

## MUSE 376: Instrumental Materials and Methods

### Assignment Overview: Repertoire Project

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**Date Assigned:** September 7, 2021  
**Date Due:** September 17, 2021 by 11:59pm

**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.

**Specific Criteria:** This program will contain three works: a march, a grade IV classification work from the KY list, and a third piece of your choice.

**Formatting/Submission:** Please generate your submission using MS word, normal margins, 12pt Times New Roman, single-spaced. Name your .docx file using the following convention: Repertoire Project\_Yourfirstname Yourlastname. Submit your assignment by attaching the .docx file to an email and sending it to your instructor by the due date/time. Email to dcdale@moreheadstate.edu. The layout and organization of the final document is at the discretion of the student. There is no max/min page requirement—simply cover each prompt as thoroughly and professionally as possible (quality will forever trump quantity, in my opinion).

#### Content Overview:

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 (no more than 5)
  - \* A detailed overview of how you feel the work fits the strengths/weaknesses/educational needs of a typical high school grade III-IV group. 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 a 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).
- 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.

## GRADING RUBRIC

<b>GRADE</b>	<b>POINTS</b>	<b>CRITERIA</b>
A	90-100	Student work displays a high degree of professionalism. All submission guidelines were followed. All required content was present. Organization of the final document was well considered and easy to follow. The student was thorough in his/her responses to assignment prompts and responses demonstrate a high degree of competence on the relevant topic.
B	80-89	Student work displays professionalism with very few exceptions. While all submission guidelines were followed and all required content was present, the content fell short in very minor ways with regard to organization, grammar/punctuation, or thoroughness. The student's responses generally demonstrated a high degree of competence on the relevant topic with very few exceptions.
C	70-79	Student work has some issues with professionalism. While the work was submitted on time, there may have been issues with formatting guidelines or there may be some required content missing. Organization may lack in some ways and there may be several issues with grammar/punctuation or thoroughness in the student's responses. The student's responses demonstrate the need for a review of topics inherent to the assignment.
D	60-69	The student's work falls short of the expectation. The assignment lacked in most respects, including (but not limited to) serious issues in one or more of the following areas: ability to follow instructions for content and submission, organization of final submission, punctuation and grammar, thoroughness of response, inclusion of all required content, etc. The student's responses demonstrate a serious need to review topics inherent to the assignment.
E	0-59	The quality of the student's work is extremely poor or the student failed to submit the assignment. A face-to-face meeting (real or virtual) with the instructor will be required to discuss expectations for student work and potential remediation.

# GETTING STARTED WITH THE ASSIGNMENT

## 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 upon dozens of publishers of band music and almost all have interactive sites now that often allow for full or limited score perusal and in many cases, they also have 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 - start by exploring the websites of recent composers whose work you have programmed. 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](http://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.
- There are literally dozens of other ways to locate music and multiple texts on the subject, but the list above is a great starting point.

## 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." Honestly, 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 2017-2019 (<https://www.jwpepper.com/sheet-music/midwest.jsp>).

There are many other factors to consider. For example, do you personally enjoy the piece? Do you think students will? 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...