

**QBOC 2010**  
**Hillbrook Anglican School, Brisbane**  
**Sunday 11 July**



# **Making Ensemble Count: A Curriculum-Based Approach to Performance through Band**

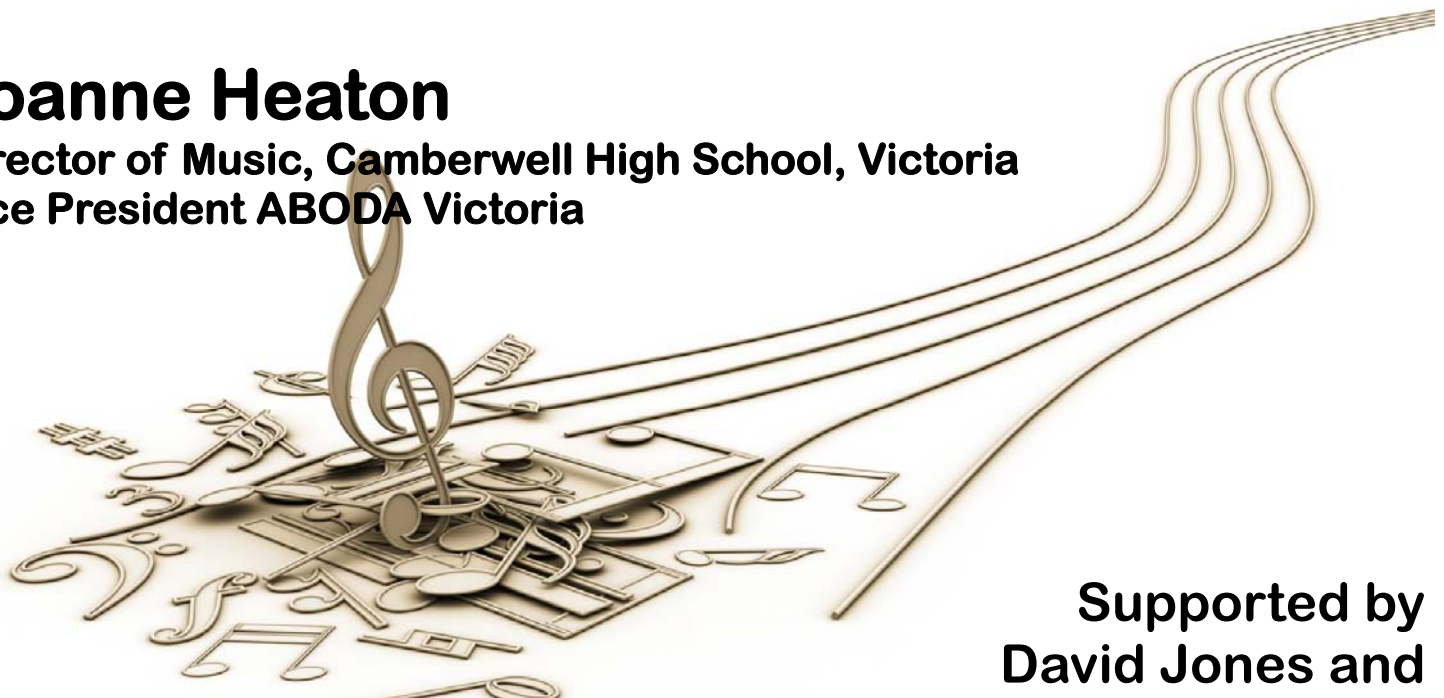
**Presented by**

**Jemima Bunn**

**Director of Music, Glen Waverley Secondary College, Victoria**  
**President ABODA Victoria**

**Joanne Heaton**

**Director of Music, Camberwell High School, Victoria**  
**Vice President ABODA Victoria**



**Supported by**  
**David Jones and**  
**Hillbrook Anglican School Wind Symphony**



# Making Ensemble Count: A Curriculum-Based Approach to Performance Through Band

*Making Ensemble Count* discusses the importance of establishing educationally sound, decision making processes within the planning of ensemble rehearsals, repertoire and performances. With practical application of theoretical concepts demonstrated by the students of the Hillbrook Wind Symphony, *Making Ensemble Count* examines how music educators can invigorate and renew energy in their ensembles. Applicable to rehearsals within all ensemble contexts, this clinic will demonstrate, how the selection of appropriate and relevant repertoire and the development of planned rehearsal techniques through considered perspectives of teaching and learning can make ensemble count!

## CURRICULUM GOALS

**Curriculum Goal 1:** to develop the tone quality of the ensemble

**Curriculum Goal 2:** to develop a consciousness of good intonation and the skills to improve it

**Curriculum Goal 3:** to develop student ability to place their voice within an ensemble context with discernment of the balance of musical lines and timbre

**Curriculum Goal 4:** to develop students ability to make musical decisions, to shape phrases and breathe appropriately

**Curriculum Goal 5:** to develop independent rhythmic literacy

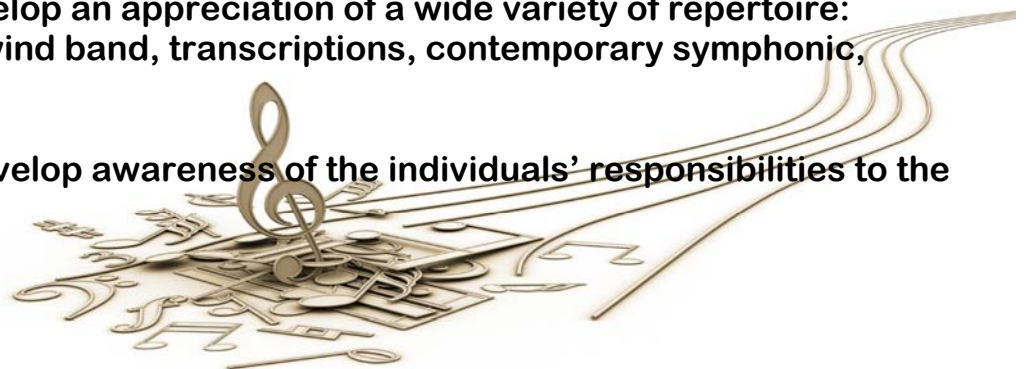
**Curriculum Goal 6:** to develop the skill of precise playing

**Curriculum Goal 7:** to develop stylistic awareness and appropriate choice of articulation and release

**Curriculum Goal 8:** to develop harmonic and structural knowledge through scale & modes, and form analysis

**Curriculum Goal 9:** to develop an appreciation of a wide variety of repertoire: Including the masters of wind band, transcriptions, contemporary symphonic, marches etc

**Curriculum Goal 10:** to develop awareness of the individuals' responsibilities to the ensemble



# AIR BAND - FRANK ERIKSON

- A classic in the wind band repertoire
- Challenges students to play in long sustained phrases
- Encourages students to understand the use of suspension, tension and release within a musical line
- Develops awareness of independent and moving lines, and their relationship with accompaniment

The image displays two pages of a musical score for the piece 'Air Band' by Frank Erickson. The left page features a 'LIBRARY' stamp and the beginning of the score, marked with a circled 'A'. The right page shows the full instrumentation, including Flute, Oboe, Bassoon, Clarinets (1st & 2nd Bb, 3rd Bb, Eb A, Bb B), Saxophones (1st & 2nd Eb A, Bb Tenor, Eb Baritone), Trumpets (1st & 2nd Bb, 3rd Bb), Horns (1st & 2nd F, 3rd Bb), Trombones (1st & 2nd, 3rd), Baritone, Tuba, and Percussion. The score is written in a key signature of one flat and a common time signature, with various dynamics and articulations throughout.

## REHEARSAL TECHNIQUES:

CLOSE YOUR EYES, LISTEN TO THE ROOM ,YOU MAY BEGIN

WHO'S DRIVING? SENSITISING TO DIRECTION

PLAYING THE FRONT OF THE NOTE

# YE BANKS AND BRAES O'BONNIE DOON - arr MICHAEL SWEENEY

- Challenges young students to play in a slow tempo in a legato style
- Encourages students to listen through musical phrases - breathing, shaping and turning the phrase together using a text driven musical statement
- Sensitises students to the ebb and flow of musical expression and responsiveness to conducting

## REHEARSAL TECHNIQUES:

A MELODIC EXPERIENCE FOR ALL

LEGATO TOUNGING

SNEAKY BREATH

Ye banks & braes of bonnie doon,  
How can ye bloom sae fresh & fair?  
How can ye chant ye tiny wee birds  
And i sae weary & nae full o' care.  
Ye break me heart; ye birds that sing  
That warble through the flowery thorn  
Ye remind me of a departed joy  
Departed forever tae never return

Ye Banks and Braes O' Bonnie Doon

Flute  
Oboe

Clarinet in Bb

Tenor Saxophone

Trumpet in Bb

Horn in F

Trombone  
Baritone

Tuba

Ye Banks and braes o' bonnie doon, how can ye bloom sae fresh and fair how

9

Fl.

Cl.

A. Sax.

T. Sax.

Tpt.

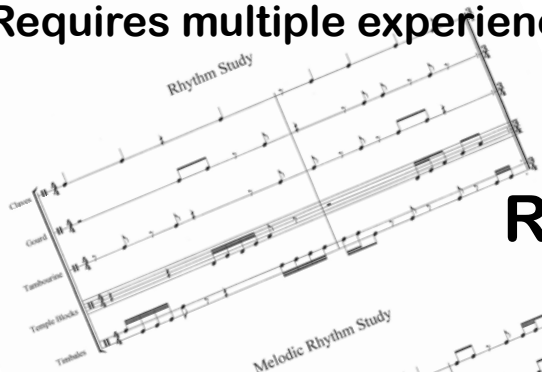
Hn.

can ye cha-ant ye tin-y wee birds and i sae wea ry nae full o' care



# INCANTATION & DANCE - JAMES BARNES CHANCE

- Classic original work for wind band
- Opportunities to use subdivision exercises within a musical context and to explore musical expression through repetition
- Rhythmically sophisticated and demands independence
- Technically challenging with opportunities to improve articulation and dexterity
- Requires multiple experienced percussion



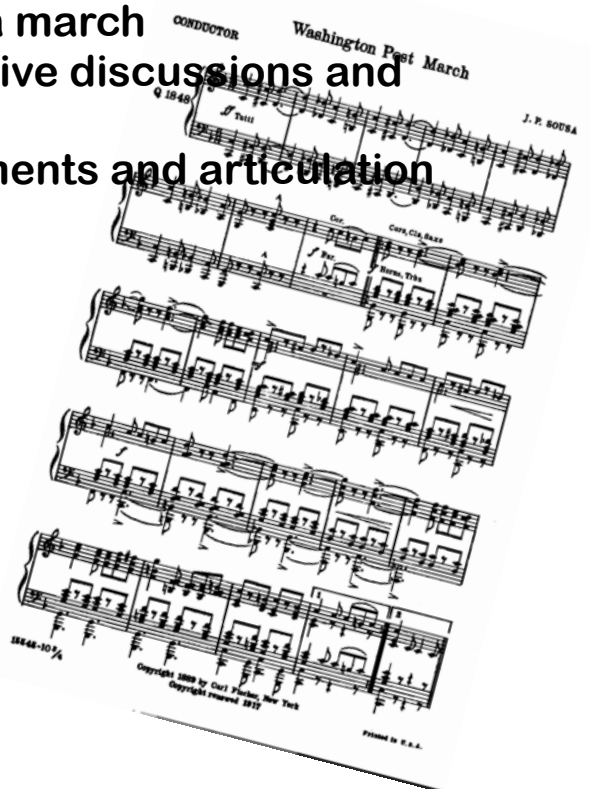
## REHEARSAL TECHNIQUES:

THINKING THE SUBDIVISION

USING A RHYTHM SHEET

# WASHINGTON POST - JOHN PHILIP SOUSA

- Develops internalised pulse, consistency of pulse
- Stylistic and historic considerations of a march
- Repetition of sections reinforce expressive discussions and demanding techniques
- Explores some challenging musical elements and articulation techniques



## REHEARSAL TECHNIQUES:

POMM

# OTTOMAN DANCES - JACOB De HAAN

- Music in a Southeast-European style: different voicings and colours to US publications
- Challenges for young bands to play with dynamic contrast and different manners of articulation
- A mature sounding work, harmonically challenging with much unison playing

The image shows a page of a musical score for 'Ottoman Dances' by Jacob De Haan. The score is for a large ensemble and includes parts for Piano Acc., Fl., Ob., B♭ Clar. 1, B♭ Clar. 2, E♭ A. Sax. 1, E♭ A. Sax. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tenor Part, Bass Part, Mall. Perc., Timp., Perc. 1, and Perc. 2. The score is written in 2/4 time and features a variety of dynamics and articulations. The page number 7 is visible at the bottom right.

Team Name	Points
Home Brand	126
Flying Fudge	178
B Naturals	189
Jumble Bumbles	205
Fantastic Five	160
The Bass Line	151

## REHEARSAL TECHNIQUES:

TEAM CIRCLES - THE CHALLENGE

INVOLVING STUDENTS IN MAKING MUSICAL DECISIONS

# OTHER THINGS TO THINK ABOUT .....

## MAKING WARM UPS RELEVANT:

*Why do a warm up? What are we trying to accomplish in a warm up?*

Use scales interestingly – playing rhythms on scale degrees, in thirds, in rounds – promote counting, get fingers moving, and get focus into our classroom; 1; 1 2 1; 1 2 3 2 1 etc

*Why did I choose that scale and those rhythms and articulations?*

*What does this do for students?*

Use Chorales or Unison Playing: *Five Progressive Chorales for Developing Band* by Brian Balmages; plus numerous other chorale resources

## TUNING EXERCISES:

Pass the tuning note around the band: students take responsibility for tuning, developing their ear; All play - one section stays - all play - another section.....

## TONE DEVELOPMENT:

Breathing exercises

## PLAYING TOGETHER:

Subdivision:

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4.....

Rhythmic Activities: Clapping; Counting out loud,

Note-Naming: say note names and play fingers at the same time

## ARTICULATION:

Legato, Marcato, Staccato - Verbalising articulations

## DYNAMICS:

Increasing and decreasing over an 8 count, or relevant to the passage

*What is loud? What is soft? How are these words relative to the number of instruments playing?*

## SENSITISING TO DIRECTION:

Counting out loud to rubato conducting: playing scale in 4 with tempo and dynamic alterations, playing a scale to differing time signatures, or play a piece

*What musical skills are built in participating in this activity?*

## STUDENT CONDUCTORS:

Have students learn the conducting pattern, feel the time required to get from beat to beat; or move arms as the music takes them, have them feel the music and put it into an internal feeling.

*Which intelligences are we appealing to?*

## SILENT REHEARSAL:

*How does this engage students?*

*What kind of learning is this?*

## DEVELOPING SOCRATIC THINKING:

Questioning techniques to draw out student responses, promote deeper listening and engage students in the learning process.

*What do the clarinets need to do as a team here to be able to play in time?*

*How will the phrasing be shaped?*

*Listen to this section and tell me what part the cellos are playing here.*

*In this style, what does that symbol mean?*

*What are some ways we could fix this passage?*

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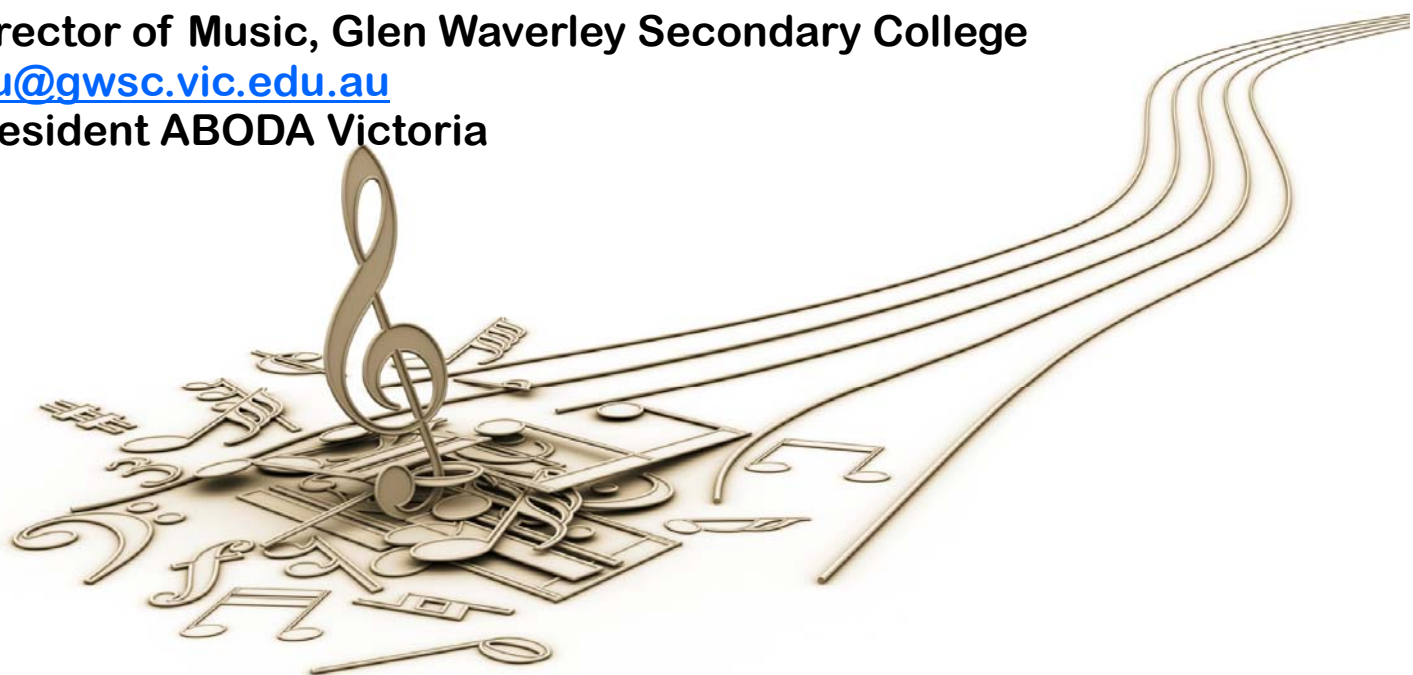
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President ABODA Victoria



# 2011 ABODA

Sunday 9 – Saturday 15 January

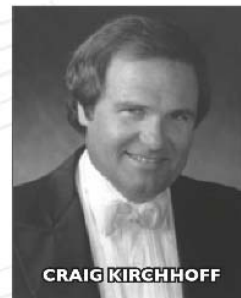
# Summer Conducting School

featuring world renowned conductor and music educator

## Professor Craig Kirchhoff

Professor of Conducting & Director of University Bands

University of Minnesota



CRAIG KIRCHHOFF

Now in its twenty-fourth year, the ABODA Summer Conducting School sets you up for a great year of conducting and ensemble music making. Take advantage of the opportunity to learn from one of the world's leading music educators and conductors at ABODA Summer Conducting School 2011. Summer School is a great way to credit your professional development requirements. For your folio, ABODA issues end-of-course certificates detailing hours attended.

### PROFESSOR CRAIG KIRCHHOFF

Professor Kirchhoff coordinates the graduate program in Wind Ensemble/Band Conducting and guides all aspects of the University of Minnesota Band Program. As guest clinician at Australia's longest running conducting school he will present:

- A comprehensive course to expand and refine your conducting skills, beginners to advanced
- Relevant and timely lectures on the role of the conductor, developing practical conducting skills and rehearsal techniques, repertoire reading, score analysis and resources
- Individual and group tuition suited to your needs
- The opportunity to work with a live ensemble
- Guided reflection through video analysis
- A friendly and supportive environment

### WHO SHOULD ATTEND:

- Directors of Bands and Orchestras in schools and in the community
- Current and prospective music educators

### CONDUCTORS RECEIVE:

- Course notes
- Individual and group tuition catering to your level of expertise
- On camera workshop with Craig Kirchhoff conducting a live ensemble
- Reflection time with highly qualified tutors
- Performance experience with the ensemble

### OBSERVERS RECEIVE:

- Course notes
- Group tuition catering to your level of expertise
- Performance experience with the ensemble

### INSTRUMENTS:

All participants in the School are required to play in the ensemble. Nominate your preferred instrument on the registration form so a balanced ensemble can be formed. Pianists will be assigned to pitched percussion.



**aboda**  
Victoria

**Sunday 9 – Saturday 15 January, 2011**

Please note: Wednesday 12 January is a Rest Day

**Ivanhoe Grammar School – The Ridgeway**

(Melway Ref. Map 31 F9) Easy walking distance from Ivanhoe Station, Ivanhoe Shopping Centre with ample parking on site

### Further Information:

Email: [conductingschool.vic@aboda.org.au](mailto:conductingschool.vic@aboda.org.au)

Check out our website: <http://vic.aboda.org.au>

Take advantage of  
"Early Bird" prices  
and register by  
Friday 19 November