

# Literature and Concert Programming: Improving Student Learning through the Music

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## ***Questions to Ponder:***

- What are our educational aspirations for the third clarinet player in our second band?
- What would you play if there wasn't a concert?
- What is the 'nutritional' value of the music that we're consuming?
- How can daily rehearsals create deeper, more meaningful student understanding?
- How can we sequence student learning from concert to concert... and year to year?

## I. Music Selection

- a. Where do we start?
- b. Comprehensive Musicianship Through Performance
- c. Selection Criteria

## II. Long-Term Planning

- a. Programming Considerations and Philosophy
- b. Full Year Concert Cycle
- c. Four Year Rotation of Literature
- d. Scope and Sequence

## III. Student Learning

- a. Composition Comparison Chart
- b. Common Vocabulary
- c. Classroom Strategies
- d. Concerts that Teach

## IV. Closing Thoughts

- a. Paradigm Shift
- b. Next Steps



## Full Year Concert Cycle

	Fall – 8 week	Holiday – 5 week	Winter – 8 week	Spring – 5 week
Freshman Band	<ul style="list-style-type: none"> <li>• <i>Peregrin, A Traveler's Tale</i> by Douglas Akey</li> <li>• <i>Ammerland</i> by Jacob de Haan</li> <li>• <i>Nathan Hale Trilogy</i> by James Curnow</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Variations on "Scarborough Fair"</i> by Calvin Custer</li> <li>• <i>Farandole</i> (From "L'Arlesienne") by Georges Bizet, arr. Bocook</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Fantasy on Yankee Doodle</i> by Mark Williams</li> <li>• <i>Willows of Winter</i> by BJ Brooks</li> <li>• <i>Snake Charmer</i> by Randall Standridge</li> <li>• <i>Trail of Tears</i> by James Barnes</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Alligator Alley</i> by Michael Daugherty</li> <li>• <i>A Longford Legend</i> by Robert Sheldon</li> <li>• <i>Irving Berlin's America</i> (combined) arr. Paul Murtha</li> </ul>
Varsity WE	<ul style="list-style-type: none"> <li>• <i>Encanto</i> by Robert W. Smith</li> <li>• <i>On a Hymnson of Philip Bliss</i> by David Holsinger</li> <li>• <i>Abracadabra</i> by Frank Ticheli</li> <li>• <i>Through Darkened Sleepy Hollow</i> by Brian Balmages</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Variations on "Scarborough Fair"</i> by Calvin Custer</li> <li>• <i>Farandole</i> (From "L'Arlesienne") by Georges Bizet, arr. Bocook</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Fanfare for a Festive Day</i> by Roger Cichy</li> <li>• <i>With Quiet Courage</i> by Larry Daehn</li> <li>• <i>Hebrides Suite</i> by Clare Grundman</li> <li>• <i>The Gallant Seventh</i> by John P. Sousa, arr. Fennell</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Overture for Winds</i> by Charles Carter</li> <li>• <i>Sòlas Ané</i> by Samuel Hazo</li> <li>• <i>Sedona</i> by Steven Reineke</li> </ul>
Concert WE	<ul style="list-style-type: none"> <li>• <i>March of the Belgian Paratroopers</i> by Pierre Leemans, ed. Bourgeois</li> <li>• <i>Salvation is Created</i> by Tchesnokov, arr. Houseknecht</li> <li>• <i>Danzon</i> by Leonard Bernstein, arr. Krance</li> <li>• <i>Ceremonium</i> by John Moss</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Ave Maria</i> by Franz Biebl, trans. Cameron</li> <li>• <i>Fantasia in G</i> by Timothy Mahr</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Cenotaph</i> by Jack Stamp</li> <li>• <i>Dusk</i> by Steven Bryant</li> <li>• <i>Second Suite in F</i> by Gustav Holst, ed. Mathews</li> <li>• <i>Très Moutarde</i> by Cecil Macklin, arr. Contorno</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Galop</i> by Dmitri Shostakovich, trans. Hunsberger</li> <li>• <i>Urban Dances</i> by Erik Morales</li> <li>• <i>Variations on a Koren Folk Song</i> by John Barnes Chance</li> </ul>
Symphonic WE	<ul style="list-style-type: none"> <li>• <i>Festive Overture</i> by Shostakovich, ed. Hunsberger</li> <li>• <i>Elegy for a Young American</i> by Ronald LoPresti</li> <li>• <i>Chimes of Liberty</i> by John P. Sousa, ed. Schissel</li> <li>• <i>With Heart and Voice</i> by David Gillingham</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Ave Maria</i> by Franz Biebl, trans. Cameron</li> <li>• <i>Fantasia in G</i> by Timothy Mahr</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The "Gum-sucker's" March</i> by Percy A. Grainger, ed. Rogers</li> <li>• <i>REST</i> by Frank Ticheli</li> <li>• <i>La Procession du Rocio</i> By Joaquin Turina, ed. Reed</li> <li>• <i>Baron Cimetiere's Mambo</i> By Donald Grantham</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Noisy Wheels of Joy</i> by Eric Whitacre</li> <li>• <i>O Magnum Mysterium</i> by Morten Lauridsen, trans. H. Robert Reynolds</li> <li>• <i>Symphonic Dance No. 3, "Fiesta"</i> by Clifton Williams</li> </ul>



	Intermediate Band	Advanced Band
<b>Year 1</b>	<p><i>Creed</i> by William Himes  <i>Abracadabra</i> by Frank Ticheli  <i>Brazilian Folk Dance Suite</i> by William Rhoads  <i>Overture for Winds</i> by Charles Carter  <i>Willows of Winter</i> by BJ Brooks  <i>Trail of Tears</i> by James Barnes  <i>American Riversongs</i> by Pierre La Plante  <i>Prelude and Fugue in Bb Major</i> by J.S. Bach, arr. Roland Moehlman  <i>Alligator Alley</i> by Michael Daugherty  <i>Hebrides Suite</i> by Clare Grundman</p>	<p><i>Shortcut Home</i> by Dana Wilson  <i>Children's March</i> by Percy A. Grainger, arr. Mark Rogers  <i>October</i> by Eric Whitacre  <i>Folk Dances</i> by Dmitri Shostakovich, ed. H. Robert Reynolds  <i>Overture to "Italian in Algiers"</i> by Gioacchino Rossini, arr. Cailliet  <i>Bells for Stokowski</i> by Michael Daugherty  <i>American Salute</i> by Morton Gould  <i>Colonial Song</i> by Percy A. Grainger  <i>Paragon</i> by Wataru Hokoyoma, Commissioned Work  <i>Stomp Your Foot</i> by Aaron Copland, trans. Thomas Duffy</p>
<b>Year 2</b>	<p><i>Peregrin: A Traveler's Tale</i> by Douglas Akey  <i>On a Hymnsong of Philip Bliss</i> by David Holsinger  <i>In the Forest of the King</i> by Pierre LaPlante  <i>Farandole</i> from "L'Arlesienne" by Georges Bizet, arr. Jay Bocook  <i>The Lion of Lucerne</i> by James Curnow  <i>At Morning's First Light</i> by David Gillingham  <i>Allied Honor</i> by Karl L. King, ed. Swearingen  <i>Passages</i> by Michael Sweeney  <i>Concerto in C for two trumpets</i> by Vivaldi, arr. Marlatt  <i>Cajun Folk Songs</i> by Frank Ticheli</p>	<p><i>American Overture for Band</i> by Joseph Willcox-Jenkins  <i>First Suite in E flat</i> by Gustav Holst, ed. Colin Matthews  <i>Give Us This Day</i> by David Maslanka  <i>Courtly Airs and Dances</i> by Ron Nelson  <i>Variations on America</i> by Charles Ives, arr. Schuman  <i>Lincolnshire Posy</i> by Percy A. Grainger, ed. Fennell  <i>The Star and Stripes Forever</i> by John Philip Sousa, ed. Brion  <i>Symphony in Bb, Mvt. I</i> by Paul Hindemith  <i>Quiet City</i> by Aaron Copland, arr. Hunsberger  <i>Yiddish Dances</i> by Adam Gorb</p>
<b>Year 3</b>	<p><i>Midwest Golden Jubilee Overture</i> by James Curnow  <i>Snake Charmer</i> by Randall Standridge  <i>Bist du Bei Mir</i> by J.S. Bach, arr. de Haan  <i>Ballet Music</i> from "Faust" by Charles Gounold, arr. Mark Williams  <i>Choreography</i> by Robert Sheldon  <i>When the Stars Began to Fall</i>, Traditional arr. Fred Allen  <i>Folklore for Band</i> by Jim Andy Caudill  <i>Suncrest March</i> by Rick Kirby  <i>Fantasy on Yankee Doodle</i> by Mark Williams  <i>A Longford Legend</i> by Robert Sheldon</p>	<p><i>Washington Post March</i> by John P. Sousa, arr. Brion &amp; Schissel  <i>Amazing Grace</i> by Frank Ticheli  <i>Armenian Dances, Part I</i> by Alfred Reed  <i>Ghost Train</i> by Eric Whitacre  <i>Rejouissance</i> by James Curnow  <i>Esprit de Corps</i> by Robert Jager  <i>Southern Harmony</i> by Donald Grantham  <i>Hands Across the Sea</i> by John P. Sousa  <i>Aurora Awakes</i> by John Mackey  <i>Shepherd's Hey</i>, Percy A. Grainger, ed. Mark Rogers  <i>Ride</i> by Samuel Hazo</p>
<b>Year 4</b>	<p><i>Grand Ledge Overture</i> by John Moss  <i>Heartbeats in Shadows</i> by Chris Bernatos  <i>Nathan Hale Trilogy</i> by James Curnow  <i>A Tallis Prelude</i> by Douglas Akey  <i>Heartbeat Five</i> by Gary Gilroy  <i>Highbridge Excursions</i> by Mark Williams  <i>Sun Cycles</i> by Brian Balmages  <i>Prairie Songs</i> by Pierre LaPlante  <i>Amparito Roca</i> by Jaime Texidor, arr. Fagan  <i>West Highlands Sojourn</i> by Robert Sheldon  <i>Chorale and Shaker Dance II</i> by John Zdechlik</p>	<p><i>Canzona</i> by Peter Mennin  <i>Second Suite in F</i> by Gustav Holst, ed. Colin Matthews  <i>Dreamland</i> by Michael Markowski, Commissioned Work  <i>The "Gum-Suckers" March</i> by Percy Grainger, ed. Mark Rogers  <i>REST</i> by Frank Ticheli  <i>La Procession du Rocio</i> by Joaquin Turina, trans. A. Reed  <i>Baron Cimetière's Mambo</i> by Donald Grantham  <i>O Magnum Mysterium</i> by Morten Lauridsen, trans. H. Robert Reynolds  <i>Symphonic Dance No. 3</i> by Clifton Williams</p>



# Composition Comparison Chart

Name \_\_\_\_\_

Essential Question: What makes each composition unique?

Title	Peregrin: A Traveler's Tale	Three Ayres from Gloucester	Snake Charmer
Composer	Douglas Akey	Hugh Stuart	Randall Standridge
Difficulty	Medium Easy (at level)	Medium (stretch)	Medium Easy (at level)
Year	1994	1969	2009
Genre	Programmatic	Multi-movement Suite	Programmatic, Novelty
Form	Overture, ABA	March, Ayre, Dance	Slow/Fast
Tonal Centers	F, Ab, Bb	F, dm, Bb, Eb, d dorian	Synthetic scale based on g and c harm. minor
Time Signatures	4/4, (2/4), (3/4)	Mvt. I: 2/2, Mvt. II: 3/4, and Mvt. III: 6/8	4/4
Tempi	Allegro Vivo, Andante	I: Allegretto, II: Lento, III: Allegro	Andante, Allegro Vivo, Presto
Percussion	6 parts, 5-6 players	3 parts, 2-3 players (tacet in Mvt. II)	7 parts, 6-7 players
Concepts	Implied articulations, Quarter note triplets	Metric accent, Song vs. Dance	Articulation patterns, Metric accent, To/From
Music Theory and Terms	quintal harmony, open 5ths, suspensions, retardation, pedal point, call and answer, implied tonal centers, diminution, canon, phrase extension, chromatic alteration,	chromaticism, relative minor, dorian mode, modulation, instrumental choirs, homophony, suspension, binary, ternary, caesura, countermelody, agogic accent	harmonic minor scale, altered/synthetic scale, tetrachord, minor 2nd, augmented 2nd, accent, marcato, unisonal writing, aleatoric, glissandi, (scale study sheet provided by publisher)
History/ Culture	From the Latin root peregrinari, <i>Peregrin</i> means to travel in foreign lands. The composer was influenced by the music of film composers and Aaron Copland.	Based on a 10th century couplet, the three movements are composed in early English folk song style, though all of the music is original.	Altered scales are frequently associated with the musical styles of different cultures. In <i>Snake Charmer</i> , the synthetic scale creates a middle-eastern sound.
Heart of the Piece	<i>Peregrin</i> is intended to capture the spirit of American adventure and idealism through the use of programmatic writing and open intervals.	Folk song styles emphasize tuneful and singable melodies that are memorable both to the listener and performer, resulting in a strong aural tradition.	The use of a synthetic scale creates an air of exotic mystery that depicts the swaying and writhing of snakes captivated by a charmer.



# Composition Comparison Chart

Essential Question: What makes each composition unique?

Title	Encanto	On a Hymnsong of Philip Bliss	Abracadabra	Through Darkened Sleepy Hollow
Composer	Robert W. Smith	David Holsinger	Frank Ticheli	Erik Morales
Difficulty	Medium Easy	Medium (at level)	Medium Hard (stretch)	Medium (at level)
Year	1989	1989	2005	2006
Genre	Dance	Ballad	Neo-Classical	Programmatic
Form	Overture	Hymnsong (Verse, Refrain)	Sonata-Allegro	Through-Composed
Tonal Centers	Eb major, Bb major	Db major	G minor, Bb major, multiple	C Minor, multiple
Time Signatures	3/4, implied 6/8, 4/4, (2/4)	4/4 (5/4)	4/4	4/4
Tempo	Vivace, Andante, Vivace	Andante	Allegro	Varied by section
Percussion	4 parts, 6 players	3 parts, 5-6 players	4 parts, 4-6 players	5 parts, 6 players
Concepts	Rhythmic Integrity, Song vs. Dance	Phrasing, Blend	Vertical Alignment/Pulse	Tone Color, Mood
Music Theory and Terms	simple vs. compound time signatures, cross-rhythm, metric stress, agogic accent, minor seventh chord, suspended 2 chord, sub phrase, rubato, caesura, counter melody	stanza, meter (word), tonic, dominant, subdominant, melodic contour, antecedent/consequent phrase, call and response, 9-8 and 4-3 suspension, note shaping	motive, fragment, parallel keys, mode, exposition, development, recapitulation, theme, link, episode, transition, horn fifths, modulation, coda, pointillism	chromaticism, glissando, aleatoric, parallel harmony, mixed modes, subdominant, augmented fifth, tritone, half diminished chord, diatonic cluster, pedal tone
History/ Culture	The influence of Sub-Saharan African music on the pervasive use of 2 vs. 3 cross rhythms in American music	Arrangement of the hymntune, "It is Well with my Soul," lyrics written by Horatio Spafford, who lost both his business in the Chicago Fire and then his children at sea	The development of Sonata-Allegro form during the Classical period and its prevalence as the most substantial form used by composers since that time	Based on <i>The Legend of Sleepy Hollow</i> by Washington Irving (1783-1859)
Heart of the Piece	The ambiguity of duple and triple rhythmic groupings propels the dance-like feel and contrasts the repose of the lyrical center section.	The story behind the text informs the composer's sensitive and emotional setting of the hymntune.	The composer's economical use of motives demonstrates exceptional craft in constructing a solid Sonata-allegro form.	The use of through-composed form enables the composer's creation of a programmatic work that is dark and mysterious.



Essential Question: What makes each composition unique?

Title				
Composer				
Difficulty				
Year				
Genre				
Form				
Tonal Centers				
Time Signatures				
Tempo				
Percussion				
Concepts				
Music Theory and Terms				
History/ Culture				
Heart of the Piece				



## Developing a Common Vocabulary

### **Ensemble Concepts**

**TONE** – The characteristic sound or “color” of a given instrument. Correct posture, embouchure, and breathing are required to produce a consistent tone. Scientifically, tone is the relative presence or absence of the overtone series. Reminders: “Get inside the sound of your neighbor.” “Support your sound.”

**INTONATION** – The ability to play in tune with yourself and with the pitch center of the ensemble. Use the recommended tuning note for your instrument first: Bb, A, or F. You must learn the characteristic pitch tendencies of your instrument. Tuning in ensemble requires you to eliminate all beats in the sound. Reminder: “To play in tune, you must play in tone.”

**BLEND** – The ability to match all elements of your sound with other players (including tone, pitch, volume, articulation, style, etc.) Use the three point check list:

1. Am I playing the same volume?
2. Am I playing with the same tone color?
3. Am I matching the same pitch center?

Reminders: “Lose your identity.” “No Heroes.” “Match your neighbor on either side.”

**BALANCE** – The relative presence of a given musical part. The band pyramid requires the lowest voices to be the loudest, the middle voices to be relatively softer, and the upper voices to be the softest. The same pyramid applies to each section, with the lowest part being the loudest and each higher part being progressively softer. For example, when tuning octaves, the lower octave should be louder.

**VERTICAL ALIGNMENT** – The ability to align all rhythms from the top to the bottom of the ensemble. Because sound is directional, ensemble members must carefully watch and listen to ensure tight alignment. The ultimate test of vertical alignment is the audible result. (i.e. Are all sounds arriving together in time?)

**LEVELS OF LISTENING** – There are three levels of listening that must occur in ensemble playing: 1. Self, 2. Section, and 3. Ensemble. An individual player must monitor all three levels constantly and simultaneously to be a true ensemble player. This is the final synthesis of all the above concepts.

Reminders: “Listen louder, play softer.” “Listen to your neighbor on both sides.” “Listen back for pulse.”

### **Articulation**

Every sound has three parts: 1) attack, 2) sustain, and 3) release. Articulation determines the overall shape of the sound produced and typically has the greatest effect on the attack and release of the sound. The sustained part of each sound should be steady and consistent.

- **STACCATO** – light and separated; approximately 50% of the original rhythmic value (50% sound, 50% silence); Reminders: “Hear the space between the notes.” “Round staccato.”
- > **ACCENT** – lifted and separated with implied space; each note has the shape of a mini decrescendo
- ^ **MARCATO** – lifted and separated with audible space; each note is marked and well-pronounced
- **TENUTO** – sustained full note value, typically performed with a slight stress on the note and short taper before the next note
- **SLUR** – all notes are connected with no articulation except for the first note which is typically played tenuto. Reminders: “Spin the notes forward.”

*leg.* **LEGATO** – smooth and connected style with a light articulation at the beginning of each note (“du”); 100% length to every pitch in a phrase. Reminders: “Blow across (or in between) the notes.”

Types of Releases: Taper (decrescendo), lifted (open), hard (tongued, stopped)



## Articulation Shapes

All efforts toward developing written and visual definitions of articulations are intended to help players unify the audible result. Just as dynamic levels are relative and do not indicate exact volumes, so are the shapes of articulations. They vary according to the style of the piece and the composer's intentions.

- Slurred – Continuous, uninterrupted air flow between notes



- leg.* Legato – Continuous, steady air flow that is briefly defined by a “du” articulation



- Tenuto – Sustained full note value with a slight taper before the next note



- Staccato – Approximately half of the original note value; 50% sound, 50% silence



- > Accent – Lifted attack with almost immediate decay; Each taper should touch the next note



- ^ Marcato – Lifted attack with a short taper that creates silence before the next note





## Recommended Reading

### Literature Selection

- Budiansky, S. (2005, January 30). The kids play great. But that music... *Washington Post*, p. B03.
- Dvorak, T. L. (1986, 1993, 2000). *Best music for [beginning, young, high school] band*. B. Margolis (Ed.). Brooklyn, NY: Manhattan Beach Music.
- Hopkins, M. (2013). Programming in the zone: Repertoire selection for the large ensemble. *Music Educator's Journal*, 99, (4), 69-74.
- Kreines, J. & Hansbrough, R. (2014). *Music for concert band*. 2<sup>nd</sup> ed. Delray Beach, FL: Meredith Music Publications.
- Lance, E. V. & Aarhus, C. (2013). Building better musicians through thoughtful literature selection. *NBA Journal*, 53, (4), 34- 37.
- Nicholson, C. (Ed.). (2009). *Great music for wind band: A guide to the top 100 works in grades IV, V, VI*. Galesville, MD: Meredith Music Publications.
- Reynolds, H. R. (2000). Repertoire is the curriculum. *Music Educator's Journal*, 87, (1), 31-33.
- Rhodes, S. (2013). Finding high-quality music. *The Instrumentalist*, 68, (2), 22-24, 46-47.
- Swiggum, R. (2005, Winter). Swimming Upstream. *Melisma*, 22-25.
- Weller, T. (2014). Choosing repertoire for middle school band. *Teaching Music*, 21, (4), 26-29.

### Analysis

- Battisti, F. & Garofalo, R. (1990). *Guide to score study for the wind band conductor*. Ft. Lauderdale, FL: Meredith Music Publications.
- Fennell, F. (2007). *A conductor's interpretative analysis of masterworks for band*. K. L. Neidig (Ed.). Galesville, MD: Meredith Music Publications.
- Garofalo, R. J. (1992). *Guides to band masterworks*. Ft. Lauderdale, FL: Meredith Music Publications.
- Garofalo, R. J. (2000). *Instructional designs for junior high school band*. Ft. Lauderdale, FL: Meredith Music Publications.
- Kish, D. (2013). *Guides to band masterworks, volume III*. Delray Beach, FL: Meredith Music Publications.
- Neidig, K. L. (Ed.). (2007). *Performance study guides of essential works for band*. Galesville, MD: Meredith Music Publications.
- Rapp, W. M. (2005). *The wind band masterworks of Holst, Vaughan Williams and Grainger*. Galesville, MD: Meredith Music Publications.

### Rehearsing and Performing with Understanding

- Blair, D. V. (2009). Stepping aside: Teaching in a student-centered music classroom. *Music Educators Journal*, 95, (3), 42-45.
- Laudermilch, K. (2000). *An understandable approach to musical expression*. Galesville, MD: Meredith Music Publications.



### **Rehearsing and Performing with Understanding (cont.)**

- Little, N. (2013). Theory conspiracy: Helping students find meaning inside the music. *The Instrumentalist*, 67, (7), 37-41.
- Lisk, E. S. (1991). *The creative director: Alternative rehearsal techniques*. Ft. Lauderdale, FL: Meredith Music Publications.
- Nicolucci, S. (2010). Cultivating audiences: Taming, teaching, transforming. *Music Educator's Journal*, 97, (1), 37-43.

### **Curricular Design**

- Blocher, L. (1997). The assessment of student learning in band. In R. Miles (ed.), *Teaching music through performance in band* (Vol. 1, pp. 27-30). Chicago, IL: GIA Publications, Inc.
- Labuta, J. A. (1972, 1997). *Teaching musicianship in the high school band*. Galesville, MD: Meredith Music Publications.
- O'Toole, P. (2003). *Shaping sound musicians: An innovative approach to teaching comprehensive musicianship through performance*. Chicago, IL: GIA Publications, Inc.
- Shuler, S. C., Norgaard, M., & Blakeslee, M. J. (2014). The new national standards for music educators. *Music Educator's Journal*, 101, (1), 41-49.
- Wiggins, G., & McTighe, J. (1998). *Understanding by design*. Alexandria, VA: Association for Supervision and Curriculum Development.

### **Websites**

- Standard Literature List: [http://en.wikipedia.org/wiki/List\\_of\\_concert\\_band\\_literature](http://en.wikipedia.org/wiki/List_of_concert_band_literature)
- Comprehensive Musicianship Through Performance: [www.ilcmp.org](http://www.ilcmp.org)
- Teaching Music Through Performance: [www.teachingmusic.org](http://www.teachingmusic.org)
- Wind Repertory Project: [www.windrep.org](http://www.windrep.org)
- Recordings: [www.markcustom.com](http://www.markcustom.com)



## Literature and Concert Programming: Improving Student Learning through the Music

Matt Temple, New Trier High School  
Dr. Rick Jaeschke, Augustana College

The Midwest Clinic  
December 19, 2014

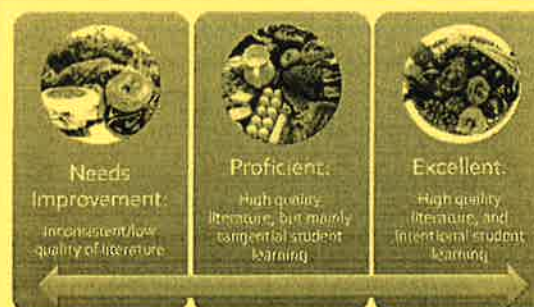
## Wynton Marsalis on Music Selection

*"For a director, selecting music to play is the first and most crucial action.  
The identity of our band is shaped more by what we play than by how well we play it.  
**CHOOSE WISELY...**  
Because only through quality music-making,  
And through quality music-making practices and substantive  
literature will our students be challenged to go deeper inside  
themselves, to play above themselves, to realize more fully their  
individual and collective potential.  
To engage in a creative dialogue across time, and to interface  
with the finest minds and spirits that have ever lived."*

## Questions to ponder...

- What are our educational aspirations for the third clarinet player in our second band?
- What would you play if there wasn't a concert?
- What is the 'nutritional' value of the music that we're consuming?
- How can daily rehearsals create deeper, more meaningful student understanding?
- How can we sequence student learning from concert to concert... and year to year?

## The Selection "Spectrum"



## Where do we start?

- Literature Lists
  - State lists
  - Teaching/Resource Guides
- LIVE performances
- Recordings:
  - Publisher Discs and Websites
  - Professional
  - You Tube
- Word of Mouth
- Commissioned Works

## Comprehensive Musicianship Through Performance (CMP)

- Established in Wisconsin in 1977
  - A proven model for:
    - Choosing quality repertoire
    - Focusing teaching outcomes
    - Developing strategies to enrich rehearsals
    - Creating meaningful assessments
  - NOT a curriculum, but a model for *planning*
    - Student centered instruction
    - All levels, all schools, any ensemble
  - *Teaching with intention...Performing with understanding*
- CMP connects to edTPA, the Danielson Evaluation Model, and the new National Core Arts Standards...



## The Five Point Model



## Common Element: Planning



## Long-Term Planning: The BIG Picture

One Composition

Concert

Annual Cycle

Four Year Rotation

## Programming Considerations

- Historical Periods
- Musical Genres
- Variety of Forms
- Tonal Centers, Time signatures, Tempi, etc.
- Rehearsal Time
- Personnel: Instrumentation, Solos, etc.
- Audience and Community

## Mistakes that we make...

- But it's my Favorite Piece!
- Most Prestigious Concert
- World's Longest Concert
- World's Hardest Concert
- Right length, but over-programmed

## Programming Philosophy

1. Play less total music per concert
  - 3-4 pieces for an 8-week cycle
  - 15-20 minutes of music
2. Limit new music to one or none per concert; Be highly selective
3. Include a minimum of two pieces of core repertoire on every concert
4. Difficulty: 1 easy, 1-2 at level, 1 challenge
5. Sight-read music that you don't actually play in concert



## Scope and Sequence

### Annual Cycle

- Time of Year?
- Number of Weeks to prepare?
- Genres and Forms?
  - March
  - Broadway/Movie Medley
  - Transcription

### Four-Year Rotation

- Typical Course Progression through the program?
- Composers?
- Curricular Goals?

## Student Learning Objectives (SLO)

**Traditional goals** for teachers were to present knowledge and skills with little attention to whether or not any student ever learns any of the material.

"...it can be concluded that performing group participation has little effect on *musical behavior* other than the acquisition of performance skills, *unless* there is a planned effort by the teacher to enrich the performing experience with additional kinds of music understanding." -Charles H. Benner 1972

"The attention of secondary directors usually is on performances with limited thought given to the education of the students." (C. Hoffer 2002)

Are we simply teaching our students to **perform** well or are we teaching them to **understand** and **engage** in the music?

## Skills vs Outcomes

New Models Move from **Skills** → to → **Outcomes**  
 1994 MENC National Standards → Core Arts Standards  
*What students are able to do* → *Identify essential outcomes of learning*

All three models move from **Teacher Directed** → to → **Student Centered**

Danielson  
 3b. Using Questioning and Discussion Techniques  
 3c. Engaging Students in Learning

edTPA  
 Rubric 7: Engaging Students in Learning  
 Rubric 8: Deepening Student Learning

## Student-Centered Teaching

How do we move to SLO and Student-Centered Teaching?

The teacher becomes a **facilitator** of the learning process

In music performing groups, emphasis is placed on providing an environment where "in-depth" learning can occur through the study and performance of music.

Learning in performing groups is guided by careful planning, stated intentions and assessment of results.

Rehearsals are viewed as laboratory experiences in music performance and understanding.

**Musical independence** as a performer and listener is an important outcome of the program

The learning process is more important than the product

Composition Comparison Chart (By Concert)

Title	Excerpt	On the Edge of the Edge	Adaptation	Through the Edge of the Edge
Composer	Robert V. Smith	David H. Smith	Frank T. Smith	Frank T. Smith
Difficulty	Medium	Medium	Medium	Medium
Year	1989	1989	2000	2000
Genre	Chamber	Chamber	Chamber	Chamber
Form	Chamber	Chamber	Chamber	Chamber
Total Content	10 minutes, 10 minutes	10 minutes, 10 minutes	10 minutes, 10 minutes	10 minutes, 10 minutes
Time Signature	4/4, 3/4, 2/4, 1/4, 1/2	4/4, 3/4, 2/4, 1/4, 1/2	4/4, 3/4, 2/4, 1/4, 1/2	4/4, 3/4, 2/4, 1/4, 1/2
Tempo	Allegro, Andante, Adagio	Allegro, Andante, Adagio	Allegro, Andante, Adagio	Allegro, Andante, Adagio
Instrumentation	Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Timp, Perc, Str	Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Timp, Perc, Str	Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Timp, Perc, Str	Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Timp, Perc, Str
Concepts	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form
Music Theory and Terms	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form
History/Culture	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form
Heart of the Piece	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form	Harmonic, Rhythmic, Melodic, Form

## Common Vocabulary

- Ensemble Concepts
  - Tone, intonation, balance, blend, etc.
- Music Theory
  - Scales, intervals, chords, cadences, etc.
- Music History and Culture
  - Period, composer's life/background, cultural times, etc.

Define, **re-define**, and use it **daily**



## Classroom Strategies

- Warm-ups/Daily Exercises
- Sight-reading
- Take Out the Piece...
  - ...written by Frank Ticheli...composed in 2005...in Sonata-Allegro form...in g minor...etc.
- Composer's Intention
- Transfer of Previous Understanding
- Music markings, Chalk/Dry-erase/Smart Board, Document Cam
- In-class Recordings

## Concerts that Teach

- Audience Etiquette
- Program Notes in the Concert Program
- Pre-Concert Lecture
- Students Supporting Students
- Concert themes, Combined Groups
- Guest Artists: Conductors, Performers, etc.
- Maximum Length of Concert: 10 minutes per grade level (ex. 9<sup>th</sup> grade = 90 min)

## Paradigm Shift

- Select music with a focus on quality over quantity
- Create a classroom environment that values:
  1. Process over product
  2. Expression over perfection
  3. True understanding over performance skills
- Move from Teacher-directed to Student-centered = authentic student engagement
- Teach with intentionality

## Next Steps

- Become more familiar with core repertoire
- Read:
  - "Classic" and recent articles on music selection
  - *Shaping Sound Musicians* by Patricia O'Toole
- Review your own programming:
  - Complete a "Composition Comparison Chart"
  - Create Four-Year Rotation Cycle
- Commission a piece, or join a consortium
- Develop your own written curriculum
- Attend a CMP Summer Workshop