Invigorating Repertoire For Your Orchestra Students

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Tried and True

Is this still your model?

Something Old, Something New, Something Slow, Something Blues

STANDARD GRADING SCALE

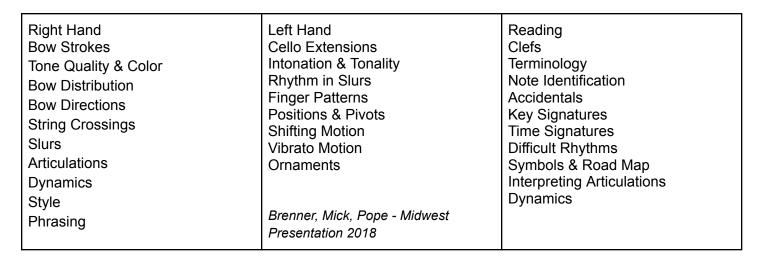
- 1 = Very Easy 1 year playing experience
- 2 = Easy 2 years of playing experience
- 3 = Medium 3-4 years playing experience
- 4 = Medium Advanced
- 5 = Advanced
- P = Professional

PUBLISHERS/RESOURCES AND HOW LEVELS ARE PROMOTED/ASSESSED

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



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



CONSIDER

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)
- <u>Publisher and Distributor List</u>- 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 <u>LINK TO SLIDE DECK</u> / QR CODE → (titles and recordings at end of presentation)



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

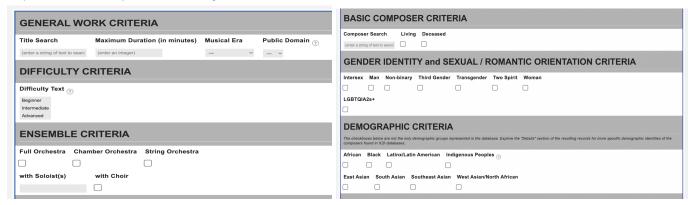
Publishers with Diversity as a Main Focus

Goodmusic
Leap Year Music
Murphy Music Press
Rising Tide Music

Additional Resources

Sphinx Organization

https://www.composerdiversity.com/



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