

Our Text IS the Music

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The music performed in school large ensembles should provide the foundation for lifelong musical understandings and aesthetic values. Because this music IS the text through which students learn, it is imperative that that repertoire be chosen for musical and educational values rather than just technical accessibility. This session presents concerns regarding school ensemble literature, selection criteria, and ideas for using literature as a catalyst for developing conceptual musical understandings

Goal of the session is promote a disposition towards constantly examining and reexamining the material we use to teach music. We hope to encourage an attitude of criticality towards music used in schools.

What, Why and How

1. Discuss the central importance of repertoire selection to the music learning process.
2. Idea for session generated during a day of judging when everything was the same.
3. What criteria should be used to choose literature for use in schools?

When judging, we hear a “sameness” in the literature; we hear the 30 different pieces that are virtually indistinguishable from each other.

What does this mean for the education of the students whose musical education depends on the music they have extended interaction with through rehearsals and concerts? Does the repertoire used in school settings reflect the same standards we might expect to encounter in a literature class or are there unique criteria employed because of the technical capacities of the students? What criteria should be used to choose literature for use in schools?

Support comes from outside the “Closed World of Music Education” by Stephen Budiansky.

1. Students learn little about music in school ensembles.
2. Students almost never continue to play following HS graduation.
3. School music has little connection to living musical traditions.

Articles by Budiansky:

<http://www.washingtonpost.com/wp-dyn/articles/A46383-2005Jan29.html>

http://www.budiansky.com/MUSIC_files/repertoire.pdf

http://www.budiansky.com/MUSIC_files/budiansky%20wasbe%20journal%202009.pdf

http://www.budiansky.com/Bly_email.html

http://www.budiansky.com/MUSIC_files/CBDNA%20talk.pdf

http://www.budiansky.com/MUSIC_files/follow.pdf

Literature used in schools is often chosen for the following criteria:

1. Is it in a suitable key?
2. Are the rhythms appropriate for the ensemble?
3. Do students have the technical skills needed to perform the articulations in the piece?
4. Are the instrumental ranges suitable for the students?
5. Is the texture of the piece suitable for use in schools?

(adapted from Jagow, 2007)

Imagine a similar list of criteria employed in school literature and/or poetry classes:

1. Is the construction of the sentences and paragraphs appropriate for the students in the class?
2. Is the vocabulary immediately and easily understood by all the students?
3. Can the students immediately grasp the themes and relationships presented in the novel/poem?
4. Are meanings immediately apparent or must the learner struggle to interpret the messages the author is trying to convey?
5. Is the literature studied intellectually challenging?
6. Does the literature studied reflect the deepest and most profound thinking in the field (novels, short stories, poetry)?

Do students read: James Patterson, Dan Brown, Tom Clancy OR Maya Angelou; Toni Morrison; J.D. Salinger; John Steinbeck; Dickens; Shakespeare; Thoreau; Austin; Bronte, etc.

In music classes do we teach: James Swearingen; Elliot del Borgo OR Libby Larsen; Michael Daugherty, Bach, Mozart, etc.

Select Music to teach Concepts rather than to simply sound OK in performance.

Musical Concepts and Styles

Historical

Medieval
Renaissance
Baroque
Classical
Romantic
20th / 21st Century

Compositional Styles/Techniques

Contrapuntal	Tonality
Use of texture	Polytonality
Foreground/background	Atonality
Form	Tension/release
Program music	Motivic development
Absolute music	Thematic development
Mixed and poly meter	Improvisation

Cultural Styles

American
Songbook
Vernacular
European
Latin-American
Asian
African
Middle-Eastern
Folk traditions

Principles for Literature Selection:

1. Composition has form (logical, satisfying shape) and reflects a proper balance between repetition and contrast.
2. Composition reflects shape and design, and demonstrates conscious choice and thoughtful arrangement by the composer.
3. Composition reflects craftsmanship in orchestration, with a balance between transparency and tutti scoring; balance between solo and group colors.
4. Composition is both predictable and unpredictable so as to elicit musical meaning (Leonard B. Meyer – *Emotion and Meaning in Music*).
5. Musical tendencies and eventual outcomes are not obviously predictable (Meyer, again).
6. Quality is consistent throughout the composition.
7. There is a consistency of “style” throughout the composition reflecting clearly conceived ideas without lapsing into trivial passages.
8. Within the stylistic context, the composition is developed with ingenuity that respects established conventions.
9. Composition reflects musical validity that transcends factors of historical importance or of pedagogical usefulness.

From: Ostling, Acton Eric (1978). *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*. University of Iowa.

Article and Online Presentations:

<http://www.jstor.org/discover/10.2307/40317625?uid=3739560&uid=2&uid=4&uid=3739256&sid=21101685531741>

<http://prezi.com/b29ukmi6zggu/dissertation-towner-serious-artistic-merit-3/>

Other Principles:

1. Transcriptions and arrangements can be wonderful as long as they are well constructed.
2. Music should have a life outside of “academia.”
3. Is the music likely to appear on a student’s playlist?

Further references:

Feldman, Evan and Contzius, Ari (2010). *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*. Routledge.

Jagow, Shelly (2007). *Teaching Instrumental Music: Developing the Complete Band Program*. Meredith Music.

Garofalo, Robert (2000). *Instructional Designs for Middle/Junior High School Bands*. Meredith Music.

Repertoire to Open Young Minds

Original Works and Arrangements by Historically Significant Composers

Middle School String Orchestra Repertoire (Arrangements: Grades II through IV)

Handel	Overture from "The Royal Fireworks Music," G. F. Handel/Meyer (II)
J. Strauss	Emperor Waltz, J. Strauss/Monday (II)
Vivaldi	Allegro, from Concerto for Two Trumpets in D, A. Vivaldi/Philips (II)
Bizet	Farandole from "L'Arlesienne Suite No. 2," G. Bizet/Isaac (III)
Telemann	Sinfonia, G. P. Telemann/Brown (III)
Bach	Brandenburg Concerto No. 3, J. S. Bach/Isaac (III)
Brahms	Hungarian Dances No. 5 & 6, J. Brahms/Issac (IV)
Handel	Entrance of the Queen of Shiba, G. F. Handel/Velke (IV)
Grieg	Peer Gynt Suite, E. Grieg/DelBorgo (IV)
Copland	Hoe Down from "Rodeo," A. Copland/Bulla (IV)
Wagner	March and Entrance of the Guests from "Tannhauser," R. Wagner/Dackow (IV)

High School String Orchestra Repertoire (Grades IV through VI)

Gliere	Russian Sailor's Dance, R. Gliere/Hoffman (IV)
Mozart	Symphony No. 29, W. A. Mozart/Frost (IV)
Dvorak	Symphony No. 9 in D Minor, Dvorak/Alshin (IV)
Bartok	Romanian Folk Dances, B. Bartok/Baker-Monday (IV)
Faure	Pavane, G. Faure/Clark (IV)
Corelli	Concerto Grossi No. 3, 7, 8, & 10, A. Corelli (V)
R.Korsakov	Capriccio Espagnol, N. Rimsky Korsakov/Dackow (V)
Elgar	Serenade for Strings, E. Elgar (VI)
Bach	Brandenburg Concerto No. 3, J. S. Bach (VI)
Holst	St. Paul's Suite, G. Holst (VI)
Grieg	Holberg Suite, E. Grieg (VI)
Mendelssohn	String Symphonies (VI)

High School Full Orchestra Repertoire (Grades IV through VI)

Bach	Double Violin Concerto, Bach-Muller, Kjos
Tchaikovsky	Themes from Fifth Symphony, Tchaikovsky-Isaac, Belwin
Schubert	Rosamunde Overture, Schubert-Weaver, Mills
Tchaikovsky	Andantino Marziale from Symphony No. 2, Tchaikovsky-Gardner
Mozart	Symphony in gm, Mozart-Issac
Vivaldi	Vivaldi Violin Concerto, Vivaldi-Muller, Robbins
Dvorak	Slavonic Dances (various arrangements)
Beethoven	Sym. 1 Mvt. 1 / Sym. 5 Mvt. 4 / Sym. 6 Mvt. 1 / Sym. 7 Mvt. 2 / Sym. 8 Mvt. 1
R. Korsakov	Russian Easter Overture
Von Suppe	Poet and Peasant Overture
Tchaikovsky	March Slave
Bizet	Carmen Suites 1 and 2
Mozart	Various movements from any symphony
Sibelius	Karelia Suite, Pelleas and Mellisande Suite

*Dr. Roscigno has an additional extensive list of orchestral works and movements of symphonies for advanced youth orchestra or advanced high school orchestra that can be e-mailed out to you upon request.

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Middle School Band Repertoire - Arrangements, Grade I through III.

Borodin	Andante from Prince Igor, Borodin-Bullock
Handel	Arioso, Handel-Kinyon
Bach	Air, Bach-McGinty
Brahms	Blessed are They, Brahms-Budhlman
Byrd	Earl of Oxford's March, Byrd-Williams
Saint-Saens	March Militaire Francaise, Saint-Saens – Sweingen
Mozart	Marriage of Figaro, Mozart-Slocu
Mussorgsky	Selections from Pictures at an Exhibition, Mussorgsky-Story
Bizet	Suite from Carmen, Bizet-Balent
Telemann	Baroque Suite, Telemann-Hill
Offenbach	Theme from Orpheus, Offenback-Williams
Bartok	Children's Album, Bartok-Gordon
Kavalevsky	Six Episodes, Kabalevsky-Siekman/Oliver
Ravel	Bolero, Ravel-Vinson
Copland	Down a Country Lane, Coplane-Patterson
Holst	In the Bleak Midwinter, Holst-Smith
Bruckner	Three Little Pieces, Bruckner-Bishop

High School Band Literature - Arrangements and Original Works, Grade III through VI

German Composers

Bach	Numerous Chorales by Various Arrangers
Brahms	Academic Festival Overture – various arrangers
Hindemith	Symphonic Metamorphoses on Themes by Weber, Weber-Wilson, Symphony in Bb
Mozart	Wind Serenades
Wagner	Elsa's Procession (various transcriptions)

French Composers

Debussy	The Engulfed Cathedral and Petite Suite (various)
Ravel	Pavane, Ravel/Hindsley
Milhaud	Suite Francaise
Schmitt	Dionysiaques (very advanced)

British / Nordic / Australian Composers

Elgar	Enigma Variations (various)
Holst	Multiple Original Works for Band and transcriptions of movements from "Planets"
R.V. Williams	English Folk Suite, Toccata Marziale, Flourish for Wind Band, Norfolk Rhapsody
Grainger	Multiple Original Works for Winds plus arrangements of his music
Grieg	Various transcriptions of orchestral works

Russian Composers

Shostakovich	Symphony No. 5 Finale (various), Festive Overture
Stravinsky	Firebird (various) and numerous very advanced works for chamber winds
Prokofiev	Multiple transcriptions of his major works
R. Korsakov	Russian Easter Overture (various)

American Composers

Copland	Multiple original works and transcriptions for winds
Bernstein	Multiple transcriptions of West Side Story, Candide, Jeremiah Symphony and Mass
Hovhaness	Multiple original works
Barber	Multiple transcriptions of his major works

Slavic and Spanish Composers

Dvorak	Various transcriptions of Slavonic Dances
Surinach	Ritmo Jondo, Sinfonietta Flamenca, Soleriana
Rodrigo	Original works for winds
Da Falla	Ritual Fire Dance