



G

EMS, JALOPIES, & JÜGGERNAUTS

SELECTING APPROPRIATE
HIGH-QUALITY WIND BAND
PERFORMANCE LITERATURE FOR YOUR ENSEMBLES

EDWARD F. PROTZMAN
CLINICIAN



FRIDAY
DECEMBER 17, 2021

12:15 PM TO 1:15 PM

ROOM W 179

MCCORMICK PLACE WEST
CHICAGO, IL



EMS, JALAPIES, & JUGGERNAUTS

This clinic is designed to help directors select quality wind band performance literature. It is not designed to highlight specific pieces that some in the profession believe to be the best choices for your ensembles.

The adage: Give a person a fish, and you feed them for a day. Teach a person to fish, and you feed them for a lifetime applies to this clinic.

The goal is to inspire you to think differently about repertoire selection and to provide you with tools to help you develop your own personal process for repertoire selection.



EMS, JALAPIES, & JUGGERNAUTS

The Big Question: Why?

Why is selecting appropriate high-quality wind band literature important?

Creating Art

- **Creating art is often used as the reason for why schools need music and band programs**
 - **Art as a term or idea is extremely difficult to define**
 - **Eduard Hanslick, Leo Tolstoy, and Leonard B. Meyer**
 - ❖ **Music for music's sake**
 - ❖ **Music as a sharing between composer, performer, and audience**
 - ❖ **The structures of music that inspire emotion**



EMS, JALOPIES, & JUGGERNAUTS

Defining artistic value implies a singular view

- High Quality
- Low Quality

Where is the art in a performance?

- Is the composer the one creating art?
- Is the performer the one creating art?
- Is the conductor and interpreter the one creating art?
- What is the listener/receiver's place in the creation of art?



EMS, JALOPIES, & JUGGERNAUTS

The fact of something being “Art” is debatable



EMS, JALAPIES, & JUGGERNAUTS

Think Experience instead of Art

- **Experience is not singular**
 - We all have experiences when a piece is performed (most likely different for each of us)
 - Performer's experience
 - Listener's experience
 - Conductor's experience



EMS, JALOPIES, & JUGGERNAUTS

**An experience occurring is not debatable; we all
experience all the time**



EMS, JALAPIES, & JUGGERNAUTS

- **Frequency and evolution of experience in relation to a piece of music**
 - Audience experiences once at the performance
 - Conductors and performers have multiple and changing experiences with a piece
 - First reading
 - Multiple rehearsals
 - Individual practice
 - Performance



EMS, JALOPIES, & JUGGERNAUTS

Experience Pallet

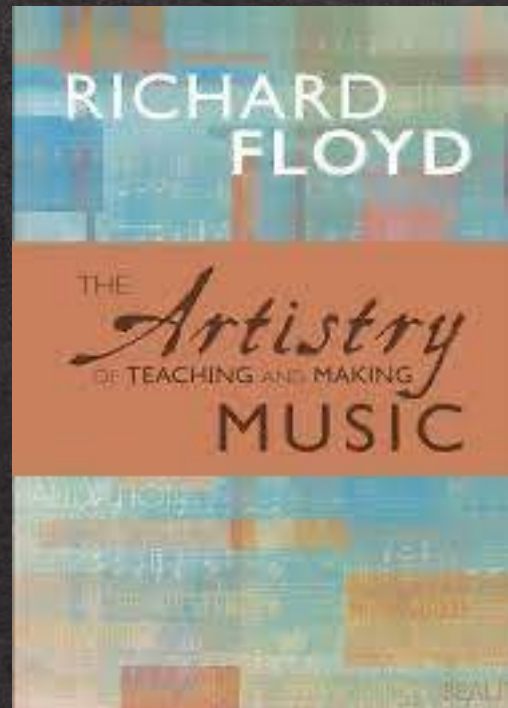
Excited
Positive
Negative
Rewarding
Motivating
Meaningful
Unpleasant
Nostalgic
Heartwarming

Emotional
Angry
Agitated
Boring
Loving
Pleasant
Memorable
Sensitive
Reflective



GEMS, JALOPIES, & JUGGERNAUTS

The Artistry of Teaching and Making Music, Richard Floyd





GEMS, JALAPIES, & JUGGERNAUTS



Gary W. Hill, Director of
Bands-Professor of
Music, Emeritus,
Arizona State University



The Midwest Clinic
Lectures, Recitals
and Creative Conference

The Importance of Selecting Quality Literature



EMS, JALOPIES, & JUGGERNAUTS

You are responsible for providing the musical material for your students' experiences. What will that experience be? This is an incredible responsibility and a wonderful journey.



EMS, JALOPIES, & JUGGERNAUTS

A portrait of Andrew Trachsel, a man with short brown hair, wearing a black shirt and tie, with his arms crossed. The portrait is set within a dark, irregular frame against a background of vibrant, abstract blue and red patterns resembling a nebula or molecular structure.The logo for The Midwest Clinic, featuring a stylized treble clef and the text "The Midwest Clinic" with "Instrument Care and Orchestra Conference" in smaller text below it.

Andrew Trachsel,
Associate Professor of
Wind Studies, University
of North Texas

History and Content Resources



EMS, JALAPIES, & JUGGERNAUTS

History and Content

Know your history and resources

A History of The Wind Band by Dr. Stephen L. Rhodes

Books by David Whitwell

The New Winds of Change by Frank Battisti

Teaching Music Through Performance in Band Series

Wind Repertory Project

Institute for Composer Diversity



EMS, JALAPIES, & JUGGERNAUTS

History and Content

Making a list and checking it twice

- Create lists of what your ensembles have performed and the music you would like to perform or learn more about
- Create your lists of works by surveying the horizon of the musical world available to you (e.g., attending concerts at universities, conventions, and honor bands)
- Use quality band literature lists from professional organizations, accomplished conductors, and experienced teachers



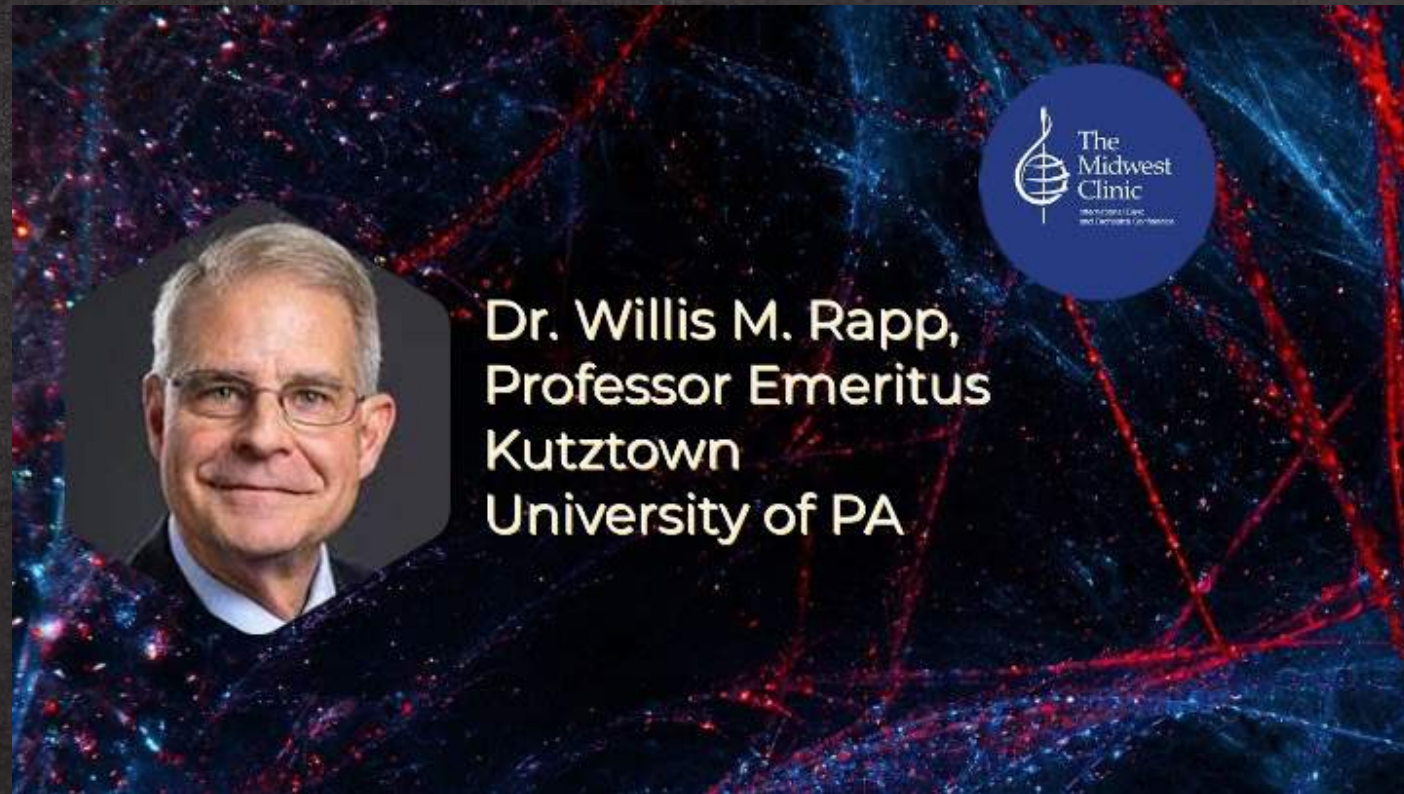
EMS, JALAPIES, & JUGGERNAUTS

Sample Lists

- The National Band Association Selective Music List
- The World Association of Wind Bands and Ensembles (WASBE)
- Music for All Core Repertoire Guide
- CBDNA Reports
- State Music Association Lists



GEMS, JALOPIES, & JUGGERNAUTS



Criteria for Selecting Literature



EMS, JALOPIES, & JUGGERNAUTS

Ostling Criteria

Ostling, A., Jr. (1978). *An evaluation of compositions for wind band according to specific criteria of serious artistic merit* (Doctoral dissertation).

The composition has form – not “a form,” but form – and reflects a proper balance between repetition and contrast.

The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.

The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.

The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.



EMS, JALOPIES, & JUGGERNAUTS

The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

The composition is consistent in its quality throughout its length and various sections.

The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile or unsuitable passages.

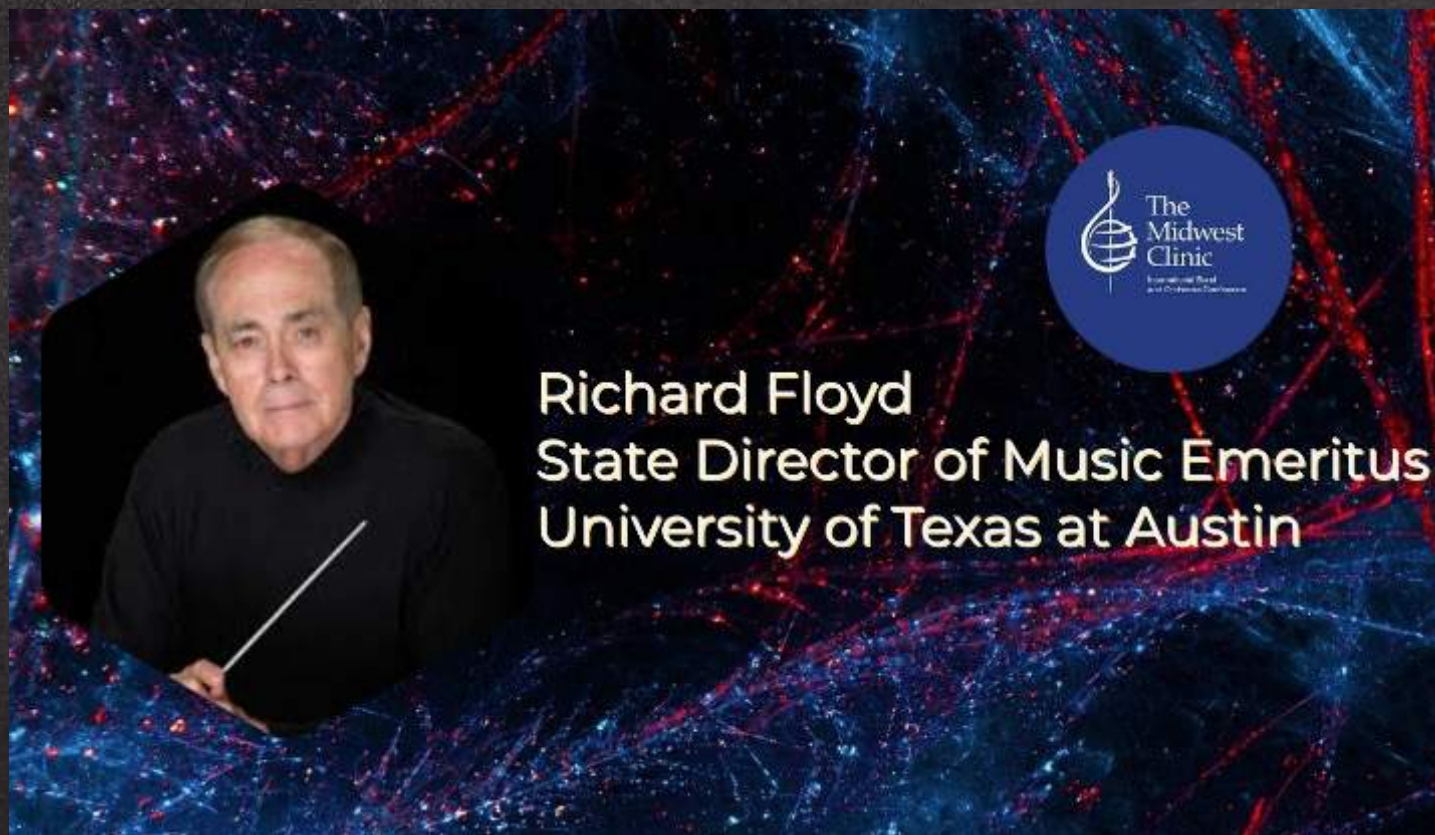
The composition reflects ingenuity in its development, given the stylistic context in which it exists.

The composition is genuine in idiom, and is not pretentious.

The composition reflects a musical validity that transcends factors of historical importance, or factors of pedagogical usefulness.



EMS, JALAPIES, & JUGGERNAUTS



The Importance of Mentors



EMS, JALOPIES, & JUGGERNAUTS

- Seek out mentors and experienced directors who can help you plan
- Get together with friends and colleagues to discuss repertoire and other wind band subjects
- Create band director meetings or book clubs (score clubs) in your area; get together and share some food, friendship, and music
- *Steal Like and Artist* Austin Kleon



EMS, JALOPIES, & JUGGERNAUTS



The Importance of Mentors



GEMS, JALAPIES, & JUGGERNAUTS

- Attend summer clinics and make contact with other people who love great band music
 - Midwest Clinic
 - Conducting Symposiums
 - MFA Summer Symposium
 - State Conferences



GEMS, JALOPIES, & JUGGERNAUTS

A portrait of Dr. Glenn D. Price, a man with short grey hair, wearing a white shirt and a dark jacket. He is smiling and looking towards the camera. The background of the portrait is a dark, abstract, colorful pattern of red and blue lines and dots, resembling a cosmic or nebula-like structure.The Midwest Clinic logo, which is a blue circle containing a white treble clef and the text 'The Midwest Clinic' and 'Since 1923' below it.

Dr. Glenn D. Price
Director of Performing and Visual Arts
California Institute of Technology
Conductor - Caltech Symphony Orchestra,
Caltech Wind Orchestra

Planning Your Repertoire Choices



EMS, JALAPIES, & JUGGERNAUTS

Balancing the Scales

- It is crucial to balance the types of music we select for our ensembles to ensure that students have rich experiences over the course of a school year
- Using the Midwest Model
 - Include quality works from the grade II, III, and IV level of repertoire
 - Use a pyramid approach to programming with a major work supported by more playable works
 - Include a piece they can sight read then max out the musical potential
 - Include a concerto where the ensemble parts are easily mastered by your students, while the solo part contains the challenges for a guest performer



EMS, JALAPIES, & JUGGERNAUTS

A Plan for the Ages/Keeping Track of Time

- Plan your year in advance
 - Allows for score study in times that are less busy
 - Gives you a list to share with mentors and peers
 - Allows you to plan fundamentals and concepts in support of the pieces you wish to perform



EMS, JALAPIES, & JUGGERNAUTS

- Keep a list of performed literature
 - Allows for better future planning
 - Helps you plan over multiple years
 - Documents a list of literature you would like to perform

Glenn Price, Resource Site for Conductors, Performers, and Educators



EMS, JALAPIES, & JUGGERNAUTS

Consider the Source

- Research composers and consider where the works are being performed
 - Do the composers work to create art, or do they create an assembly line of compositions?
 - Do the composers have a unique voice or something to offer your students that others may not?



EMS, JALAPIES, & JUGGERNAUTS

- Are the composers someone who writes pieces at all levels and for all mediums?
 - Professional ensembles
 - University ensembles
 - Choirs
 - Orchestras
 - Chamber groups
- Do you tend to choose the same sources too often?



EMS, JALAPIES, & JUGGERNAUTS

- Are you reaching out to explore the music of composers from diverse backgrounds and cultures?
- Are folksongs and musical material from other cultures being used in an authentic way by the composers you are choosing?



GEMS, JALOPIES, & JUGGERNAUTS



Avious Jackson
Assistant Band Director,
William Mason High School
Associate Conductor,
Cincinnati Wind Band



Diversity in Repertoire Selection



EMS, JALAPIES, & JUGGERNAUTS

Cheap Thrills

- Are you selecting ensemble literature based on effect and glitz?
- Does your performance repertoire rely on compositional gimmicks?

A Healthy Diet

- Look at your performance year as a meal
 - Are you providing a balanced-meal?
 - Is it all musical junk food?
 - Are you cooking with high-quality versus low-quality musical ingredients?
 - Does it support your students' musical health?
 - Is there more dessert than substance?



EMS, JALOPIES, & JUGGERNAUTS

A promotional graphic for The Midwest Clinic. It features a dark blue background with a complex, glowing network of red and white lines, resembling a molecular structure or a neural network. In the top right corner, there is a circular logo for 'The Midwest Clinic' with a stylized treble clef and the text 'UNIVERSITY OF TEXAS AT AUSTIN'. Below the logo, there are two portraits of individuals. The top portrait is of Cheryl Floyd, a woman with short blonde hair, wearing a black top. To her right, the text reads: 'Cheryl Floyd', 'Director of Bands, retired', 'Hill Country Middle School'. The bottom portrait is of Richard Floyd, a man with short grey hair, wearing a black shirt and holding a baton. To his left, the text reads: 'Richard Floyd', 'State Director of Music Emeritus', 'University of Texas at Austin'.

Choosing Interesting and Appropriate Repertoire for All Levels



EMS, JALOPIES, & JUGGERNAUTS

Situational Comedy

- Situational music is okay
 - Pop Concerts
 - Pep assemblies
 - Recruiting events
- Does the music fit the situation?
 - Do you program different music for festivals or contests than an outdoor concert in the park?
 - What is the purpose of the event or concert?
 - Do you allow your students to experience music that makes them feel good?



EMS, JALOPIES, & JUGGERNAUTS

The Cult of Personality

- Are you programming too much music by one or a group of composers?
- If so, is there a reason?
 - Creating a suite of three short well-known pieces by a composer
 - Is there a historical reference or theme that is being supported?



EMS, JALAPIES, & JUGGERNAUTS

Quality Never Goes Out of Style

It's all about me

- Programing pieces that you want to conduct versus those that are appropriate for your ensemble
- Quality performances of music at a lower grade level will be more impactful for your students and audience than rough presentations of more difficult literature

Keeping up with the Joneses

- Are you programing pieces to boost your ego?
- Are you programing pieces just to say your ensembles have performed them?
- Is your ensemble really performing the music you are programing? (Just because you can say you played a piece does not mean you performed a piece)
- Are you programing pieces just to be on par with other groups?



EMS, JALAPIES, & JUGGERNAUTS

To thine own self (and ensemble) be true

- Program pieces that you believe in
- Program pieces that fit your ensemble
 - Know their strengths and weaknesses
 - Understand the difference between playing a piece and performing a piece



GEMS, JALOPIES, & JUGGERNAUTS



Robert J. Ambrose
Director of Bands, Georgia
State University
Founder and Conductor,
National Chamber Winds

Choosing Repertoire That Requires Your Students To Grow



EMS, JALAPIES, & JUGGERNAUTS

By no stretch of the imagination

- Ensure that your students are experiencing pieces that require them to grow musically and mentally
- Perform music that allows you to explore deeper than the notes
- Perform music that expands your students' boundaries of musical appreciation and exposure

Reach for the stars in your galaxy

- Stretching your ensemble's ability on pieces can be good if you do not overdo it
- Plotting your course with your ensemble in mind
- Focusing solely on students' overcoming the challenges of the notes and rhythms will not provide them a musical experience



EMS, JALAPIES, & JUGGERNAUTS

Exploring Masterworks with Less Accomplished Ensembles

Oh, the places you will go

- All students should explore the great wind band masterworks regardless of ability
- Masterworks can be explored through listening, journaling, and group score study
- Open your students' imaginations to what is possible in wind band performances

Take it for a test drive

- It is okay to play pieces in rehearsal that you do not perform at concerts
- Let students experience a piece and point out where the ensemble needs to grow before performing the work in concert



EMS, JALAPIES, & JUGGERNAUTS

Making musical friends

- Your students should know and listen to great university and professional ensembles
- Your students should know the conductors of those ensembles
- You should share Livestream concerts with your students
- Invite living composers to work with your groups
 - In-person
 - Virtually



EMS, JALAPIES, & JUGGERNAUTS

In a world of pure imagination

- Get your students excited about great wind band music and composers
- Encourage your students to find and listen to music they love
- Motivate your students to use headphones to listen to wind band music

If we want our students to have great experiences and to develop a love of music, we must be a worthy guide



EMS, JALOPIES, & JUGGERNAUTS

“You become responsible, forever, for
what you have tamed.”

— **Antoine de Saint-Exupéry, *The Little Prince***

“To tame does not mean to subjugate rather it simply means to build a
bond – a relationship.”

— **Anne Protzman**



EMS, JALOPIES, & JUGGERNAUTS



EDWARD F. PROTZMAN

protzmane@masonohioschools.com

267-847-2548



EMS, JALOPIES, & JUGGERNAUTS

Edward Protzman - Biographical Information

Edward F. Protzman is the Director of Bands at William Mason High School in Mason, Ohio. He is the district's Performing Arts Coordinator and directs multiple concert bands, including the Mason High School Wind Symphony. He is an active member of the National Association for Music Education, the Ohio Music Educators Association, and the World Association for Symphonic Bands and Ensembles. He currently serves as the Ohio State Chairperson for the National Band Association. His bands have been selected to perform at music educator conferences in Ohio, Kansas, and Pennsylvania and the Music for All National Concert Band Festival in Indianapolis, Indiana. In 2021 The Mason Wind Symphony was selected as a National Winner as part of The Foundation for Music Education's National Wind Band Honors Program.

Protzman is the 2019 winner of the George N. Parks Leadership in Music Education Award presented by the National Association for Music Education and Music for All. As a clinician and educator, he has worked with groups across the United States and Canada. His education includes a BA in Music from Kutztown University, Kutztown PA, a BM in Music Education from Moravian College, Bethlehem, PA, an MM in Wind Conducting from West Chester University, West Chester, PA, and a Graduate Diploma in Wind Conducting from the University of Calgary in Alberta, Canada. He is currently a candidate for the Doctorate of Music Education Degree at Liberty University, Lynchburg Virginia.