



SELECTION OF LITERATURE...

DILEMMA
OR
OPPORTUNITY?

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Focus

- *How to better select literature to fill the skill and cognitive development needs of students...*
- *...while creating interesting programs and assuring "goodness of fit" in matching the musical abilities and technical abilities of the ensemble*



di·lem·ma (*n*)

- a situation in which somebody must choose one of two or more unsatisfactory alternatives

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Choices

- Decade 1987-1996 (State MPA)
 - FBA Music List = 1274 titles
 - 2384 composition performances
 - » Represented by 460 titles
 - » 814 titles were NOT performed
 - 24.2% of performances = 20 titles
 - 167 titles were performed once
 - Most performed title -- 42 times
 - » Arnold/Paynter - *Prelude, Siciliano, and Rondo*
 - Directors who earned straight superior ratings chose:
 - » 98 titles



op·por·tu·ni·ty (*n*)

– a chance, especially one that offers some kind of advantage

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rep·er·toire (*n*)

- a stock of musical or dramatic material that is known and can be performed
- the range of techniques, abilities, or skills that somebody or something has

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Define your role:

What hat are you wearing?

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



Define your role:

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Curricular: 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
- This is the most critically important responsibility that we have as teachers



Concept & Skill Demonstration

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



Concept & Skill Demonstration

– GOAL

- Your **FIRST** Date!
 - Take a shower
 - Brush your teeth
 - Comb your hair
 - Wear your best suit of clothes
 - Use your best manners
 - Don't use the \$@#\$\$% word

– Outcome

- Have a **SECOND** Date!



Concept & Skill Demonstration

– GOAL

- Demonstrate acquired concepts & skills
 - Identify ensemble strengths
 - Select literature that highlights strengths
 - Decline literature that highlights deficits
 - Prepare immaculately
 - Perform with precision

– Outcome

- Successful MPA performance



Performance Programming

- Define the purpose
 - Demonstration vs. Entertainment
 - » Venue
 - » Audience
- Form & Structure
 - Great compositions
 - Well balanced concert programs
 - Build the menu



Performance Programming

– Menu

- Appetizer
- Soup
- Salad
- 1st Course -- Fish
- 2nd Course -- Meat
- Dessert



Performance Programming

- Menu (What students want)
 - Appetizer
 - Dessert
 - Dessert
 - Dessert
 - Dessert
 - Dessert
 - Dessert
 - Dessert



Performance Programming

- Menu (What conductors want)
 - Appetizer
 - Main course (Beef)
 - Main course (Beef)
 - Main course (Beef)
 - Main course (Beef)
 - Main course (Beef)
 - Main course (Beef)
 - Main course (Beef)



Performance Programming

- Both examples are nutritionally lacking
- Healthy bodies need balanced nutrition
- Healthy musicians need balanced repertoire



Performance Programming

- Appetizer
 - Get their attention
- Salad / Soup
 - Variety of taste and texture
 - Tonality, tempi, style, texture
- Main Course
 - May be sophisticated and/or complex
 - Help your audience appreciate the work
- Dessert
 - Should be FUN



Performance Programming

– Audiences should leave wanting more

- Length of performance
- Variety of material
- Something new
- Something familiar
- Something they can take with them



Performance Programming

- It is impossible to have a meaningful conversation about ‘fine dining’ with someone who has only eaten at Burger King!



Performance Programming

- Feed your student's aesthetic appetites with nutritious music!
 - *You may have to work at expanding the sophistication of your own palate*



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’



Goodness-of-Fit

– This also applies to...

You!



Curricular: 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



Selection of Literature

- You cannot choose
what you do not know!



Selection of Literature

- Develop a repertoire of compositions
 - Knowledge of:
 - Technical & musical demands
 - Teaching & learning opportunities
- Set a schedule for score study
- Identify works for study
 - Goodness-of-fit for your ensemble
 - Personal growth and maturation



Selection of Literature

– 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



Selection of Literature

– Determine the demands of the composition

- *The Development and Evaluation of Objective Criteria for Grading Band Music Into Six Levels of Difficulty*

– *Defining the DoD of Band Compositions*

» *Dissertation*

Duane E. Wareham, D.Ed



Selection of Literature

– Determine the demands of the composition

- *Young Band Repertoire Project*

- *Analysis Sheet*

- » *Prototype*

- Dr. Brian Harris, Director of Bands
McLennan Community College, Waco, TX



Repertoire Analysis Rubric

- Range
- Tonality
- Meter(s) Utilized
- Rhythmic Analysis
- Dynamic Level
- Articulation
- Tempi
- General Musical Style
- Melodic/Harmonic
- Instrument Assignment
- Endurance Factor
- Symbols & Special Effects
- Percussion
- General Problems
- Teaching/Learning Opportunities



Range

- Identify Instrumentation
- Note range of each instrument
 - Literal
 - General
 - Percussion (Timpani, mallet)
 - Extremes of range may impact endurance



Tonality

- Note key signature(s)
 - Identify tonal centers represented
 - Note accidentals encountered
 - Assess chromaticism
- Tonal centers may be implied



Meter Analysis

- Note time signatures employed
- Note changing meters
- Note complex meters
 - Identify patterns
- Note implied groupings
 - Asymmetrical patterns
 - Super-metric patterns



Rhythmic Analysis

- Note rhythmic values
- Note rhythmic patterns
 - Syncopation
- Note complexity of individual parts
- Note ties
- Note implied groupings



Dynamic Level Analysis

- Note dynamic levels employed
 - Literal
 - General
- Note specific types of dynamic change
 - Crescendo, decrescendo, subito, niente
 - Extremes of dynamics may impact endurance



Articulation Analysis

- Note articulations employed
 - Symbols
- Note Slur patterns
- Note awkward or complex patterns
 - Extremes of articulations may impact endurance



Tempi

- Note tempo indications
 - Tempo markings
 - Style markings
- Note implied tempo changes
- Analyze mode of tempo change
 - Remember
 - Time, in music, must always come to its logical conclusion



General Musical Style

- Note common performance practice as it applies to the composition
 - Historical practice
 - Impact on ensemble
 - Impact on individual players



Melodic / Harmonic Analysis

■ Melodic

- Conjunct / disjunct
- Contour
- Length and composition of phrase
- Predictability
- Shape & direction of the 'long phrase'

■ Harmonic

- Structure
- Rhythm
- Predictability



Musical Expression

- Find the “MUSIC”
 - Often expression is implied
 - Rely on your musicianship to meet the intent of the composer
- Remember
 - Kids will do whatever you ask of them



Instrument Assignment

- Scoring / Orchestration
- Note prominence
 - Exposure
- Degree of technical demand
- Specific challenges
 - Range
 - Tessitura
 - Endurance



Endurance Factor

- Note duration
- Note general level of endurance required
 - Ensemble
 - Individual sections and individual players
- Endurance is not only physical
 - Assess mental demands



Symbols & Special Effects

- Note symbols employed
- Note special demands
 - Unusual performance practices
 - Mutes
 - Performance demands
 - Stopped horn
 - Harmonics



Percussion

- Note equipment requirements
- Consider physical layout of instruments
- Note performance practice demands that may need to be taught



General Problem Areas

- What must you do to prepare students for success **BEFORE** you attempt the composition?



Teaching/Learning Opportunities

- Identify Concepts
- Identify Skills
 - What are the prerequisites for success?
 - Are your students prepared for the demands of the composition?
 - Make sure that you link new concepts to concepts students already own



An Example

- *Atlantis*
 - Anne McGinty



Goodness-of-Fit

- Does the composition make greater demands than your students can successfully execute?
- To **STRETCH**, or **NOT to STRETCH**?



Selection of Literature

- When we hear bands perform...

They are doing what they are being asked to do!



Selection of Literature

- Ensure that YOU have chosen thoughtfully and carefully for your students
- They deserve the BEST!



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DILEMMA OR OPPORTUNITY?

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