 2/Viola, Cello, Bass, Opt. Piano
Ranges: Violin, Viola, Cello—no extensions; Bass—1st and 3rd positions
Rhythm: 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯𝅘𝅥𝅯
Special Considerations: Limited slurring

Beginning String Orchestra
Beginning Full Orchestra
Grade 1–1½
Key Signatures: C, G, D *Time Signatures:* 𝄵 𝄴 𝄵
Stringed Instrumentation: Violin 1, Violin 2, Viola/Violin 3, Cello, Bass, Opt. Piano
Ranges: Violin, Viola, Cello—no extensions (except VI Lo 1 on the E); Bass—1st and 3rd positions (F♮ on E String)
Wind Instrumentation: Flute; Oboe; Clarinet 1, 2; Bassoon/B♭ Bass Clarinet; Opt. E♭ Alto Saxophone; French Horn; Trumpet 1, 2; Trombone; Tuba; Mallet Percussion; Timpani; Percussion 1, 2; Opt. Piano
Rhythms: 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥. 𝅘𝅥.
Special Considerations: Slurs and ties

Young String Orchestra
Young Full Orchestra
Grade 2–2½
Key Signatures: C, G, D, A, F, B♭ *Time Signatures:* 𝄵 𝄴 𝄵 𝄶 alla breve
Stringed Instrumentation: Violin 1, Violin 2, Viola/Violin 3, Cello, Bass, Opt. Piano
Ranges: Violin, Viola, Cello—1st position with all extensions; Bass—1st through 4th positions
Wind Instrumentation: Flute 1, 2; Oboe; Clarinet 1, 2; Bassoon/B♭ Bass Clarinet; E♭ Alto Saxophone; French Horn 1, 2; Trumpet 1, 2; Trombone 1, 2; Tuba; Mallet Percussion; Timpani; Percussion 1, 2; Opt. Piano
Rhythms: 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥. 𝅘𝅥. 𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅯𝅘𝅥𝅰 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅰
Special Considerations: Slurred and hooked bowings, double stops, syncopation

Concert String Orchestra
Concert Full Orchestra
Grade 3–3½
Key Signatures: C, G, D, A, E, F, B♭, E♭, A♭ *Time Signatures:* 𝄵 𝄴 𝄵 𝄶 𝄷 alla breve
Stringed Instrumentation: Violin 1, Violin 2, Viola, Cello, Bass, Opt. Piano
Ranges: All strings—1st through 5th positions
Wind Instrumentation: Flute 1, 2; Oboe 1, 2; Clarinet 1, 2; Bassoon 1, 2; French Horn 1, 2, 3, 4; Trumpet 1, 2, 3; Trombone 1, 2, 3; Tuba; Mallet Percussion; Timpani; Percussion 1, 2; Opt. Piano
Rhythms: All rhythms

Symphonic String Orchestra
Symphonic Full Orchestra
Grade 4+
Key Signatures: As needed for content *Time Signatures:* As needed for content
Rhythms: As needed for content
Stringed Instrumentation: As need for content
Ranges: As needed for content
Wind Instrumentation: As need for content

INSTRUMENTAL SERIES GUIDE

GRADING SCALE

1 = Very Easy - 1 year playing experience
2 = Easy - 2 years of playing experience
3 = Medium - 3-4 years playing experience
4 = Medium Advanced
5 = Advanced
P = Professional

Items to Consider

Ensemble Considerations

- Teach the students you *ACTUALLY* have…not the students you *WANT*
- Consider the strengths & weaknesses of the individuals / ensemble
- Have realistic expectations
- Past behavior…

Sight-Reading Considerations

- If you stop more than 3x – reconsider
- Watch the “back” stands

Items to Consider

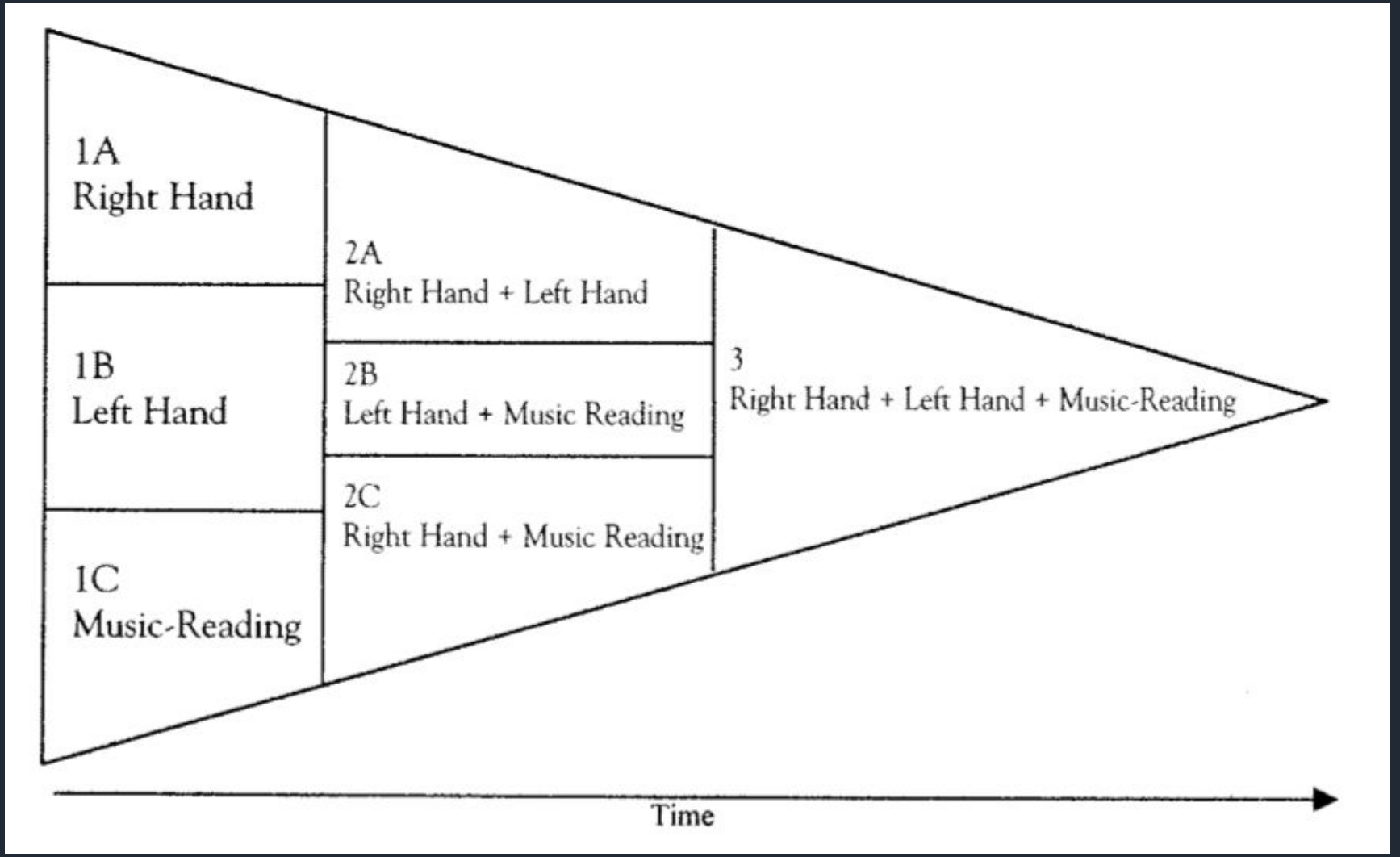
Musical Considerations

- Know common issues for Classical era works, slow repertoire, solo/soli, & concerto grossi
- Correct style & articulations often dramatically improves intonation
- Intonation is the “IT”
- Phrasing & expression…not optional

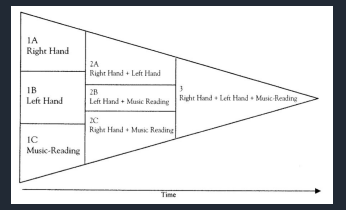
Scheduling Considerations

- Assemblies, winter weather, prom, holidays, state testing, life, days that end in “Y”...
- Short- and long-term objectives

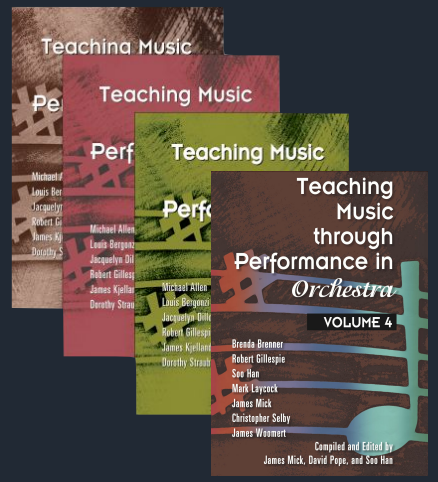
The Allen Model



Analyze the Repertoire



RIGHT HAND	LEFT HAND	MUSIC READING
Bow Strokes	Cello Extensions	Clefs
Tone Quality & Color	Intonation & Tonality	Terminology
Bow Distribution	Rhythm in Slurs	Note Identification
Bow Directions	Finger Patterns	Accidentals
String Crossings	Positions & Pivots	Key Signatures
Slurs	Shifting Motion	Time Signatures
Articulations	Vibrato Motion	Difficult Rhythms
Dynamics	Ornaments	Symbols & Road Map
Style		Interpreting Articulations
Phrasing		Dynamics



Teacher Resource Guide

Gauntlet

Doug Spata

(b. 1975)

Publisher:	Highland/Etling/Alfred
Date of Publication:	1999
Duration:	2:35
Version:	String Orchestra

Unit 1: Composer

American composer Doug Spata (pronounced SPAY-tuh) was born in St. Louis, MO, in 1975. He spent part of his youth in Kandy, Sri Lanka, which sparked a lifelong interest in world cultures that influences much of his music. He is a graduate of the Cincinnati Conservatory of Music, and although a clarinetist, his previous career as an orchestra teacher led him to compose primarily for strings. His first published composition was *Gauntlet* (1999), which continues to be one of his most popular works. Other works for string orchestra include *Agincourt*, *Avatar*, *Goblin Dance*, and *Gargoyles*.

Unit 2: Composition

Gauntlet is an energetic single-movement work composed in D minor. Although the publisher and several states categorize the work as a Grade 2, some states (e.g., Georgia and Texas) categorize it as a Grade 3 composition. In an interview, Spata states, "[*Gauntlet*] is the product of a very specific state of mind I was in for two weeks in 1997 when I was listening to equal parts of Shostakovich and Metallica."[1] Although the title suggests a medieval battle or a test of skill, the piece was written without imagery or a specific story in mind. However, this has not stopped audiences and musicians from interpreting the dramatic themes and transformations in many ways. Spata states: "I think it's great that *Gauntlet* inspires peoples' imaginations; one of the hallmarks

of successful art is that it invites a variety of interpretations and I encourage everyone to come up with their own *Gauntlet* stories."[2]

Unit 3: Historical Perspective

Spata composed *Gauntlet* in 1997 when he was twenty-one years old. Events during that time included United States' President Bill Clinton and Vice President Al Gore serving a second term in office, and the movie *Titanic* premiering as one of the most expensive movies of all time, garnering eleven Academy Awards. Rapid growth of orchestra programs across the United States in the 1990s resulted in a boon of original string orchestra compositions. These works explored the harmonic possibilities of G Major, D Major, and C Major—and their relative minor keys—along with a variety of other compositional devices, such as rhythmic variations, contrasting articulations, and extended bowing techniques. Other composers writing music for string orchestra during that time include Elliot del Borgo, Richard Meyer, and Mark Williams.

Unit 4: Technical Considerations

Gauntlet is composed in the key of D minor but occasionally employs B-natural and F-sharp passing tones. String parts are entirely playable in first position except for the double bass part, which also requires half position. Starting on beat three of mm. 15–16 and 31–32, cellos might consider using fourth position to create a more consistent tone color by eliminating the open A string.

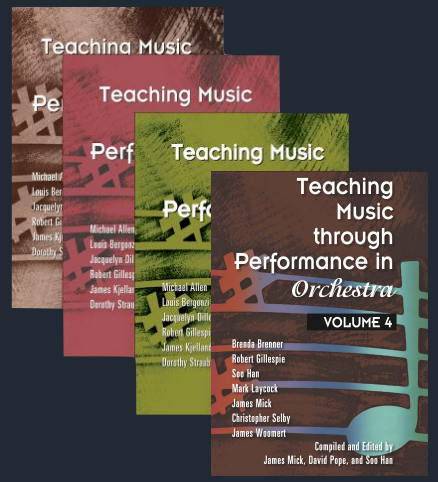
Unit 5: Stylistic Considerations

Gauntlet requires staccato quarter notes and spiccato eighth notes—played in the lower half of the bow—to create an energized sound. In contrast, the legato lines in mm. 25–32, 56–77, and 87–90 are enhanced through full bow strokes, appropriate performance of appoggiatura, and vibrato. Bow lifts with a return to the frog are prevalent throughout the piece.

Unit 6: Musical Elements

MELODY:

The primary theme is staccato in nature—occurring first in the violas, then the violins—and should be performed near the frog. The theme contains multiple occurrences of two slurred eighth notes, with the second note containing a staccato marking. Treat this rhythm as an appoggiatura by making the second note shorter and softer. At m. 10, the cellos develop the first measure of the primary theme, mirroring the style of the violins and violas. At m. 56, the lyrical secondary theme begins in the violas before moving to other sections. The style of the secondary theme demands a fast, light bow to create a singing quality. Written dynamics enhance phrasing while also bringing out melodic lines.



HARMONY:
The D minor key remains throughout *Gauntlet* except for a temporary tonal shift to G minor during the lyrical middle section. B-naturals and F-sharps appear as melodic passing tones throughout the piece. Warm-up exercises involving both harmonic and melodic forms of D minor and G minor scales will assist students with fingering patterns and intonation.

RHYTHM:
The rhythmic vocabulary is limited; however, syncopation in m. 11 and weak-beat entrances in mm. 41 and 42 are potentially troublesome. The 4/4 meter and half note = 80 tempo indication imply the composer likely desired an occasional macrobeat feeling of playing in 2/2 meter, perhaps most beneficially during the lyrical middle section. In the composer's own words: "Rushing the tempos is disrespectful to the composer because it misrepresents his or her work and to the audience because it's denying them a meaningful concert experience. I put metronome markings on all my scores, and I want them to be heeded."[3]

TIMBRE:
The composer asks for a dark and energetic performance of *Gauntlet*. The key of D minor naturally provides darkness, but playing staccato motifs at the frog will enhance the energetic quality of the performance. Specifically, quarter notes in the cello and double bass accompaniment lines should be played staccato near the frog, and in mm. 9–16, repeated eight notes in the viola part should be played spiccato near the frog. In contrast, the lyrical middle section should incorporate vibrato, a relaxed bow hand, and a fast bow speed balanced with light bow arm weight.

Unit 7: Form and Structure

Form: A–B–A'

SECTION	MEASURE	EVENT AND SCORING
A	1–9	After a one-measure introduction by cellos and double basses, the primary theme is stated first in violas, then in violins over a staccato quarter-note ostinato in cello and double bass parts.
	10–16	The opening motif is used by cellos and double basses as a transition back to the primary theme, driven by spiccato eighth notes in violas.
	17–24	The primary theme returns in violins.

SECTION	MEASURE	EVENT AND SCORING
	25–32	Cellos present a staccato secondary theme accompanied by a lyrical harmonization in violins and violas.
	33–40	The primary theme returns in violins.
	41–47	A transition features stretto in violas and violins.
	48–55	A transition features cellos, then violas, in a development of the first three notes of the melody.
B	56–79	A lyrical contrasting section occurs in which the moving lines should be brought to the forefront; the melody starts in violas and then moves between sections.
A'	80–86	The primary theme returns in violins.
	87–94	The secondary cello melody returns.
	95–end	Final statement of the melody by second violins and cellos followed by a closing cadence, which is emphasized by consecutive down bows in all parts.

Unit 8: Suggested Listening

Doug Spata:
Agincourt
Avatar
Gargoyles

Unit 9: Additional References and Resources

Websites:
Doug Spata, composer: www.dougspata.com
Doug Spata, composer, musician, artist: www.dougspata.blogspot.com

Contributed by:

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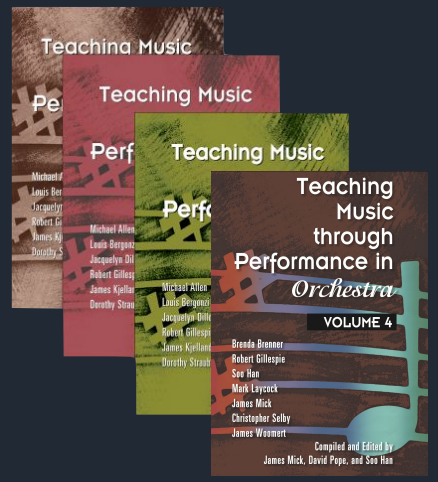
Associate Professor of Music Education
Baylor University
Waco, TX

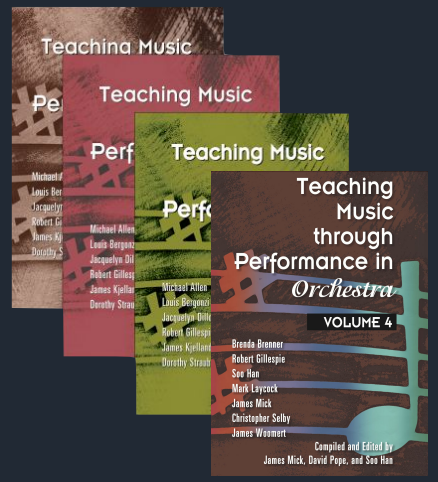
1,2,3 "Q and A." Doug Spata, Composer. Accessed April 10, 2020. http://www.dougspata.com/new-page



Unit 4: Technical Considerations

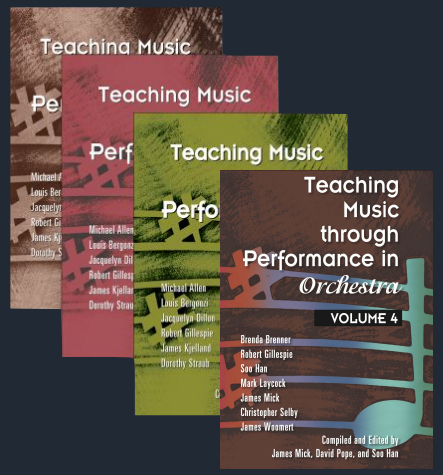
American Sketches is demanding from start to finish because of its rapid tempo, syncopations, independence, and mixed meter. Each theme includes offbeat accents, hooked bowings, and a combination of articulations. Students must have the capability to perform these bowings and switch between them fluidly.

The work is written in C Major, but it moves between G Major and D Major. Unison melodies, perfect fifths, and seventh chords may pose an intonation challenges for some players. All students need comfort when shifting and playing rapidly descending scales, trills, arpeggios, and octaves. The first violin part ascends to a B6 in the waltz, although the majority of the work occurs in first through third positions. The second violin part lays entirely in first position. The viola part uses first and third positions. The cello part requires players to use all positions up to sixth, and the solo cellists must also play in thumb position. The double bass part uses first through fifth positions.



Unit 5: Stylistic Considerations

Two distinct bowing styles are required in this arrangement of Russlan and Ludmilla. Short staccato bow strokes are required for the rapid scale passages and for excerpts in the first theme. The ability to quickly transition between bow strokes is a necessity due to slurs and various articulations that occur within the running eighth-note sections. Adding dynamics to the fast-paced scale passages by following the notes' contour will also keep the piece energetic. A legato and connected bow stroke is needed for the lyrical passages. For the second theme to reach its musical potential, players must perform the melodic lines in a fluid manner with expressive vibrato. That ability occurs by learning to control the amount of weight transferred into the bow through the player's right hand, the bow's speed, and the contact point. Musicians must also have the ability to control bow speed when performing hooked bowings to avoid rushing the tempo. Quick transitions between pizzicato and arco are a must!



National Orchestra Festival
American String Teachers Association

Break It Down

STRING ORCHESTRA REPERTOIRE – ANALYSIS FORM

(Revised August 2019)

TITLE:_____ **COMPOSER/ARRANGER**_____
PRINTED GRADE LEVEL:_____ **ACTUAL GRADE LEVEL:**_____ **FESTIVAL LEVEL:**_____

KEY SIGNATURE

_____C Major / a minor
_____G Major / e minor
_____D Major / b minor
_____A Major / f# minor
_____E Major / c# minor
_____F Major / d minor
_____B♭ Major / g minor
_____E♭ Major / c minor
_____A♭ Major / f minor
Other_____

TIME SIGNATURE

_____4/4 (common time)
_____2/4
_____3/4
_____6/8
_____Cut Time
Other_____

STRINGS PLAYED ON

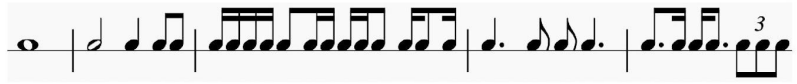
	E String	A String	D String	G String	C String
1st Violin					
2nd Violin					
Viola					
Cello					
Double Bass					

POSITIONS BY INSTRUMENT

	1st Position	2nd Position	3rd Position	4th Position	5th Position	Extensions
1st Violin						
2nd Violin						
Viola						
Cello						
Double Bass						

Other Positions:_____

RHYTHM (*circle by grouping*)



Other Rhythms:_____

BOW STROKES & ARTICULATIONS

_____2-3 Note Slurs
_____4 + Note Slurs
_____Staccato
_____Hooked
_____Spiccato
_____Martelé
_____Louré
_____Collé
_____Tremolo

REQUIRED MUSIC READING SKILLS

_____
_____

OTHER OBSERVATIONS

_____
_____

PREVIOUS PERFORMANCES & THOUGHTS

Date_____ Grade Level_____ Thoughts for Next Time_____
_____

Diversifying Repertoire Selections

Analyzing Repertoire & Knowing Your Ensemble

Sequencing Bow Strokes

A Sequence of Bow Strokes:

Martele - Poof!

Detache

Expanding the Bow

Bow Circles

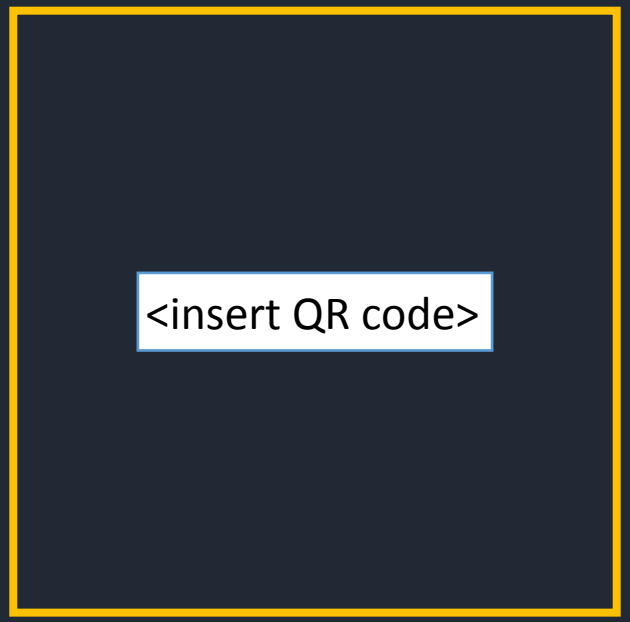
Slurs

String Crossings

Hooked bowings

Spiccato

Bow Strokes and Corresponding Pieces



Insert QR Code for BB Handout with corresponding pieces from TMTPO

Dissecting a Piece for Bow Strokes

Can Can by Offenbach/Meyer (Vol. 1, Grade 2)

- Open Strings
- G Major Scale
- The Piece

Whole bow half notes
Accented quarter notes - ff (middle)
Quarter rest – p (middle)
Quarter rest, pizzicato rest – p
4 quarters arco ff, 4 quarters pizzicato p
Detaché, 4x each note, at balance point
Spiccato, 4x, 3x, 2x, 1x each note
4 quarters, 4 beats spiccato, each note
Down bow circle, from the string

Diversifying Repertoire Selections

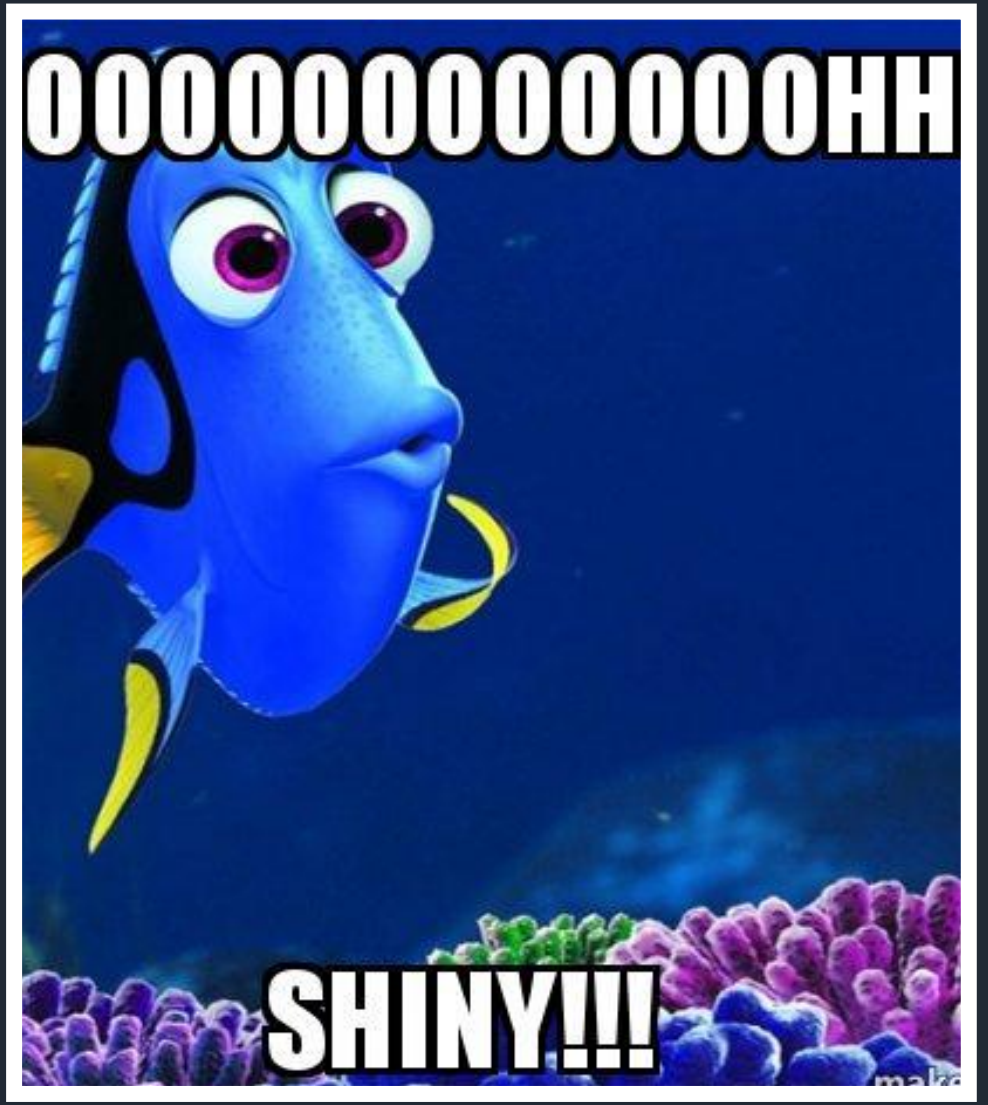
Analyzing Repertoire & Knowing Your Ensemble

Sequencing Bow Strokes

Curriculum, Sequencing, & Pacing

Curriculum-Based Decision Making

- Curriculum Drives the Repertoire Selection Process
- National ASTA Curriculum
- State Standards
- Local Curriculum
- Assessment Tools & Rubrics



Planning

Calendar

- 3 or 4 Year Outlook
- 1 Year Outlook
- Concert Series Outlook
- Weekly Outlook
- Daily Outlook

Visits

- Teacher “Swap”
- Clinicians
- Administration
- “Coffee Bar” Day

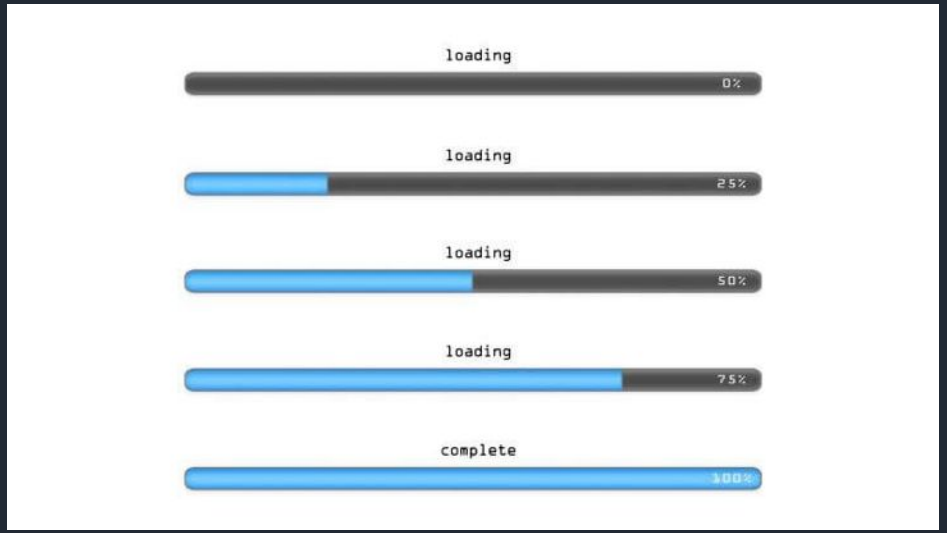
Units & Special Activities

- Tuning, Shifting, & Vibrato
- Composition
- Improvisation
- Writing / Math Integration
- Small Groups
- Discovery / Constructivist Learning
- Sight-Reading

Varying “Preparedness”

Sections of Pieces & Concert Program

- “1” = Sight-Reading
- “10" = Concert Ready
- Maintain a Mix of “1 - 10”

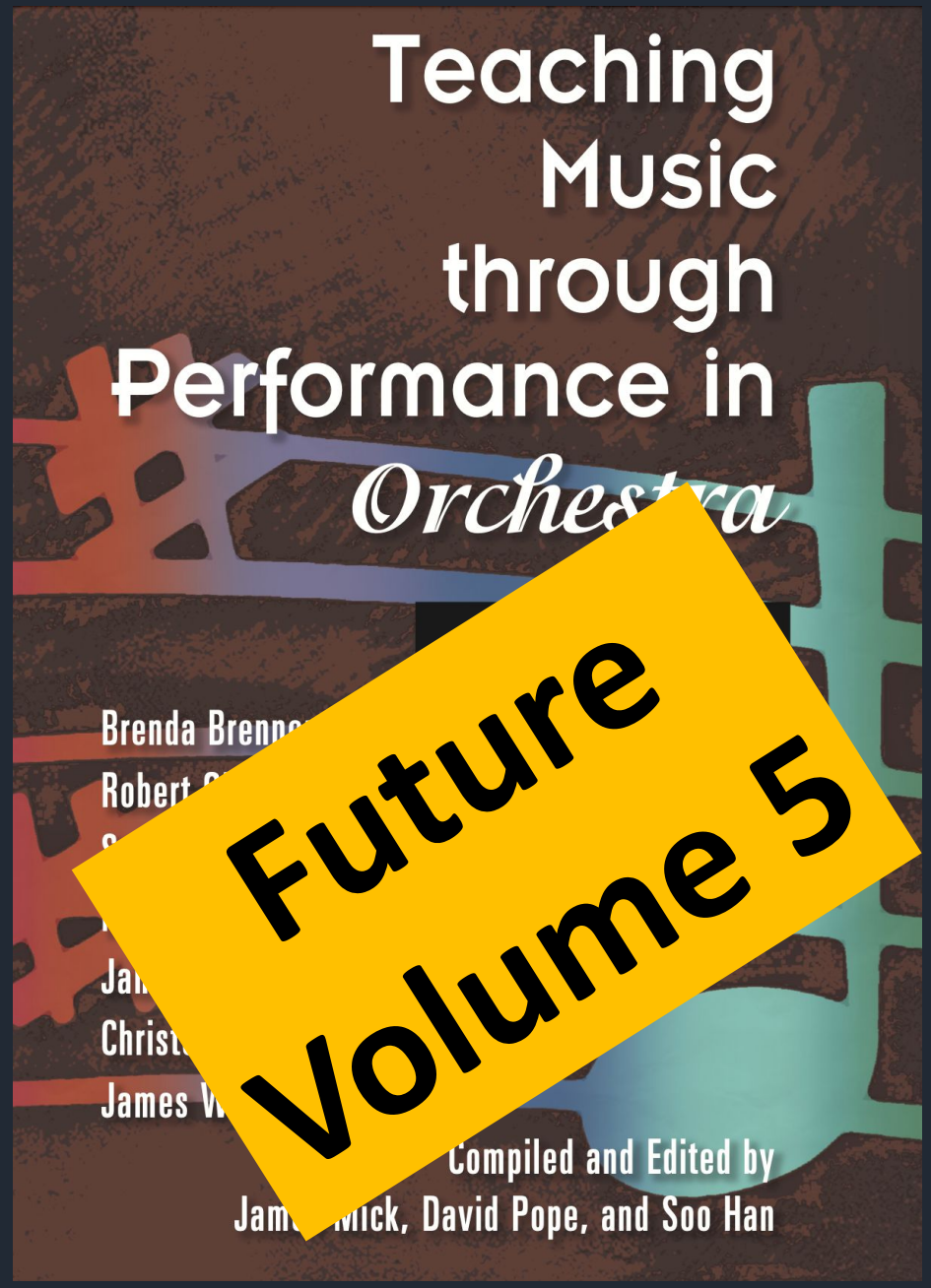


“Pretty Good Check” 2 Weeks Out from the Concert

- Consider Passing Out a New Piece

Successes & Failures

Volume 5 Repertoire Suggestions



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Handout

Volume 5 Suggestions

<insert QR code>

Bowing Chart

Analysis Form

Session Handout

<insert QR code>

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WANTED: Perfect Piece for My Orchestra!

Strategies for Selecting the Perfect Repertoire for your Orchestra

Brenda Brenner, James Mick, & David Pope

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