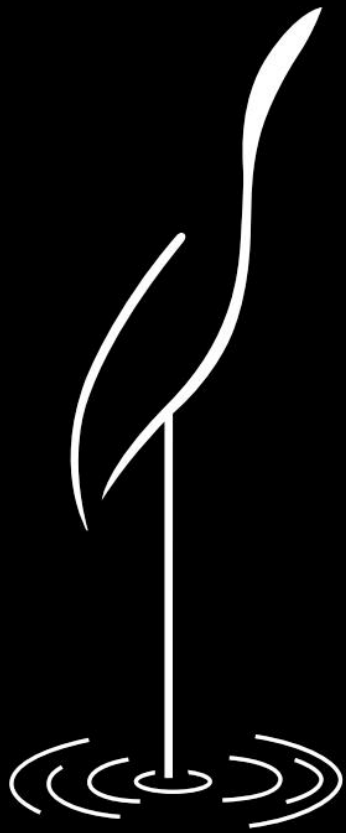


# Chamber Music: Developing Excellence in Large Ensemble



Dr Jemima Bunn  
Midwest Clinic 2022  
Monday 19 December, 5:30 – 6:30pm

# Chamber Music: Developing Excellence in Large Ensemble

“large ensembles are led by teacher-directors who, as highly trained musicians, make all *musical* judgements and decisions”, ensemble music students are often seen as “functionaries of the director’s musicianship” who “do not acquire the personal musicianship skills that can guide their own musical decisions” (Regelski 2006, p6).

“imposing expressive structures” on students and “leaving them dependent on external instruction, rather than aligning their playing with the capacity for expression and communication that exists within their own bodies” (Davidson, Pitts and Correia 2001, p.60).

# Today we will take the opportunity to:

1. Setting it Up in Large Ensemble;
2. First Experiences in Chamber Ensemble: Tuned Percussion Ensemble
3. A Second Encounter: The Saxophone Rehearse
4. A Second Encounter: The Tubas Reflect
5. Developing Excellence in Large Ensemble

the opportunity to observe and reflect upon the benefits and challenges of using chamber ensembles to support the development of students who are capable of thinking critically about music making and working collaboratively with each other to produce musically satisfying performances

to consider how this approach might support the development of excellence in your large ensemble.

# Setting the Scene & Selecting Participants

A multi-campus regional college situated in Victoria, Australia.

High-quality ensemble performances over many years.

A large concert band, stage band, string orchestra and choir program vibrantly making music across year levels.

Students are members of the College's Senior Concert Band, ranging in age group from grade seven to twelve, advanced in their instrumental and ensemble music journey.

Flute & Oboe

Clarinet, Bass Clarinet & Bassoon

Saxophones – Alto, Tenor & Baritone

Trumpets

French Horns

Trombone, Euphonium & Tuba

Mallet Percussion

# Simple Song by Ralph Hultgren (Quartet adaptation)

## Simple Song

Ralph Hultgren  
Adapted by Ralph Hultgren

Sheet music for the first page of the quartet adaptation. It includes staves for:

- Shaw and Sleigh (p. 11)
- C. Horns (4 staves)
- 3rd Horns (4 staves)
- E♭ Horns (4 staves)
- F Horns (4 staves)
- Baritone Horns (4 staves)
- Chickenspot
- Tampon
- Percussion
- Percussion 1
- Percussion 2

Sheet music for the second page of the quartet adaptation. It includes staves for:

- C. Horns (4 staves)
- 3rd Horns (4 staves)
- E♭ Horns (4 staves)
- F Horns (4 staves)
- Baritone Horns (4 staves)
- Chickenspot
- Tampon
- Percussion
- Percussion 1
- Percussion 2

Sheet music for the third page of the quartet adaptation. It includes staves for:

- C. Horns (4 staves)
- 3rd Horns (4 staves)
- E♭ Horns (4 staves)
- F Horns (4 staves)
- Baritone Horns (4 staves)
- Chickenspot
- Tampon
- Percussion
- Percussion 1
- Percussion 2

# Setting it up in Large Ensemble

What do you observe of the conductor's approach? What concepts are introduced?

How are students involved? What pedagogical approaches are evident in this introduction?

What strategies would you undertake if you were introducing an activity aimed at developing skills in chamber playing for excellence in the large ensemble?

# First Experiences in Chamber Ensemble: Tuned Percussion Ensemble

What do you notice about these initial interactions in the tuned percussion chamber ensemble?

What skills are the students demonstrating that might support their participation in large ensemble?

What have you observed of these first steps into Chamber Music playing?

# A Second Encounter: The Saxophones Rehearse

What approaches do the saxophones take during the rehearsal?

What elements of music do the Saxophones address? How do they problem solve the issues that arise?

What do you observe of the Saxophones as they reflect upon the experience of working in a chamber ensemble rehearsal?



# A Second Encounter: The Tubas Reflect

What elements of performance do the tubas address? How do they do this?

# Chamber Music: Developing Excellence in Large Ensemble

What conclusions do you draw about the values of encouraging students to participate in chamber ensembles from what you have seen so far?

How would these experiences support the development of excellence in your large ensemble?

How would your music program be if your students had developed listening skills? What if they were able to think critically, think and problem solve balance, blend, intonation, articulation and style, rhythm and pulse?

How does the approach open opportunities to develop excellence in large ensemble?

# Chamber Music: Developing Excellence in Large Ensemble

How could chamber music experiences support the development of excellence in your large ensemble program?

# Reference List:

- Davidson, J., Pitts, S. and Correia, J. (2001). Reconciling Technical and Expressive Elements in Musical Instrument Teaching: Working with Children. *The Journal of Aesthetic Education* 35(3) University of Illinois Press, p51-62.
- Regelski, T. (2006). Reconnecting Music Education with Society. *Action, Criticism, and Theory for Music Education* 5(2) [http://act.maydaygroup.org/articles/Regelski5\\_2.pdf](http://act.maydaygroup.org/articles/Regelski5_2.pdf), p1 – 20.

# Chamber Music: Developing Excellence in Large Ensemble Learning

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