



MUSE 376

REPERTOIRE PROJECT OVERVIEW

DESCRIPTION

The Repertoire Project in MUSE 376 is assigned in order to expose students to the types of considerations necessary when selecting literature for their band program (e.g., repertoire quality, fit for their program, sourcing, etc.).

INSTRUCTIONS

Develop a large-group assessment concert program of wind band literature appropriate for a high school concert band performing grade III-IV literature. Each work will be explored in depth. Students are to use the ensemble described in the Scenario Band document located in Blackboard.

DUE DATE

See the course syllabus for the due date for submission one. Students not achieving competency at first submission will have up to two additional chances to resubmit—see syllabus for specifics of the process. Students should also review the course late policy located in the syllabus

SUBMISSION FORMAT

The project may be submitted in printed hard-copy format, via email by attaching a MS Word document to an email to Dr. Dale, or by sending Dr. Dale a link to either a Google Doc or a downloadable MS Word file. PDF files or other formats will not be accepted.

COMPETENCY FACTORS

This project will be assessed using a variety of factors including professional language mechanics, appropriateness of literature selections and quality of other required content. See the Repertoire Project Competency Criteria document in Blackboard for specifics

COMPETENCY UNITS–1



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REQUIRED CONTENT

Your finished assignment should contain the following:

- A comprehensive overview of each selected work
 - » Composition title with date of composition
 - » Composer/Arranger/Transcriber with birth and (if applicable) death dates
 - » Publishing company
 - » Links to one or more reference recordings, if possible
 - » Link to a perusal score or score excerpt, if possible (can usually be found on either the music dealer's or composer's website)
 - » A brief description of how you located or became familiar with the work
 - » Your original program notes for the piece—remember, program notes can be approached many different ways (focus on the work, focus on the composer, focus on the narrative of your overall concert theme, focus on the compositional style or form, etc.)
 - » Composer biography (an original, short biographical overview written by you)—Include information about any awards for composition
 - » Other notable works for band written by the composer with the year of composition for each (minimum of 3, no more than 5)
- A detailed overview of how you feel each work fits the strengths/weaknesses/educational needs of your Scenario Band. Include information about specific concepts that can be focal points of your instruction.
- Briefly describe the types of supplemental materials you might be able to find or develop on your own to enhance the learning of this work and/or that you might use in warm-up to coordinate with the piece (think specifically about the harmonic and melodic materials you hear as well as inherent rhythms and articulation—though having a score would certainly help, it is not, strictly speaking, necessary to be able to gather the information you need based on listening to the work alone). You need not mention specific texts/methods (you can, if you wish), but rather discuss the types of materials that might be beneficial and why.
- Based on an 10-week concert cycle, lay out your concert cycle timeline from handing out the music to the assessment performance. You need not discuss individual daily activities, but go week-by-week and discuss, in general terms, the types of activities your students will engage in to prepare them for the assessment (while not neglecting skill/musicianship development). Do not do create this as a separate overview for each piece, but instead create a single concert cycle overview that lists the types of activities that will take place (using all the selected works, methods types, sight reading, etc.)
- Provide a list of three additional works (title/composer only) that might be appropriate for students to practice sight-reading (typically, these will be one grade level easier than the level of your band's grade level selection—in this case, you're looking for grade III works). For each of these, describe what characteristics make you believe them to be appropriate choices for this purpose.



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TIPS FOR GETTING STARTED

Finding Repertoire:

Though this has become significantly easier in the age of the Internet and resources like YouTube, Spotify, etc., there can still be challenges to finding enough information about a piece to make an informed decision about whether or not to program it. Here are a few suggestions to get you started:

- Publisher websites - there are dozens of publishers of band music and almost all have interactive sites that often allow for full or limited score perusal and access to sound recordings. A word of caution—such companies are in the business of selling music and that interest doesn't always align with ensuring a quality, educationally sound experience for your students. BE DISCERNING. Don't take "Editor's Picks" or featured works on their websites at face value—dig deeper.
- Composer websites - explore the websites of composers whose work you have played or programmed before. Many of these have full perusal scores and sound files. Two that come immediately to mind are John Mackey (ostimusic.com) and Julie Giroux (now on musicapropria.com with four other composers).
- Music dealers websites - obviously, J. W. Pepper and others want to sell you music, and they have lots of it to sell, but you can search for pieces using a variety of filters to help you limit the number of works you need to review when selecting your program. JWPepper also has an area where you can search the concert assessment lists from other states (under "Sevices" on jwpepper.com).
- UIL Prescribed Music List (<https://www.uiltexas.org/music/pml>) - This list comes to us from Texas and is used in Kentucky only for state-level solo and ensemble selection. It has, however, a wealth of band literature at grades 1-6. Simply go to the site and change the "Event Code" to Band, select your grade level, and you'll be on your way.
- Kentucky's list - This list was largely derived from other sources and there is no small amount of "discussion" about how some works difficulty level was determined or how/why some works do/do not appear, but it can still be a useful resource (find this list on our Blackboard page under "Course Documents")
- TMPB Series - The Teaching Music Through Performance in Band series is a really useful tool, as I'm sure you are aware. I have most of the volumes in my office. They may be borrowed briefly, if needed.
- www.windrep.org (The Wind Repertory Project) - possibly one of the most valuable resources on this list. Visit it, you'll see.
- Our music library - If you would like to view something in our library, we can work to arrange a time for you to do that.

Criteria for Selecting a Work:

With all these sources for finding literature, it can still sometimes be difficult to "sort the wheat from the chaff." One of the best practices is to listen to band music as often as possible. Start with great ensembles (the military bands, North Texas, Michigan, Illinois, Northwestern, Eastman, Tokyo Kosei, etc.). It's important to develop your ear for quality literature. It takes considerable time and consistent listening. Look to what groups have programmed for KMEA Conference, MidWest, CBDNA Conference, Bands of America National Concert Festival, etc. Though you may hear a variety of works that are beyond the ability level of younger players, you may get a lead on a composer with whom you were unfamiliar and be able to find more approachable works on their website. At MidWest, groups are required to perform a variety of grade levels, so even the most advanced high school groups in the country will perform literature at the grade III-IV level. JWPepper.com has a list of works performed at MidWest from 2017 (<https://www.jwpepper.com/sheet-music/midwest.jsp>).

There are other factors to consider. For example, do you personally enjoy the piece? Do you think students will? Your audience? The audience is often completely forgotten in the process of selecting literature (really ironic when you think about it). Do the pieces you have selected expose students to a variety of styles, meters, articulations, keys, tempi, forms, etc.? What about composers of diversity? Have you ensured that your selected repertoire allows everyone in the room the opportunity to be challenged? If not, in addition to failing to provide them content of value, bored band kids misbehave...