

Build Your Program through Chamber Music

2020 FMEA Professional Development Clinic-Conference

Thursday, January 9, 2020

TCC Ballroom A

3:00 PM

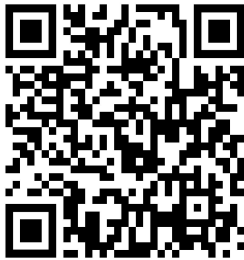
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[Website with Resources](#) (with links):

[Chamber Music Survey:](#)



- The efficacy of exploring chamber music in our programs, making time to implement it
- The take-away: students love chamber music
 - They realize real-life skills, develop independent thinking, critical listening, teamwork, relating to peers, creating something with colleagues
 - Represents the culmination of our impact as teachers
 - Promotes lasting relationship to music
 - Relates all aspects of a music programs
- All other program aspects relate to chamber music
 - Pedagogical, developmental, instructional
 - Ranging from individual to ensemble
- Steps for Implementation

Chamber Music 101: A Start-up Guide

Welcome to your “new family”! Rules of the game - everyone’s ideas count, no voice is louder than any other, flexibility is everything, no instrument or player is perfect, everyone has an opinion to be heard, no idea is “dumb,” and we’re all in this together!

Practical info:

- Tuning is imperative, and is a constant. Everyone must adjust (give and take - family rules!)
 - ◆ Know your tendencies (practice playing over reference tone) and be aware of those of your family members
 - ◆ Blending and quality help
 - ◆ Vibrato can help or hinder: eliminate for tuning concerns, and use responsibly!
 - ◆ Harmony happens - what is the function of your note?

- Awareness counts!
 - ◆ What is going on...at any given time? Are you playing the melody or a supportive part? Are you in unison, octaves, alone, other?
 - ◆ What is the rhythm that is being played while you play...anything?
 - ◆ Did someone say dynamics?
 - ◆ Didn't I hear this earlier?
 - ◆ Are we there yet? Families that stick together, grow together

Tools and rules for rehearsing:

- ❖ Rehearsals are family times - no cell phones or other distractions. Be present
- ❖ Preparation happens before the meeting
- ❖ Preparation encompasses listening to several recordings with a score, marking your part, and noting questions/goals for the next rehearsal. Share ideas or links to consider: interpretation, tempo, and other items to try next time
- ❖ Set goals at the start of each rehearsal, and discuss goals to prepare for next rehearsal
- ❖ Making a rehearsal recording run through - listened to individually and discussed at next rehearsal
- ❖ Movement is powerful - air is not visible so practice cueing and delivering effective gestures in front of a mirror
- ❖ Determine who is starting, stopping, leading, etc. - and practice this both individually and as a group
- ❖ Eye contact determines set-up (can you see me now?)
- ❖ Everyone’s time is just as important. Be punctual, warmed up, instrument assembled, reeds ready to go, pencil, a score to refer to, etc.
- ❖ Determine goals at the end of each rehearsal for the next meeting

Music is best when shared: go out there and play your piece for others!

Ideas for Integrating Chamber Music Into Your Band Program

SECONDARY SCHOOL CONSIDERATIONS

- What is the goal? Building skills? Solo & Ensemble MPA? Other performance opportunities?
- For high school, can this happen during fall months while marching band is happening or not?
- Spaces and times (sectionals in the morning or afternoon, pull-out sessions during class)
- Who will coach? (band director, sectional coaches)

High School Ideas from Thomas Turpin, Director of Bands at Westwood High School, Austin, TX:

Chamber Ensemble Recital:

- We have many student-led chamber ensembles inside of our program (saxophone, trombone, trumpet, french horn, flute)
- These students organize their own rehearsals and often arrange their own music
- This year we will host our second annual chamber recital, filled with student ensemble performances
- Typically host this in our band hall as a low pressure, fun recital with refreshments at the end
- The entire recital, including program and program notes, is organized by one student leader

Here is a bit of information on our chamber music/solo contest:

Solo Contest:

- All students in the program participate, regardless of grade level or band placement
- Solos usually selected by the student and their lesson teacher; if no lesson teacher, we help students choose from our library
- Students must turn in solos and accompaniments for the first semester final exam grade; this gives us time to get music organized for judges, and accompaniment parts to pianists
- Students all play with a live piano accompanist and have one 30 minute rehearsal prior to performance; this aligns with TEKS (Texas Essential Knowledge Skills) requirement for collaborative musical experiences
- Students perform live for a judge on the day of the contest; judges are instructed to score on a rubric system (see attached)
- Students are briefed that a rating of "one" is truly a superior, and that a "two" is an excellent... most students (if prepared) will receive a two... superior notates a truly musically extraordinary performance of the highest quality
- Judges select the top three players from each instrument room to advance to a semifinal round on the same day... students perform for three judges unaccompanied, and the top 10 winds and 2 percussionists out of 27 total musicians are chosen to advance to a finalist recital that is also judged at a later date
- Finalists perform in recital format in late April, open to all students and families. The top three winners are named, and the winner earns a scholarship and the opportunity to perform on the Spring Concert

Chamber Music:

- This will be new for us this year, but students have the option to enroll an ensemble for adjudication on the same day as our solo contest
- We will have one ensemble room this year.... we made it a requirement that an ensemble is a minimum of three players

- Students provide sheet music and/or a score to us and judges
- Dependent on the number of ensembles, we will consider a semifinal round
- Winning ensemble(s) will be invited to perform on the Spring Concert

Middle School Ideas from Liz Love, Director of Bands at Grisham Middle School, Austin, TX:

- For ease of organization, consider having the chamber ensemble be the student's section in band (i.e., if you have six flutes in your concert band, that becomes one of the chamber groups)
- Biggest hurdle is frequently repertoire! Jack Wilds just came out with great chamber arrangements for all instruments
- Rehearsals for the chamber groups happen during scheduled sectional time. Sectionals are held 1 hour 10 minutes before school or after school.
- Have my section leaders lead extra rehearsals as pull-out sessions
- Having a special concert for it will help make it feel important
- Add a community performance aspect
- Sectionals are everything--they are much of the reason for our success

CHRONOLOGICAL PLAN AS IMPLEMENTED BY USF SYMPHONIC BAND

- Choose appropriate chamber music and create an assignment spreadsheet (Special thanks to Mike Lebrias!)
 - Ensemble placements/ chair auditions help determine chamber ensemble placements
- Assign to chamber ensembles as large ensemble placements and chair auditions are completed
- First chamber music class meeting occurs during full ensemble class period
 - Set goals
 - Why are we starting with chamber music?
 - Chamber music is a family--here is how to take care of your family (communication, group cooperation, listening and trying ideas, etc.)
 - Discuss what musical skills are being developed
 - After meeting, split into chamber ensembles to have first rehearsal
- 3 weeks of classes **(could this be a week-long chamber camp before the semester begins in secondary schools? Fall or spring? Or could this begin as an in-school "field trip" when the semester begins?)**
 - Chamber music happened during regular class meetings
 - Teachers coach ensembles, THEN STUDENTS COACH THEMSELVES
 - Skills
 - Visual communication
 - Experimentation with interpretation
 - Ensemble skills
 - Chord tuning
 - Articulation
 - Rhythm & alignment
 - Preparedness
 - Professionalism
 - Proactivity
- **Hold chamber music concert in-class--this is vitally important!**
- Large ensemble music begins in earnest after the chamber music concert
 - Skills gained in chamber music setting applied to large ensemble setting
- Small ensembles from the project selected to play either pre-concert music or in-concert music at the first large ensemble performance

Judging Rubric for the Westwood Band Solo Competition -

Division One (I) – “**Superior**”

The performer consistently displays an advanced knowledge of the musical demands of their instrument – tone quality, range, technique and style/articulation are executed at the highest level throughout the performance. In addition, the musical elements of the solo performed, dynamics, phrasing and style, are sufficiently challenging and great care has been put into the artistic expression of the solo performance.

Division Two (II) – “**Excellent**”

The performer displays an above average understanding of the demands of their instrument. Tone quality, range, technique etc. are all good with minor lapses in more demanding portions of the performance. The musical elements such as phrasing and dynamics are present but are at a developmental stage. The technical and musical demands of the solo are challenging for the performer and are helping them improve.

Division Three (III) – “**Good**”

The performer demonstrates a solid understanding of the demands of their instrument. Tone quality, range and technique – while good at times – exhibit developmental issues. These may include; uneven pulse, poor intonation, tone production issues etc. Efforts at the musical elements of the repertoire may be present but are negatively influenced by the afore mentioned developmental issues. Preparation is evident as is the potential for improvement with continued effort and feedback.

Division (IV) – “**Needs Improvement**”

The performer displays a rudimentary knowledge of their instrument and is having difficulty with several of the fundamental demands of producing a characteristic musical tone. Along with tone quality - range, articulation and technique exhibit one or more flaws. While a few “bright” moments may be present, lack of preparation is the main contributor to the former assessment.

Division (V) – “**Poor**”

The performer exhibits little or no understanding of how to produce a musical sound on their instrument. As a result most other elements, such as articulation and technique have not developed as well. Little or no preparation of the repertoire is evident.

GEMS ON THE FBA LIST

FLUTE QUARTETS - BOLD, IN GREEN, PERFORMED AT FMEA 1/9/20

Grade 3

[Four Dances](#) (any 3 Mvts) - Chapman; available as a PDF or hard copy; 4 flutes or 2 + alto + bass
[Expandable Duets](#), Falcon/Anden; available as PDF or hard copy; 3 flutes + alto (or 4 flutes); also work well as duets and trios

[Lyric Poem - McKay](#) lyrical, balanced parts

***Simple Gifts** - Hagaar; Kendor Music, available online as PDF purchase through Virtual Sheet Music.

Grade 4

Symphony No. 1 (4c, Opt. A,b) - Behnke

Grade 5

Flutes En Vacances (mvts 1,2,3,4) - Casterede (also works as a trio omitting part 4)

Suite Italienne (4 Fl In C) (1,2,3,4) - Desport

The Year of the Rabbit - Dorff

Quatuor - Dubois

***Falconer** (Any 2) - McMichael

Grade 6

Jour d'Été à La Montagne (any 3) - Bozza

***Grand Quartet in D Major, Op. 92** - Kohler - on IMSLP

SAX QUARTETS - BOLD, IN GREEN, PERFORMED AT FMEA 1/9/20

Grade 3

***Quartet De L'arlesienne** - Bizet/Johnson \$8 from JW Pepper, (All four movements), AATB

Gavotte from Symphony No. 4 - Boyce/Vedeski, AATB

Art of the Fugue - Bach/Pollock, AATB

Grade 4

Comedy for Saxophone - Christensen - \$7, AATB

Fanfare, Air, and Finale - Frackenpohl - \$13 from JW Pepper

Prelude & Fugue in E Minor - Bach/Eymann - \$8 from JW Pepper, AATB

***Mississippi Rag - Krell/Frackenpohl \$12 from JW Pepper, AATB**

Grade 5

Purism and Surrealism - Dedrick

***Sailor's Hornpipe - Cowell - \$25, AATB**

Grade 6

***Bozza Andante & Scherzo - \$32 from JW Pepper**

Primier Quatuor - Singelee

Grade 7

Quatuor - Dubois

List created with help from Josh Hollenbeck

MIXED WOODWIND TRIOS - PERFORMED AT FMEA 1/9/20

Grade 3 - Finale from Trio #107 - Haydn (Virtual Sheet Music), m.85-end

Grade 4 - Trio in G minor - Ostransky (Rubank), 2nd movement, m. 35-66

Grade 5 - Divertimento - Arnold (Paterson) movement 2, all

Grade 5 - Aubade - De Wailly (IMSLP), m. 1-22

GEMS NOT ON THE FBA LIST BUT WORTH NOTING

Flute Quartets

[Bassignwaighte, Sarah](#) (b. 1967) [Echoes of the Ancients](#); 4 flutes, 2:40. [Purchase](#) score samples, description, performance links

[Ewazen, Eric](#) (b. 1954) - [Harmony in Blue and Gold](#); 4 movements for 3 flutes (1 dbl picc) + alto, 18:00 [Purchase](#)

[Clarke, Ian](#) (b. 1964) - [Zig, Zag, Zoo](#); 4 flutes (with optional easy 5th part), 3:00 [Purchase](#)

Lennon/McCartney, Arr. Orris Eleanor Rigby; soundfile on purchase link; 3 flutes + alto, 2:50 [Purchase](#)

[Lombardo, Ricky](#) (b. 1946) [Canzone](#); 2 flutes (1 picc/1 flute) + alto + bass (or 4 C flute parts/optional combinations) [Purchase](#)

[Sanborn, Adrian](#) - [Firestorm](#); 4 flutes, 2:00; [Purchase](#)

[Yagisawa, Satoshi](#) (b. 1975)

- [Coloratura](#); 4 flutes, 4:30 [Purchase](#) very appealing to players and listeners
- [Fioritura](#); 4 flutes, 4:30 [Purchase](#)

Sax Quartets:

[Del Borgo](#)

[Schmitt](#)

FINDING MUSIC

[United Music and Media Publishing](#) Large inventory for various ensembles, PDF print options available, soundfiles/videos, score samples

<https://www.clarinetinstitute.com/chamber-music.html> links to free music, various ensembles including wind quintets

<https://www.woodwindchambermusicrepertoire.com> various ensembles, with links to other sources, categories of mixed ensembles with links to scores and videos, links to living composers

[Wonderful Winds Music](#) for flute ensembles (primarily), other like woodwind ensembles; PDF scores for purchase, with examples of print material and sound files/videos

[TrevCo Varner Music](#) searchable by instrumentation for mixed ensembles

Flute Quartets and More

[Flute World](#) Alphabetical listing by composer, with score examples and video examples

[Flute Quartets](#) Mozart/Arr. Koda - *From the Magic Flute*, *Tico Tico*, *Ilio Volante* - *Seasons*, and many more free scores

[United Music and Media Publishing](#) (Aly, Falls House Press, and others)

[Score Vivo](#) mixed ensembles available, but links flute quartet category; PDF purchases, with examples of score and sound files

[Wonderful Winds](#) direct page to flute quartets