

# Invigorating Repertoire For Your Orchestra Students

Habits Institute, Summer 2023

Presented by: Jonathan Glawe

Performing Arts Department Chair/Orchestra/Humanities

Pioneer High School, Ann Arbor, Michigan

[glawej@aaps.k12.mi.us](mailto:glawej@aaps.k12.mi.us) / 203-561-9432

[slamleadership.org](http://slamleadership.org) / [aapioneerorchestras.org](http://aapioneerorchestras.org)



## Tried and True

Is this still your model?

**Something Old, Something New, Something Slow, Something Blues**

### STANDARD GRADING SCALE

1 = Very Easy - 1 year playing experience

2 = Easy - 2 years of playing experience

3 = Medium - 3-4 years playing experience

4 = Medium Advanced

5 = Advanced

P = Professional

### PUBLISHERS/RESOURCES AND HOW LEVELS ARE PROMOTED/ASSESSED

<a href="#">ALFRED MUSIC</a>	Very Beginning (.5-1.5), Beginning (1.5-2.5), Intermediate (2.5-3.5), Concert (3.5-5), and Professional Series (6+)
<a href="#">FJH MUSIC</a>	Beginning Strings (1-1.5), Real Music for Beginning Strings (1-1.5), Developing Strings (2-2.5), and String Orchestra (3-up)
<a href="#">HAL LEONARD</a>	1 (easy) to 5 (difficult)
<a href="#">KJOS</a>	Grades 1 (easy), 1.5, 2, 2.5, 3, 3.5, 4, 4.5, 5 (difficult)
<a href="#">JW PEPPER</a>	VE, E, ME, M, MA, A
<a href="#">STANTON'S</a>	MS-C (easy), MS-B, MS-A, HS-C, HS-B, HS-A (difficult)
<a href="#">Leap Year Music</a>	Grades 1 (easy), 1.5, 2, 2.5, 3, 3.5, 4, 4.5, 5 (difficult)
<a href="#">Goodmusic</a>	A = for players up to UK Grade 3 standard/ B = Grade 3 to 5 C = Grade 4 to 6/ D = Grade 5 to 7/ E = Grade 6 to 8/ F = Grade 7 upwards
<a href="#">Murphy Music Press</a>	beginning, intermediate, advanced
<a href="#">FOA</a>	ES, DS, CS, BS, AS
OMEA	AA, A, B, & C
GMEA	1 (easy) to 6 (difficult)
<a href="#">TX UIL</a>	I (easy) to V (difficult)

## Choosing the right repertoire for an ensemble involves... (David Pope)

1. A deep pedagogical understanding of the music
  - a. Know common issues for Classical era works, slow
  - b. repertoire, solo/soli, & concerto grossi
  - c. Correct style & articulations often dramatically improves
  - d. intonation
2. A in-depth knowledge of your students' current playing abilities
  - a. Consider the strengths & weaknesses of the individuals/ensemble
  - b. When sight reading, if you stop more than 3x – reconsider
3. Knowing where your students are in the process of their long-term musical development.
  - a. Phrasing & expression...not optional



Right Hand Bow Strokes Tone Quality & Color Bow Distribution Bow Directions String Crossings Slurs Articulations Dynamics Style Phrasing	Left Hand Cello Extensions Intonation & Tonality Rhythm in Slurs Finger Patterns Positions & Pivots Shifting Motion Vibrato Motion Ornaments  <i>Brenner, Mick, Pope - Midwest          Presentation 2018</i>	Reading Clefs Terminology Note Identification Accidentals Key Signatures Time Signatures Difficult Rhythms Symbols & Road Map Interpreting Articulations Dynamics
--	---	---

## ***Teach the students you ACTUALLY have, not the students you WANT***

### Knowing the WHY Behind Each Selection

- What motivates your students?
- Selecting quality non-traditional repertoire offers directors the opportunity to pick pieces that can please everyone.
- Pieces with solo passages to encourage and highlight specific students.
- Short- and long-term objectives



### Know Your Students and Community

- They bring differing personalities, backgrounds, and musical tastes to our classrooms and concerts.
- Increasing outsiders' involvement will help increase music's importance and value in your community and school.

### Know the Non-Musical Obstacles

- Testing schedules
- Assemblies, winter weather, prom, holidays, state testing,
- Life, etc
- Have realistic expectations

## **Pioneer Orchestra Checklist**

1. What is the ability of the ensemble from front to back of each section?
2. How much rehearsal time will we have with all students present, including winds?
3. What other obligations does this orchestra have ahead? Tour? Graduation? Awards Night?
4. What is the current work ethic demonstrated by the group?
5. Historically, what has happened in relation to this piece of music with this ensemble?
6. Do I have the student leaders who are willing and able to follow through with this piece and get difficult musical sections into performance shape?
7. Do I have the instrumentation to pull it off? A piece that calls for 5 harps, or 4 bassoons is usually not a good idea for a high school ensemble!
8. Does the music chosen reflect the cultures and identities found in my classroom?
9. What is the educational value of the piece?
10. Can I teach a bow stroke concept?
11. What can I teach about the composer?
12. Can I teach theory or form within the piece?
13. What is the quality of the wind/brass percussion sections? How difficult are the parts?
14. Do we HAVE a set of claves, vibraphone, harp, contrabassoon?
15. How is the current relationship with the band director? Will they support us?
16. What does the program call for? Flashy, detailed, exciting, mellow, showcase, etc.
17. What is being played in groups outside Pioneer? Avoid overlap.
18. What do the students want to perform?
19. Will the students enjoy the piece? Is it fun, exciting, memorable?

## **This is a GUIDELINE. Not a FILTER.**

---

### **Online Forums/Articles/ Resources**

- [Selecting Repertoire for a Reason](#)- Becky Bush (article)
- [Publisher and Distributor List](#)- Katie LaBrie (list on a forum)
- [Repertoire Analysis Form](#)
- [School Orchestra and String Teachers](#) (Facebook group)
- [String Orchestra Directors and Composers](#) (Facebook group)
- Teaching Music through Performance in Orchestra (several volumes)
- [Track what you have done](#) (sample)
- [Build a list with your students!](#) (sample)

### **Repertoire Lists (There are MANY online. Below are just a few)**

[STRING ORCHESTRA LITERATURE FROM THE STANDARD REPERTOIRE](#)- Luck's Music

[STRING REPERTOIRE LIST](#)- IMSLP

[NEW TO STRINGS GUIDE](#)- Florida Orchestra Association

[HAL LEONARD ORCHESTRA LIST](#)

[JWPEPPER ORCHESTRA LIST](#)

[PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION ORCHESTRA REPERTOIRE LIST](#)

[WEST VIRGINIA ORCHESTRA REPERTOIRE LIST](#)

[UIL PRESCRIBED MUSIC LIST](#)

[KJOS STRING ORCHESTRA LIST](#)

[ALFRED PUBLISHING STRING LIST](#)

[SHEET MUSIC PLUS](#)

# Clean Slate? Investigate to Invigorate!

Student experience FIRST; work BACKWARD to the repertoire



How can my repertoire choice build stronger connection points?



## JONATHAN GLAWE REPERTOIRE FAWES

[LINK TO SLIDE DECK](#) / QR CODE →

(titles and recordings at end of presentation)

<u>Some Lesser Known Composers To Check Out for YOUNGER String Orchestras</u>	<u>Some Lesser Known Composers To Check Out for MORE ADVANCED Orchestras</u>
Lauren Bernofsky David Biedenbender Reynard Burns Viet Cuong Alexandra Dee (arr) Erica Donahoe (Pioneer Commission, Andromeda) Adrian Gordon Ely Guest (Pioneer Commission, Una Noche Misteriosa) Kathryn Greisinger Jennifer Jolley Upamanyu Kar (Pioneer Commission, Kol-i-noor) Luis Narino (Pioneer Commission, Caribbean Sea) Soon Hee Newbold Cait Nishimura Katie O'hara Labrie William Owens Juventino Rosas Ethel Smyth (arr Dee) Armand Wimberly Roger Zare	Amy Beach Stephanie Ann Boyd Kenji Bunch Samuel Coleridge-Taylor Kevin Day (Pioneer Commission, Neon) Gabriela Lena Frank Rhiana Giddens Adolphus Hailstork Lee Holdridge Theresa Martin Emilie Mayer Florence Price Nicolas Repetto Karalyn Schubring (Pioneer Commission, Gathering) Chevalier de Saint Georges Lauren Spavelko Fela Sowande Myroslav Skoryk (Ukrainian Composer, Melody) Joan Trimble George Walker

### Publishers with Diversity as a Main Focus

[Goodmusic](#)

[Leap Year Music](#)

[Murphy Music Press](#)

[Rising Tide Music](#)

## Additional Resources

[Sphinx Organization](#)

<https://www.composerdiversity.com/>

GENERAL WORK CRITERIA				BASIC COMPOSER CRITERIA			
<b>Title Search</b> <input type="text" value="(enter a string of text to search)"/>				<b>Composer Search</b> <input type="text" value="(enter a string of text to search)"/>			
<b>Maximum Duration (in minutes)</b> <input type="text" value="(enter an integer)"/>		<b>Musical Era</b> --		<b>Living</b> <input type="checkbox"/>		<b>Deceased</b> <input type="checkbox"/>	
<b>DIFFICULTY CRITERIA</b>				<b>GENDER IDENTITY and SEXUAL / ROMANTIC ORIENTATION CRITERIA</b>			
<b>Difficulty Text</b> Beginner Intermediate Advanced				Intersex <input type="checkbox"/> Man <input type="checkbox"/> Non-binary <input type="checkbox"/> Third Gender <input type="checkbox"/> Transgender <input type="checkbox"/> Two Spirit <input type="checkbox"/> Woman <input type="checkbox"/>			
<b>ENSEMBLE CRITERIA</b>				LGBTQIA2s+ <input type="checkbox"/>			
Full Orchestra <input type="checkbox"/> Chamber Orchestra <input type="checkbox"/> String Orchestra <input type="checkbox"/>				<b>DEMOGRAPHIC CRITERIA</b>			
with Soloist(s) <input type="checkbox"/> with Choir <input type="checkbox"/>				<small>The checkboxes below are not the only demographic groups represented in the database. Explore the "Details" section of the resulting records for more specific demographic identities of the composers found in ICD databases.</small>			
				African <input type="checkbox"/> Black <input type="checkbox"/> Latin/Latin American <input type="checkbox"/> Indigenous Peoples <input type="checkbox"/>			
				East Asian <input type="checkbox"/> South Asian <input type="checkbox"/> Southeast Asian <input type="checkbox"/> West Asian/North African <input type="checkbox"/>			

**Jonathan Glawe**  
**Pioneer High School Orchestras**  
[www.aapioneerorchestras.org](http://www.aapioneerorchestras.org)  
[glawej@aaps.k12.mi.us](mailto:glawej@aaps.k12.mi.us)





**Servant Leadership**  
ASSOCIATION FOR MUSIC

Use Code: **SLAMDUNK22**  
for 30% off



*Teachers Helping Teachers*  
**build a culture of excellence**

- BELONGING
- CHARACTER
- CLARITY
- COLLABORATION
- COMMITMENT
- COMPETENCE
- COMMUNICATION
- CONNECTION
- CULTIVATION
- ELEVATION
- FEEDBACK
- INTRINSIC MOTIVATION
- MINDFULNESS
- MINDSET
- MODELING
- MUSIC
- SERVICE
- TRUST

[slamleadership.org](http://slamleadership.org)

