ARE HIGH SCHOOL BAND PROGRAMS MISSING THE MARK?
AN ANALYIS OF BAND REPERTOIRE IN RELATION TO THE NATIONAL CORE ARTS STANDARDS

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Are High School Band Programs Missing The Mark? An Analysis of Band Repertoire in Relation to the National Core Arts Standards

Synopsis:

The current practice of high school band programs favoring music selected from the "core repertoire" of modern compositions is not representative of a "…varied repertoire of music representing diverse cultures, styles, genres and historical periods" (NCAS, - standard MU:Pr6.1.E.IIa), creating a deficiency in opportunities for students to engage in the continuum of music in a historical and cultural context, which could be addressed by the creation of a Historical Band Repertoire resource.

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Dr. Robert Pippin

Too often band directors eschew historical music in favor of new compositions, feeling that music of such distant time periods is not relevant to the wind band genre (Phillips, 2014). With the large amount of new works being published, and the establishment of a "core repertoire," particularly over the past 50 years, emphasizing historical music is not a priority. The problem with this approach is, as a public school music teacher, the most important responsibility of the director lies with the selection of repertoire – the text book and primary source for teaching everything *about* music – to provide their students with the broadest, most comprehensive musical learning experience possible (Reynolds, 2000). How can a director claim to have provided a comprehensive music education to students who have been in their band program for four years, but have not engaged in the dedicated learning of music from before 1900, essentially evading five hundred years of music? It is critical to have this foundation of historical perspective to frame and contextualize the music created in today's world, and for students to be able to relate to the larger arts and culture beyond the band room (NCCAS, 2014). A lack of historical understanding within their chosen art form of music prevents students from having the background and foundation to be able to seek out a wide variety of arts in any media, or to be able to create their own artistic expressions after they leave the band program. The responsibility of the band director goes far beyond preparing their band for performances (Reynolds, 2000). The director is absolutely responsible for shaping the very nature of how each student will participate in

American culture as a creative, empathetic, expressive, and compassionate member of society, contributing to the continuum of artistic progress. Deep understanding and meaning are derived from what the National Core Arts Standards refers to as being "artistically literate." (NCCAS, 2014).

The National Core Arts Standards ("NCAS") is the curricular foundation in band programs in many states in America today. The standards provide the "why" and "how" to the question of "what" literature and concepts to teach in a more musical way, focusing on process and "artistic literacy." (NCCAS, 2014). Embedded in the standards are multiple references to the importance of understanding music in the context of culture and history, and providing a variety of music from different cultures and historical periods. The National Core Arts Standards exist to conceptually guide instructional concepts and processes, but the focus on literacy must include more emphasis on a comprehensive historical knowledge, gained through experience and engagement of music from a broad time period. This is what frames our concept of music today, which provides a cultural connection to the past, recognizing differences and similarities to music in students' contemporary experience. Without being too prescriptive, how can we encourage high school band directors to program historical music for study and performance? The answer may be as simple as providing resources that are easy to access and implement in the high school band performance-based rehearsal model.   The current practice of high school band programs favoring music selected from the "core repertoire" of modern compositions is not representative of a "…varied repertoire of music representing diverse cultures, styles, genres and historical periods" (NCAS, -

standard MU:Pr6.1.E.IIa), which creates a deficiency in opportunities for students to engage in the continuum of music in a historical and cultural context, which could be addressed by the creation of a Historical Band Repertoire Compendium and a sample curricular companion educators can use to effectively meet these standards.

The National Core Arts Standards

The National Standards for Arts Education were adopted as part of the standards-based education movement in 1994 with the passing of *Goals 2000: Educate America Act* (NCCAS, 2014). In the creation of these standards, much of the emphasis was on the building of skills and knowledge, with "Proficient" and "Advanced" achievement standards for different grade and experience levels for school musicians (NAfME). The National Standards for Music included nine standards:

1. Singing, alone and with others, a varied repertoire of music.

2. Performing on instruments, alone and with others, a varied repertoire of music.

3. Improvising melodies, variations, and accompaniments.

4. Composing and arranging music within specified guidelines.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.
   (NAfME.org, National Standards Archives)

The main goal of the 1994 standards was in alignment with much of the educational philosophy at the time, focused on what "students should be able to know and do," which is directly related to skills-based learning - "While the arts were not initially included as a core content area in *Goals 2000,* they did eventually become part of the legislation and were the first academic subject to successfully write standards under that law." (NCCAS, 2014, p.5). These standards were voluntary, with states being free to adopt or adapt as they saw fit, leading to a variety of different curricula; however, the eventual adoption of standards-based education throughout the nation created more unified scope and sequence models at the district level that had a profound effect on how programs conceived the education of music students (NCCAS, 2014).

The 1994 standards established a baseline within an individual music program to have some level of support and curricular reference at the district, state, and national level; however, they were very product and knowledge driven. The clear alignment with the *Goals 2000* legislation produced a focus on product and assessment with particular levels of achievement, such that the idea of nurturing a student to understand how to think, act, and create as an artist was not explicit. In his 2014 commentary "Why the New Standards Are Integral to Music Learning" contained within the article "The New National Standards for Music Educators" (Shuler, Norgaard, Blakeslee, *Music Educators Journal*, 2014, p.46) Michael Blakeslee discusses the gradual adoption of standards into music classrooms eventually affecting "…some 140,000 music educators serving more than 50 million students." He cites a survey completed by the Music Educators National Conference in 2007, that most teachers indicated a familiarity with the standards; the

school, district, and state standards were reflective of the national standards; and that on average, they felt it was important to incorporate the standards into their teaching. The 1994 National Standards for Arts Education clearly had an effect on music education in America; however, times have changed, and the need to adapt and address the artistic process was realized with the adoption of the National Core Arts Standards in 2014.

Although the new standards are voluntary, just like the 1994 version, the educational and political climate give the perception of a greater need for adoption. Since the *No Child Left Behind Act* of 2001, public education has witnessed a push to standardize curriculums across states culminating in the creation of the Common Core State Standards initiative released in 2010. The inclusion of similar terminology and organization between the National Core Arts Standards and the Common Core State Standards shows some alignment by design, although the arts are not included in the Common Core. With current legislation creating an atmosphere of high-stakes standardized testing, and results- and data-driven teacher evaluation systems, educators are more compelled to adopt standardized teaching models. These models provide benchmarks and specific assessments to guide teachers toward teaching specific competencies. Because the National Core Arts Standards (NCAS) are not specifically tied to the Common Core State Standards, music education is not bound by the same standardized testing pressure present in Mathematics and English education (Blakeslee, 2014). However, "The standards also **inform policy-makers** (emphasis mine) about implementation of arts programs for the traditional and emerging models and structures

of education" (NCCAS, 2014, p.4), which can support music educators in their advocacy efforts in designing more modern, comprehensive music curricula.

The 2014 National Core Arts Standards are not a revision, but more of a "re-imagining" of the 1994 standards, and are "…designed to encourage excellence within this educational structure." (NCCAS, 2014, p.4). Through the adoption or adapting of the NCAS, educators are provided a structure for arts education in ways that engage learners at higher levels of thinking and creating, as well as resources for student assessment. In contrast to the 1994 standards, the new standards are designed to emphasize the creative process and understanding of what they define as "artistic literacy" more in line with how artists create their particular works of art. The focus now is not on what students should know and be able to do, but rather how they are thinking creatively, how they are relating to their world, and how are they articulating their knowledge and learning. The standards are now intended to be "…measureable and attainable learning events based on artistic goals." (NCCAS, 2014, p.7). These "measurable" learning goals are manifested through performance or portfolio assessments, with resources available through NCCAS, and on the NAfME website.

"…an artistically literate person must have the capacity to transfer arts knowledge and understandings into a variety of settings, both in and outside of school." (NCCAS, 2014, p.18). This quote is central to what artistic literacy is. To be literate, just as in language, a person must possess a fundamental understanding of what it means to be and act as an artist. Learning about the arts is not enough… to achieve a level of literacy to

be prepared to engage with society as an artist requires a student to participate and understand the creative process of an artist; utilizing authentic materials and spaces, "teachers and students must participate fully and jointly in activities where they can exercise the creative practices of imagine, investigate, construct, and reflect as unique beings committed to giving meaning to their experiences." (NCCAS, 2014, p.17). The NCAS address the concept of artistic literacy by defining philosophical foundations and lifelong goals:

Philosophical foundations and lifelong goals

The philosophical foundations and lifelong goals establish the basis

for the new standards and illuminate artistic literacy by expressing

the overarching common values and expectation for learning in arts education.

The Arts as Culture, History, and Connectors

Philosophical foundation:

       Throughout history the arts have provided essential means

for individuals and communities to express their ideas, experiences,

feelings, and deepest beliefs. Each discipline shares common goals,

but approaches them through distinct media and techniques.

Understanding artwork provides insights into individuals' own and

others' cultures and societies, while also providing opportunities to

access, express, and integrate meaning across a variety of content areas.

Lifelong Goals:

"Artistically literate citizens know and understand artwork from

varied historical periods and cultures, and actively seek and

appreciate diverse forms and genres of artwork of enduring

quality/significance. (emphasis mine) They also seek to understand

relationships among the arts, and cultivate habits of searching for and

identifying patterns, relationships between the arts and other

knowledge." (NCCAS, 2014, p.10).

This emphasis on "historical periods and cultures" as a lifelong goal is significant

as one of the guiding principles of the NCAS concept of "artistic literacy." Now that

some of the reasons why the new standards were created, it seems appropriate to discuss

what the National Core Arts Standards are, the specific details within the standards that relate to programing choices high school band directors make in their curriculum, and some shortcomings or potential issues with implementing the standards.

The National Core Arts Standards

This next section describes details to be familiar with the philosophy and creative impetus of the NCCAS to hopefully enable the reader to make value judgments on curricular and repertoire choices of band directors. Although not exhaustive, the information provided below is important to frame the complex and robust nature of the responsibility demanded of the music educator beyond preparing concerts. The standards are based on four artistic processes, identified as being core to the thinking and development of the artist. These processes are consistent for all the arts disciplines identified by the NCCAS of Music, Visual Art, Theatre, Dance, and Media: **Creating, Performing/Presenting/Producing** (from here on referred to as "performing"), **Responding,** and **Connecting.** These processes contain eleven "anchor standards", with two or three connected with each process. Each anchor standard has one or more "performance standards" which are specific to each art discipline, and describe student learning. For example, an "Artistic Process" standard may include two "Anchor Standards", with attached "Performance Standards":

Artistic Process

Anchor Standard   **Anchor Standard**

Performance   **Performance**   **Performance**

Standard   **Standard**   **Standard**

Anchor standards are general and are the definition of what artistic literacy means in terms of knowledge and skill students are expected learn and demonstrate throughout the program. Performance standards are the measurable learning goals associated with the anchor standards. The high school levels of performance standards are divided into proficient, accomplished, and advanced. For the purposes of this research project, the focus is on proficient and accomplished levels in band, because these levels align with the difficulty grading of literature considered for study. "Proficient" is equivalent to one year of high school study. "Accomplished" is equivalent to what most high school students should be able to do after being in the band for four years. Instructional resources are provided as "enduring understandings" and "essential questions" listed within the online document; "process components" are the steps taken in the artistic process (indicated in the coding of each standard, and within the chart), and "model cornerstone assessments" with examples and a template for teachers to create their own assessments (will be discussed in more detail later).

Similar to the artistic processes, anchor standards are also consistent across the five artistic disciplines, creating alignment between the arts. **Creating** process: anchor

standard #1 – generate and conceptualize artistic ideas and work. #2 – Organize and develop artistic ideas and work. #3 – Refine and complete artistic work. **Performing** process: anchor standard #4 – select, analyze and interpret artistic work for presentation. #5 – develop and refine artistic techniques and work for presentation. #6 – Convey meaning through the presentation of artistic work. **Responding** process: anchor standard #7 – perceive and analyze artistic work. #8 – interpret intent and meaning in artistic work. #9 – Apply criteria to evaluate artistic work. **Connecting** process: anchor standard #10 – synthesize and relate knowledge and personal experiences to make art. #11 – Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring understandings and essential questions need a bit of defining in how they are used in the standards. Enduring understandings get to the heart of what it is that makes music worth studying, and to define what we want students to retain after they may have forgotten the details of a concept – the big "take aways" from the learning experience. These define what the student should value and be able to connect to other disciplines outside of music. Essential questions are those that cannot (and should not) be answered easily in a short statement. The answer involves a much more in-depth understanding and engagement in the concepts of the subject. Not simply covering content, but getting involved with what is core to the purpose of the concept. "Essential questions also guide students as they uncover enduring understandings." (NCCAS, 2014, p.14).

The process components are indicated for each artistic process. **Creative**: (1st step) Imagine; (2) Plan and Make; (3) Evaluate and Refine; and (4) Present. **Performing**: (1) Select; (2) Analyze; (3) Interpret; (4) Rehearse, Evaluate and Refine; and (5) Present. **Responding**: (1) Select; (2) Analyze; (3) Interpret; (4) Evaluate. "**Connecting**" is considered an essential element in the other three processes, so the chart indicates where each Connecting standard is embedded within the other standards, but contain no specific process components.

Within the music standards, there are five "strands": General Music, Harmonizing Instruments (piano, guitar, etc.), Composition and Theory, Traditional and Emerging Ensembles (emerging references flexibility in accounting for the various types of ensembles that may be created beyond the traditional large concert ensemble), and Technology. For purposes of this research, the focus is on the Ensembles strand.

An example of the coding for a standard is as follows:

MU:Cr2.1.E.Ia

MU   = artistic discipline of music
Cr   = artistic process of Creating
2   = anchor standard (2 of 11)
1   = process component (1st step)
E   = ensembles strand
I   = grade level (proficient = I, accomplished = II, advanced = III)
        "a" and "b" indicate additional elements within one standard

An example of the breakdown of this standard:

Music – Traditional and Emerging Ensembles Strand

Creating

Anchor Standard 2: Organize and develop artistic ideas and work

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.

Essential Question(s): How do musicians make creative decisions?

HS Proficient – Plan and Make

MU:Cr.2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

MU:Cr2.1.E.Ib Preserve draft compositions and improvisations through standard notation and audio recording.

Though this is somewhat of a convoluted system, it does make a logical progression, and the standards do address music competencies in a manner that emphasizes process and helps to provide a structure to lead students toward their definition of artistic literacy.

The document created in 2014 in tandem with the adoption of the new standards by the National Coalition for CORE ARTS Standards, *National Core Arts Standards: A Conceptual Framework for Arts Learning* (cited as "NCCAS, 2014") makes several statements regarding the importance of studying a variety of historical periods, both specifically, and through "contextual awareness" which binds many layers of comprehension together under one blanket term. Contextual awareness is developed through learning in the arts because "…students view, make, and discuss art works, and come to realize that the arts exist not in isolation, but within the multiple dimensions of

time, space, culture, and history." (NCCAS, 2014, p.20) The *Framework* document continues –

"Contextual awareness in the arts allows a student to:

- Absorb meaningful information through the senses.

- Develop openness in apprehension and push boundaries.

- Effectively construct artistic meaning within their cultural milieu.

- **Grasp the nature and evolution of history.** [emphasis mine]

- Communicate effectively within variable situations and for diverse audiences.

- Navigate the intricacies of emerging digital and global environments."

(NCCAS, 2014, p.20)

Contextual awareness is a key component in artistic literacy. NCAS uses contextual awareness to brings focus to concepts that carry the most meaning in a global sense of comprehension and synthesis in a personal and culturally meaningful way. By studying and exploring the art of others; conceiving, creating, assessing, and reflecting on the art they create themselves, students construct their own concept of contextual awareness that spans time and cultures (NCCAS, 2014).

On the NAfME website for resources associated with the NCAS, an explanation of the additional processes, habits, and ideals associated with the preparation of musicians is not expressly described within the specific standards. These are contained within a listing of concepts, organized through the categories of "Knowledge, Skills, and Dispositions" (NAfME). Within the "context" section under the "knowledge" heading, the following phrase is included: "This category of knowledge refers to the **historical**,

cultural and **social context** of the music as well as the impact of the purpose and venue of our choices (selections) and presentation of music, including programing, etiquette, performance, and behavior." [emphasis mine] (NAfME). The concept of contextual awareness being an integral component of artistic literacy provides further evidence to the importance the standards place on studying music of a variety of historical periods.

Cultural context is embedded within many of the standards for music. Specific standards that use history as a specific term are listed below:

(*italics* indicate terminology added from prior column, **red** indicates key terms – emphasis not mine, present on primary source)

Creating:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question(s): How do musicians generate creative ideas?

MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, *and arrangements* for specific purposes that reflect characteristic(s) of music *from a variety of historical periods* studied in rehearsal.

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question(s): How do musicians make creative decisions?

MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, *and arrangements* for specific purposes that demonstrate understanding of characteristic(s) of music *from a variety of historical periods* studied in rehearsal.

Performing:

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

HS Accomplished:

MU:Pr6.1.E.IIa Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, *and historical periods*.

Connecting:

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

HS Proficient:

MU:Cn11.0.E.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Embedded within:

MU:Cr1.1.E.Ia

As detailed in the pages above, there is ample evidence to show the NCAS have a distinct focus on framing the artistic experience within the contextual awareness of time and space. Lacking in all of this information are definitions of, and recommendations on, the scope and how much emphasis should be given to a variety of specific historical time periods. In a short commentary included in the article "The New National Standards for Music Educators" (Shuler, Norgaard, Blakeslee, *MEJ*, 2014, p.43) "The View from the Ground Floor", Martin Norgaard, a member of the Emerging Ensembles Committee who wrote part of the NCAS, discusses one of the issues with the creation of the standards was how much prescription was appropriate for such a broad, national-level document. "On one hand, it was argued the standards should be open-ended, leaving interpretation and the creation of related tasks up to the teacher, on the other hand, nebulous standards may simply create confusion. Indeed, many reviewers commented that the initial draft of the standards was too open-ended." (Norgaard, 2014). While it may not be appropriate to prescribe a certain number of pieces be programmed from each pre-defined historical period in this document, it does seem there should be some reference to at least identifying what historical periods should be considered. For example, in basic terms of very broad, but generally accepted definitions of music time periods for Medieval, Renaissance, Baroque, Classical, Romantic, 20th Century, and Contemporary could be

referenced and explained that students should have a familiarity with these time periods, and be able to discuss and relate elements relevant to these historical periods in contemporary performance, and applications in other contexts.   The reluctance to be too prescriptive is valuable to recognize, knowing educators prefer to have a level of autonomy in developing their own curriculums, and being too specific could lead to canonization of specific pieces. However, even considering these issues, there is currently no structure available to assess the depth and breadth of teaching and learning in a variety of historical periods, either from a policy standpoint or from a curricular development standpoint. The lack of definition in this regard to something evidenced as being central to the guiding concepts of the NCAS, is concerning, and has not been addressed in terms of repertoire selection for high school bands.

Issues with the National Core Arts Standards

As mentioned above, the adoption of the national standards by states is voluntary, and states are free to adopt and adapt according to their needs (NCCAS, 2014). Many states have already adopted some form of the national standards (*figure 1*), following guidelines provided in the State Adoption Toolkit (NAfME), which establishes a process of investigation and evaluation of current curricular practices, and outlines steps involving multiple levels of stakeholders to draft a set of new arts standards specific to that state. Following the chart in *figure 1*, three categories of adoption are relevant: states with revised standards, states within a revision cycle, and states without plans for revision. Missouri, for example, adopted standards closely aligned with the 1994 version, and later revised them in 2007. The Missouri Department of Elementary and Secondary

Education (DESE) is currently in the process of reviewing their standards, and the DESE website (dese.mo.gov) indicates public hearings on standards scheduled into the summer of 2018. On the DESE website, there are links to updates and information regarding the revision process, none of which refer to the NCAS, however, there appears to be some influence of the national standards.

Texas, as another example, has no plans for revision; however, they had just completed a revision process in 2013, which was implemented in 2015. The Texas standards have similar elements with the 1994 standards but, in regards to historical elements, they are much more defined:

"Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to: level 1 (year 1 of high school) – compare and contrast music by genre, style culture and historical period; (level 2 same as level 1); level 3 – classify representative examples of music by genre, style culture, and historical period; level 4 – discriminate representative examples of music by genre, style, culture, and historical period." (tea.texas.gov)

The Texas standards more explicitly define what students should know and be able to do, which is in the spirit of the 1994 standards. There is not as much evidence of the artistic process emphasized in the NCAS.

Maryland was one of the first states to adopt the 2014 NCAS, and the state standards are very closely aligned. Maryland uses more language emphasizing research, and the charts outlining the standards have the same look and feel as the NCAS. Adaptions include overview terms for the different grade levels in music: "Exposure" K-2, "Exploration" (3-5), "Enrichment" (6-8), "Excellence & Entrepreneurship" (high school). "Excellence" encompasses both proficient and accomplished, and "Entrepreneurship" aligns with advanced levels in the NCAS. The Maryland standards have the same artistic processes, anchor standards, enduring understandings, and essential questions as the NCAS. An added component are two levels: "Indicators" and "Expectations", which loosely align with the process components on the NCAS plan, however, the Expectations level is much more specific on what students are actually expected to do.

Arizona has a more balanced approach between the 2014 NCAS and the 1994 National Standards for Arts Education. The overarching concepts of Creating, Performing, Responding and Connecting, along with the eleven anchor standards are aligned with NCAS. In addition to these concepts, Arizona includes a *considerable* amount of material, labeled as "Foundational Skills" which detail "The specific guidelines that the teacher provides for: [standard details] in support of meeting anchor standard [x]" (cms.azed.gov). The Foundational Skills are directly related to the 1994 standards, contained within the framework and concepts of the 2014 NCAS. In essence, it could be viewed as an equal balance between the two standards design concepts, and is

much more directive on what students should know and be able to do. However, there is not an appreciable difference in emphasis on relating music to historical period. In that regard, Arizona is very similar to the NCAS.

Even with the varying degrees of adoption and the diverse systems states utilize to standardize their music instruction, there is still little evidence of accountability for educators, which is aligned with the spirit of the voluntary nature of the NCAS. It would be up to local agencies at the state or district level to implement such requirements, and it does not appear there is currently any desire among state-level agencies to move in that direction. However, some level of accountability possibly should be enacted to encourage a more robust experience for students in their contextual awareness, documenting their progress toward artistic literacy.

Accountability could take on several forms. In a prescriptive sense, local districts and individual schools could require adherence to standards expectations through their existing models of teacher evaluations, requiring educators to provide artifacts documenting a comprehensive process of exposure and assessment of students in the music standards. These artifacts could be printed concert programs with performed literature categorized by historical and cultural indicators, and examples of student assessments providing evidence of meaningful engagement in the artistic creative process. Ultimately, this would mean somebody at the school or district level would have to have some mechanism to track this data to be able to effectively evaluate educators. An important question seems obvious here; should schools / districts / states be tracking,

qualifying and quantifying literature selection and assessment practices of individual teachers? This would be a monumental undertaking, and the results would not align with the spirit of the NCAS, intended to support the *artistic* process. So where is the balance? As with any new policy, the questions regarding teacher accountability in support of the NCAS should be addressed at some point, but that is beyond the scope of this current research. This being said, there are some ideas that could lead, not necessarily in the direction of accountability from an employee evaluation standpoint, but accountability from a performance standpoint.

Through the research performed on this project, which will be detailed later, there is sufficient evidence to suggest the standards addressing historical periods are not being met effectively by high school band directors through their selection of repertoire to be performed. There are several reasons why this might be.

A Culture of New Music

There is a significant culture of promoting new compositions in the band world (Phillips 2014, Towner 2011, Fennell 1954). "A defining moment in the development of artistic repertoire for the wind band perhaps came with the inception of the Eastman Wind Ensemble in 1952." (Wiggins, 2013). One of the goals Fennell had with the establishment of the wind ensemble concept at the Eastman School of Music was to promote the composition of new works for wind band. (Fennell 1954) "…the values of the wind ensemble as presented by Fennell and pointed out its advantages, including an orchestral approach to performance, development of an individual instrumental tone color

(as opposed to the homogenous concert band sound) and the lifting of restrictions on the composer of an ensemble of fixed instrumentation." (Phillips 2014). From the conception and promotion of the wind ensemble concept, adopted by other institutions, new works for wind band started being composed (Wiggins 2013). This flexibility was more appealing for composers with a background in orchestral music to write for an ensemble that would have a greater opportunity for success in realizing unique and experimental tone colors and textures. Since this moment in wind band history, the creative trajectory has continued to progress in the increased composition of new works, and a concerted effort by conductors and publishers to create a body of repertoire written specifically for wind band (Ostling 1978, Gilbert 1993, Towner 2011, Phillips 2014). Parallel to the creative output of new compositions, performing transcriptions and music from previous historical periods declined (Phillips, 2014). In fact, a culture of explicitly avoiding transcriptions developed, partly to promote new compositions, but also simply to allow for room on concert programs for new works (Phillips 2014).

The promotion of new works for band continues to be a focal point in the band world. When attending state music educator conventions, the Midwest Clinic in Chicago each December, the College Band Directors National Association conferences, directors can always count on having a "New Music" reading session. While these sessions are valuable, and are conceived as a way to showcase exemplary works published in the prior year. They are well-attended annual events that focus on enough new literature in any grade level, that directors could sustain a program exclusively on new music. While it is reasonable to assume most directors are not programing exclusively brand new music

every year, these reading sessions certainly foster an atmosphere of directors wanting to

purchase the hot new titles, and to keep up with trends (which could benefit the music

publishers who sponsor these events more than the programing diversity of individual

music programs). In addition to these reading sessions, the programing at some of the

most iconic and most-attended band workshops lean heavily on the promotion of new

works for band. For an ensemble to perform at one of the most prestigious conferences

for bands in the world, the Midwest Clinic, a selected ensemble has very strict guidelines

for programing their performance selections. The following is excerpted from

"Programing Rules" for participating ensembles, available on the Midwest Clinic website

(midwestclinic.org):

"50% of each concert band program must be music published and

printed between the preceding year through September 15th of the

current year.

Music performed at Midwest in the last three years (2017-2016-2015)

is not eligible for performance. A list of ineligible titles will be provided

to all invited performing ensembles.

Midwest Clinic concerts are designed to present new music and to

assist those interested in instrumental music education in better

pursuing their profession."

With literally thousands of band directors attending this conference each year, it is unreasonable to assume an emphasis like this from the organizing body of the Midwest Clinic would not have an effect on the amount of new music programmed by band directors.

Band music from a "historical period"

For the purpose of this study, pieces composed prior to 1900, by composers who did not live or compose into the twentieth century are classified as pieces from a "historical period." 1900 is the received "cut off" point for significant pieces and composers because the catalog of band repertoire is considered as having been established right around the turn of the twentieth century (Ostling 1978). While significant in the history of band repertoire, concert marches were not considered in this study, because that particular style of music transcends historical time periods, and marches are still being composed today that are identical in form and function. Finding resources for historical literature is challenging, particularly finding examples considered to be of high quality.

A resource band directors often use to find quality literature performed by respected ensembles, particularly of higher-achieving groups, is the biennial College Band Directors National Association (CBDNA) conference. Performing bands are selected through an audition process, and being selected to perform is a very prestigious accolade for any institution. Of the conferences held in the 21st century (on the odd years, beginning in 2001), 474 pieces have been performed. Of these pieces, 24 were

performed that were written by composers active prior to 1900… equating to 5%. The important connection to realize with the CBDNA conference is that these programs are published and available before each event. The groups performing are considered model examples of modern wind bands, with conductors who are often among the most respected experts in the field. The power of influence generated through programing decisions of these conference concerts should not be disregarded. The CBDNA conference is attended by college band directors, college students, and some high school band directors; and the performing groups are all college bands. These bands are filled with future music teachers, and the college band directors attending are also directing bands filled with future teachers. Comparatively, The Midwest Clinic is attended by all levels of band directors, and features performing instrumental ensembles of every level. The programing at these events creates a resource for directors to reference when making their own programing decisions… it is one of the reasons these conferences feature performances in the first place.

High school concert band festivals and contests also provide an arena for directors to showcase their programing priorities. Colorado is an example of one of the very few states that publishes the concert programs and literature lists for their annual state band festival. The literature lists can be accessed through the Colorado Bandmasters Association website (coloradobandmasters.org). Currently, two of the previous three years' programs or literature lists are published (2016 is not active on the website). In 2015, 78 pieces were performed over the two-day festival, with only 9 pieces from a historical period – 8%. At the regional festival (qualifying event for state) in 2017, only

5 of the 182 pieces performed shared that same distinction – 3%. At the state festival that same year, only one piece composed in a historical period out of 68 pieces performed – 1.5%. Similar results were gleaned from other programing sources, via links through the Wind Repertory Project for several years worth of music educators conferences and music festivals program information. (windrep.org/Concerts:Concert_Programs) In every case, none had a performance rate above 10% of music being of historical importance.

It is beyond the scope of this project to perform a comprehensive survey of high school programing practices, nationwide… or even regionally. Colorado is a unique example of a state that has published literature lists of repertoire that was *actually* performed for regional and state band festival. Most states, if they have a list at all, supply a collection of titles that are deemed to be of sufficient enough merit to be considered for programing for festival and contest performance by high school bands, but do not include a reference of what is actually performed. These state repertoire lists ("state list") have been the subject of many research projects, articles, and dissertations since the last part of the previous century (Thomas 1998, Bell 2012, Oliver 2012, Miller 2013), and other studies have set to create a "core repertoire" of music based on "serious artistic merit" (Ostling 1978, Gilbert 1993, Thomas 1998, Rhea 1999, Cardany 2009, Towner 2011), as well as additional studies analyzing the same concept with other methodologies (Cardany 2009, Wiggins 2013). All of these studies were aimed at discovering some truth about the existence or creation of a "core repertoire" of wind band music.

The Core Repertoire

"State lists" are the most readily available and accessible resources for directors to peruse selections that have been considered by the organization that operates state music festivals for bands. These festivals are a key tool for directors to use in their programs to offer a performance experience for their students with a quantifiable and qualitative assessment component. Though there are variants, the most common format is with bands presenting a short concert of typically two or three pieces, ideally of contrasting styles, for adjudication by a panel of expert music judges, who are most often collegiate band directors or retired, distinguished, public school band directors. These judges, having been supplied original scores to reference during the performance, supply written and audio-recorded comments in real time. Upon completion of the performance, the judges evaluate and assess the performing ensemble on a variety of musical criteria and assign a number score or rating; or combination of the two. The director and students benefit from these experiences through the written and audio feedback from the judges, targeting specific elements of their performance in both positive support for aspects done well and with suggestions targeting specific points of the performance that need to be improved upon. Beyond the feedback the director and students receive, the score or rating provides a recognized benchmarking tool for assessing the current condition of the quality of the band program in general, with the preparation and individual accountability being the closest facsimile directors can provide for students that equates to the pressures of professional ensemble musicians. In some festival formats, there may be a clinic with one of the judges after the performance, or the band may move to another room to sight read a piece for another form of evaluation. For the purpose of this study, the "state lists"

are of particular interest because for states that publish such lists, the pieces contained therein are either recommended for performance, or in some cases, have requirements that the directors must perform at least one, or all festival pieces from the list. Because this evaluation is of such importance for programs – students, directors, and schools – the state list has become a model of what could be considered as close to a "standard repertoire" for bands as is readily available. Because repertoire listed on these state lists vary, researchers in recent years have began to analyze these lists, searching for commonalities and patterns, looking to identify what many refer to as a "core repertoire" of band music.

By analyzing the resulting core repertoire lists generated by several studies over the past twenty years for pieces fitting the criteria discussed earlier for qualifying as being from a "historical period," a new list has been generated. Works included on this list of would satisfy the NCAS standards prioritizing engagement with music from a variety of historical periods, and provides high school directors a resource for these specialized pieces.

Mr. John Bell, Director of Bands and Orchestra at Northwest Missouri State University, while teaching a Secondary Methods of Music Education course at his previous position at Missouri Western University, had his class complete a project comparing the state lists from Alabama, Florida, Iowa, Michigan, Oklahoma, and Texas (Bell 2012). This project is a list of pieces that appear on at least three of the state lists studied.   This is perhaps the most simple of the methods used to compare lists, justifying

merit based on frequency of occurrence on a number of lists. The Bell list was comprehensive of all band music difficulty grade levels of I – VI. Other researchers creating comparison lists utilized state lists, but also published or unpublished lists from other credible sources, such as CBDNA, WASBE, the National Bandmasters Association, and more (Thomas 1998, Oliver 2012, Miller 2013). These studies varied on some of the criteria of lists that were selected for study, the targeted grade level of pieces included in the study, and some were limited by region. For the purpose of this research project, the sample set was large enough (some studies of over 1,500 or more titles), and inclusion of historical pieces consistent enough between the resulting lists of core repertoire of each study that it was determined to be of sufficient quantity and specificity for this analysis. The parameters of pieces considered for this comparison were inclusive of works of difficulty grading of III, IV, and V, because these equate roughly to the levels indicated in the NCAS for "proficient" and "accomplished." Grade VI works would only be performed at state festivals on rare occurrences, and only by the most accomplished of ensembles from very high-level and distinguished programs. Grade VI literature is intended for, and generally only playable at a superior level, by the finest of college and professional ensembles. Band works at a grade I or grade II level are considered middle school works, and would not typically be appropriate to be performed by a high school band at a state-level evaluation festival. A chart is included (*figure. 2*), outlining general explanations of an accepted band music difficulty grading scale.

Another method of analyzing data and establishing a list of core repertoire is by selecting pieces based on artistic merit. The benchmark research study that established a

set of criteria for works of "Serious Artistic Merit" was the 1978 dissertation by Acton Eric Ostling. This famous study has been repeated numerous times for a variety of applications (Gilbert 1993, Rhea 1999, Cardany 2009, Towner 2011), and has become a sort of "industry standard" in the methodology of surveying reputable music experts to judge a large set of band works. This method utilizes specific "artistic", theoretical, formal, and historical criteria to rate pieces, producing quantifiable results that can be sorted, distilled, and pared down into a select repertoire of the finest, established works. Though this method is subjective, having a large enough group of judges provides some form of reliability and legitimacy, based on how much these experts agree or disagree.

Criteria for Determining Serious Artistic Merit (Acton Ostling 1978)

1) The composition has form – not "a form," but form – and reflects a balance between repetition and contrast.

2) The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.

3) The composition reflects craftsmanship in orchestration, demonstrating proper balance between transparent and tutti scoring, and between solo groups and colors.

4) The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

5) The route through which the composition travels in initiating its musical tendencies and probable music goals is not completely direct and obvious.

6) The composition is consistent in quality throughout its length and in its various sections.

7) The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

8) The composition reflects ingenuity in its development, given the stylistic context in which it exists.

9) The composition is genuine in idiom, and is not pretentious.

10) The composition reflects a musical validity, which transcends factors of historical importance, or factors of pedagogical usefulness.

This study utilized evaluators who were primarily college band directors, so the results favored higher-level works for band. The study established the first list of "core repertoire" pieces for band that was relatively comprehensive for the time, and produced results that were generally agreed upon in the band community. Two more studies replicated the Ostling study, using the same methodology for the same general purpose were performed by Jay Gilbert in 1993, and Clifford Towner in 2011. The Gilbert study was a near identical copy of the Ostling study, utilizing several of the same evaluators for the purpose of creating a new list inclusive of the large number of new works that had been composed between 1978 and 1993. Because of the age of these two studies, and their inclusion as resources in other, more modern studies referenced in this research project (Thomas 1998, Rhea 1999, Cardany 2009, Towner 2011, Oliver 2012), the Ostling and Gilbert repertoire lists were not considered.

More recent research

    The Florida 2017-2018 Concert Music List (fba.flmusiced.org) is one of the largest,

comprehensive, and frequently referenced prescribed lists available online, as is the

Texas University Interscholastic League (dev.uiltexas.org) list. The Florida list included

845 pieces at the III, IV, or V level, of which 211 (25%) were from a historical period.

The UIL list contained 84 (10%) out of 805 works listed.

    Created as a doctoral dissertation by Nikk Pilato, The Wind Repertory Project

(windrep.org) is an online resource for band directors. Of the 110 pieces listed as "Music

of Merit," only seven (6%) are from a historical period. The Oliver study (2012) began

with a sample size of 6,496 pieces, and was reduced to a core repertoire list of 126 by

inclusion at a high rate of frequency on state lists. Of those pieces, 16 (13%) are

historical. Thomas (1998) and Miller (2013) both include 32% of their repertoire lists

being from historical periods, through different methods. Out of nearly 1,400 pieces,

Thomas identified 182 examples by analyzing multiple published and unpublished

repertoire lists, whereas Miller found 31 pieces that were agreed upon by a cohort of band

directors as having "artistic merit" having been included on 40% of 9 different state

lists… 10 of which were historical pieces. The Rhea (1999) study identified 181 band

works from the UIL (1995-98) list that were deemed to have "serious artistic merit" by

evaluators, 50 (28%) of which are historical. The Towner study (2013) which recreated

the Ostling (1978) and Gilbert (1993) studies, was not inclusive of transcriptions, to

reduce the overall number of pieces, and identified 144 pieces of serious artistic merit,

had only 12 (8%) examples of historical works. Cardany and Cummings (2009) included

9 historical works out of 114 in their "core repertoire" list (8%), and the Bell (2012) list

of 414 pieces selected from six state lists contains 57 examples of historical works (14%).

The Wiggins study, which is worth noting, has 7 (7%) historical works out of 107 "core

repertoire" pieces that were identified by how often individual pieces had been

researched… a unique method of establishing merit, but still generated similar results to

other studies regarding pieces from a historical period.

Although the methods of creating these resource repertoire lists varies in complexity,

they are all examples of thoughtful and systematic ways of disseminating a large set of

data to generate usable results. The same ideals were used in this current project, using

prior, scrutinized, research to identify a list of venerable works for band that would be

useful for educators seeking to program historical pieces. The incongruity of these

results, coupled with the alarming lack of high school and college bands performing

historical literature, demonstrates a need to create a resource of pieces that are frequently

represented among several of these lists that have been previously identified as having a

respected level of merit. The researcher extracted all of the examples of historical works

indicated in the eleven sources above, and compiled a master list of 277 individual

pieces. From this master list, a similar method of comparing frequency of inclusion on

these individual lists was utilized, creating a new resource referred to now as the

Historical Band Repertoire Compendium (included in appendix as *figure 5*).

In creating the Historical Band Repertoire Compendium, the band music list from

Florida was utilized as the primary source because it contains the greatest number of

pieces. A chart was developed, comparing repertoire from the other ten sources.

Included in this comparison: the Bell comparison of state repertoire lists, the Cardany / Cummings list, the Wiggins list of the most researched repertoire, the Towner list – an update of the Ostling and Gilbert studies of "significant artistic merit," the Rhea study utilizing the Ostling method on the UIL list from Texas, the Thomas list comparing state lists in the southern region of the United States, the Miller list comparing middle school and college director state lists, the Oliver list of frequency of appearances on state lists, the Phillips list of transcriptions, and the list from the Wind Repertory Project. The comparison of these lists generated results that can be sorted a number of ways based on the frequency of appearances between lists.

Historical pieces that appeared on at least six of these lists generated an extremely refined result of only 24 examples. While defining the most represented pieces, a larger and more diverse list would be more useful for directors. Sorting based on at least five occurrences resulted in 42 pieces, at least four occurrences resulted in 51 pieces, and at least three occurrences generated a list of 72 pieces. The result of 72 pieces gives a more useful variety of grade levels, composers and styles, while still providing a reasonable degree of refinement from the original set of 277 pieces. Although this final list includes a number of pieces that only appeared on three of the lists, it is important to note that each of the lists in this study were already the results of focused research and study, and represent examples of music appearing on multiple lists and research-based sources, making the overall result significant. This list of 72 pieces has been clarified by refining results of titles that may have occurred more than once, but by different arrangers. In the final chart, these entries are indicated with both arrangers' names present. Grade levels represented on the final list include 13 pieces in grade 3, 1 piece indicated as grade 3/4

(could be considered 3.5), 20 pieces in grade 4, and 38 pieces in grade 5. The bulk of

pieces represented appeared in the most difficult grade studied, grade 5, totaling 53% of

the entries. Consideration of this discovery suggests the high frequency of difficult

literature as a possible reason high school directors may not be programming this music

as often.

Some interesting data surfaced through the creation of the Historical Band Repertoire

Compendium. In the primary list, 55 entries are credited to Bach, representing 20% of

the total. The next most prominent composers were Handel (21 entries), Wagner (18

entries) and Mozart (17 entries). There seems to be a clear emphasis on music of the

Baroque, followed by Romantic and Classical eras. The popularity and cultural influence

of Bach and Handel are clearly evident through these results. The piece receiving the

most frequency of representation on the lists included in this study is the *William Byrd*

Suite, arranged by Gordon Jacob, appearing on nine of the eleven lists. Following in

frequency, notable entries include *Trauersinfonie* by Wagner (8 lists), *Blessed Are They*

by Brahms (7), *Overture for Wind Band, Op. 24* by Mendelssohn (7), and *Elsa's*

Procession to the Cathedral by Wagner (7).

An interesting, if not concerning, noteworthy result was the amount of pieces

(around 200) included on the Florida state list that were included two or fewer times on

the other lists. This suggests some additional research may be needed to investigate how

band pieces are deemed to be of significant quality enough to be included on a state list.

If states utilized a similar methodology of selecting appropriate repertoire, it would seem

many of these lists would be more similar. An additional study could help to define a

system states could choose to adopt in order to more consistently provide a more reliable resource of music with serious artistic merit for directors.

The Historical Band Repertoire Compendium

Composer / Arranger	Title	Grade	# of lists
Bach / Leidzen	Jesu, Joy of Man's Desireing	3	5
Bach / Moehlmann	Prelude and Fugue in B-flat Major	3	7
Gervaise / Margolis	Royal Coronation Dances	3	4
Glinka / Conley	Kamarinskaja	3	3
Handel / Cacavas	Handel Festival, A	3	3
Handel / Osterling	Aria and Fugue	3	3
Handel / Siennicki	Suite from "Alcina"	3	3
Hanson, Robert	Four French Songs of the 16th Century	3	3
Moussorgsky / Williams	Night on Bald Mountain	3	3
Mozart / Beeler	Viennese Sonatina	3	3
Mozart / Buehlman	Ave Verum Corpus	3	5
Purcell / Freed	King Arthur Suite	3	3
Wagner / Osterling	Die Meistersinger (excerpts from the opera)	3	3
Bach / DaHann (or Reed)	Bist Du Bei Mir	3, 4	8
Bach / Gordon	Chorale Prelude on "Sleepers Awake"	4	3
Bach / Grainger	Chorale: O Mensch, Bewein Dien Sunde Gross	4	3
Bach / Margolis	Festival Prelude	4	3
Bach / Moehlmann	Prelude and Fugue in D Minor	4	5
Bach / Moehlmann (or Calliet)	Prelude and Fugue in G Minor	4	10
Bach / Patterson (or Reed)	Sleepers, Awake!	4	3
Bach / Reed	Forget Me Not, O Dearest Lord	4	4
Bach / Reed	My Jesus! Oh What Anguish	4	8
Bach / Reed	Sheep May Safely Graze	4	7
Bach / Reed	Thus Do You Fare, My Jesus	4	5
Bach / Reed (or Hindsley)	Come Sweet Death	4	11
Bilik, Jerry	American Civil War Fantasy	4	4
Bizet / Cailliet	Pearl Fishers Overture, The	4	3
Brahms / Buehlman	Blessed are They (from A German Requiem)	4	11
Haydn / Bowles	Armida Overture	4	3
Jacob	Fantasia on an English Folk Song	4	6
Jacob	Giles Farnaby Suite (any 4 mvts.)	4	7
Kistler / Kreines	Prelude to Act III "Kunihild"	4	3
Mozart / Barnes	Il Re Pastore Overture	4	4
Wagner / Whear	Siegfried's Funeral Music	4	4
Albeniz / Cailliet	Fete Dieu A Seville	5	5

Bach / Falcone	Passacaglia and Fugue in C Minor	5	6
Bach / Goldman	Fantasia in G Major	5	9
Bach / Leidzen	Toccata and Fugue in D Minor	5	6
Berlioz / Henning	Beatrice and Benedict Overture	5	6
Berlioz / Singleton	Roman Carnival Overture	5	3
Borodin / Leidzen	Symphony No. 2 (1st mvt.)	5	3
Brahms / Hindsley	Academic Festival Overture	5	4
Byrd / Jacob	Battell, The (any 6 mvts.)	5	5
Byrd / Jacob	William Byrd Suite (any 3 mvts.)	5	13
Chabrier arr. Cailliet	Espana Rhapsody	5	4
Dvorak / Balent	Two Slavonic Dances	5	3
Dvorak / Curnow	Slavonic Dances	5	6
Frescobaldi / Slocum	Toccata	5	8
Gabrieli / Margolis	Canzona No. 1	5	5
Handel / Hindsley (or Sartorius)	Music for the Royal Fireworks (any 4 mvts.)	5	6
Jager	Colonial Airs and Dances	5	5
Kalinikov / Baiinum	Symphony No 1 in G Minor - Finale	5	5
Mendelssohn	Overture for Wind Band, Op. 24 (Harmoniemusik)	5	11
Moussorgsky / Leidzen	Coronation Scene from "Boris Godunov"	5	3
Moussorgsky / Leidzen	Pictures at an Exhibition (mvts. 8 & 9)	5	3
Mozart / Barnes	Impresario (Overture to the Comic Opera), The	5	5
Mozart / Slocum	Marriage of Figaro Overture	5	5
Offenbach / Odom	Drum Major's Daughter, The	5	5
Offenbach / Odom	La Belle Helene (Overture)	5	6
Rossini / Cailliet	Italian in Algiers Overture	5	7
Tchaikovsky arr.Safranek	Finale from Symphony in F Minor No. 4	5	6
Tchaikowsky / Laurendeau	Marche Slav	5	3
Verdi / Cailliet	Nabucco Overture	5	5
Verdi / Rogers	La Forza Del Destiino	5	4
Von Suppe / Schissel (or Fillmore)	Light Cavalry Overture	5	5
Wagner / Bainum (or Kreines)	Liebestod	5	6
Wagner / Cailliet	Elsa's Procession to the Cathedral	5	11
Wagner / Cailliet	Invocation of Alberich	5	5
Wagner / Leidzen	Trauersinfonie	5	12
Wagner / Grabel	Rienzi Overture	5	4
Weber / Gready	Oberon Overture	5	3
Berlioz / Gord	Symphonie Funebre et Triomphale	*MA	3

Note: The final entry – Symphonie Funebre et Triomphale by Berlioz, arr. Gord is listed as "MA", which is a term used by the sheet music retailer, J. W. Pepper & Sons, and equates to grade 5.

In an electronic version of this list, to eventually be included in an online format, a feature will be added allowing a user to be able to sort by specific historical time period (Medieval, Renaissance, Classical, and Romantic), making the identification of pieces that fit within a particular instructional unit plan as part of a broad and comprehensive curriculum possible. With the aid of this resource, band directors will have an easier time finding appropriate literature to meet the recommendations in the National Core Arts Standards for teaching music from a variety of historical periods. Beyond the selection, preparation, and performance of this literature, students need more engagement with historical and cultural context. Diverse learning activities need to be utilized that provide a comprehensive knowledge and understanding of music from historical periods. In the busy rehearsal and performance schedule of a typical high school, these activities must be targeted, concise, robust, and easy to administer and assess. A band director simply does not have much time in rehearsal to dedicate to these tasks, if they expect to maintain positive progress toward their performance goals, in addition to managing their band program… especially with directors who may be teaching several large ensembles, the total of which could be 200 students or more. Focus, relevance, and ease of use are of supreme priority in a music program for assessments to be practical.

Model Cornerstone Assessments

The National Coalition for CORE ARTS Standards has created a package assessment tools called Model Cornerstone Assessments (MCAs). The MCAs are still in development for high school music in the "Ensembles" strand. On the NAfME website (nafme.org), there are links to a few resources, and even to some examples of student work. This appears to be something that could eventually be incredibly valuable to a

high school band director, but in its current state, is not particularly useful… there are too many pieces of the puzzle left out, and many features are clearly in a developmental stage. One possible use for the Historical Band Repertoire Compendium could be as a link on the NAfME page in support of the NCAS. Considering it has been nearly four years since the standards were launched in June of 2014, the promised resources that are still not available on the website for the national organization is a problem that should be addressed. States and districts that adopt the NCAS need to have resources that are accessible and easily adaptable for their own particular curricular needs. *figure 3* shows the assessment template provided on the NAfME website as a web page that directors can download, fill in on their own, and use in their own program. The introduction paragraph at the beginning of the document details intended flexibility options for teachers, detailing the ability to spread the assessment tasks over the course of one learning unit, or across multiple units. The size and scope of this example shows that this is clearly intended (and appropriately named) to be a large, "cornerstone" assessment, requiring a large amount of work to be completed by the student. It is likely this type of assessment would be administered near the performance date of a concert, because this example is addressing individual performance proficiency on a specific piece. A director would likely want to know their students have all mastered the nuances indicated in the assessment prior to public performance. Although assessments of this nature are aligned with the standards, and do provide a valid tool that can be modified and utilized by a school, district, or state as a type of major exam, the practicality of using this in a large ensemble with enough frequency to make it valuable is not reasonable. The amount of time the director would need to invest on every single member of the band (*each* band, if

multiple ensembles exist at the school) makes the usefulness of such a large, one-time assessment impractical in the concert preparation schedule of high school band programs. The MCAs have the "clunky" institutional feel that seems to be in stark contrast to the "artistic process" purported by the inspirational philosophy of the NCAS. It is important to reiterate that the MCAs are still in development, and the final product may look much different than the current version. This MCA appears to align more with the 1994 National Standards for Music, which was very performance-based and skills-based, versus the conceptual and artistic-process intention of the NCAS.

What high school band directors need is one-page worksheets that address one or two concepts that relate directly to a specific learning goal and NCAS standard within the ensemble setting. Some resources exist, though they are either not usable or not specific to high school band. The NAfME website has a page with check boxes to select from a comprehensive list of concepts relating to the NCAS, that teachers can use to access a database of over 900 sample lesson plans. Currently, the feature does not work, but there are plans to update it. A link will eventually take users to an archives page, based on the 1994 standards. There are music curricula that can be purchased by districts that provide supporting materials for music educators, e.g. "Music Memory" (musicmemory.com) from Texas. Music Memory is a listening curriculum designed for elementary and middle school music programs and is very much in line with the concepts of including historical learning in a curriculum as recommended by the NCAS. Resources like this are not as easy to find for high school programs.

Based on the research provided in the pages above, there is clearly a need for curricular companion specifically targeted at historical periods, based on band literature, supporting NCAS, that is user-friendly, meaningful, and supports artistic literacy through artistic process. A sample of an example curriculum companion worksheet can be found in the appendix as *figure 6*. This worksheet is intended to be incorporated directly into a portion of a rehearsal, or could be assigned as homework. The one-page document addresses standard **MU:Cn11.0.E.Ia**, and encourages students to engage in more robust thinking to place the music being studied in context of historical time and place, discuss connections with other art forms, and relate to life in the past in comparison to life in the 21st century. This worksheet can be easily graded, providing a useable assessment to indicate a student's proficiency in the standard. Worksheets, and simple projects like listening maps linked with online recordings, could be developed in the curriculum companion to adequately address historical and cultural context in alignment with the NCAS.

Benefits for educators

The Historical Band Repertoire Compendium can be a valuable resource for educators needing to provide quality band works for dedicated, curricular study to support the NCAS goal of cultural awareness in artistic literacy. A specific resource has not been generated and widely promoted for such a purpose. This current research, resulting list, and curricular materials provide band directors methods to easily incorporate meaningful engagement with historical music, in a way that is not overly prescriptive or intrusive in the rehearsal and concert preparation schedule, and provides

usable assessment data. Through the use of these resources, band directors will be better

equipped to locate quality, accepted examples of historical works for wind band that have

been recognized by a variety of research-based sources to be of significant artistic merit.

By consistently programing works from a variety of historical periods, educators are not

only meeting the recommendations of the NCAS, but developing a robust,

comprehensive learning experience where students engage with cultures of the past and

frame their contemporary existence with their role in the continuum of history. Providing

a combination of the primary list of all historical pieces, with list frequency information,

and the final list of selections present on three or more lists, would be a valuable resource

for directors in selecting repertoire to support the National Core Arts Standards

recommendation of performing music from different time periods. Upon completion and

submission of this project, the results will be shared with NAfME, with permission given

for free access to the Historical Band Repertoire Compendium through their website.

Suggestions for further research and other potentialities

Through this project, ideas about additional research and additional possibilities

of how to promote the inclusion of more historical emphasis in band programs came to

light. With more than 50% of pieces in this study being relatively difficult, the

perception may be that historical music is often too hard to perform by some band

programs. A more comprehensive study of state large group festival programming

practices of historical music would be helpful in identifying concerns of directors and

would possibly suggest to arrangers and publishers a need to create historical music that

is more approachable by less experienced ensembles. Currently, the resources needed to

study music performed at large group festivals is not adequately accessible in an online format. A potential project could be researching state music festival organizations to investigate the potential for modifying the expectations and format of the event. The organizing body, or host of the festival could (and SHOULD) be tracking copyright of all pieces being performed. Through the gathering of this data, it would not take much more effort to also categorize and track the literature being performed by all the bands. This data could be made available on a national online platform, such as the Wind Repertory Project. Another idea related to state music festivals could be to have the prescribed performance repertoire be inclusive of at least one piece from a historical period. The justification has already been made explicit earlier in this project, and the legitimacy and validation lies within the growing adoption of the NCAS. For states that do not require festival repertoire be selected from a prescribed list, positive incentives or negative deterrents could be utilized to encourage directors to include more historic music. A band could receive bonus points, or a citation of distinction for programing at least one piece from the Historical Band Repertoire Compendium. In a similar way, the scoring system of many festivals already includes a rating for appropriate repertoire selection. Perhaps that part of the rating could be expanded and specified to include historic music as well. A positive effect of this type of emphasis on historical repertoire being performed at festival could be the referencing of a positive citation for a band director to include on their yearly performance evaluation at their school. Directors could also cite these documented performances in their advocacy efforts at the district, community, and state level.

Additional research is needed in the area of analyzing the impact colleges have on the problem of programing a variety of music from historical periods. There are some measures that should probably be looked at, especially in regards to teacher preparation. Some ways colleges could immediately support the importance of high schools' historical repertoire programing choices could be through the application and audition process for incoming music students. Although it may be difficult to specifically attach a music history competency to admission, which may not be allowed for schools seeking to maintain NASM (National Association of Schools of Music) accreditation, they may be able to provide perks and bonuses for positive test results in the form of waived prerequisite requirements for music literature classes (similar to bypassing remedial music theory), or by offering an academic bonus on scholarship offers for students who score at certain levels on a history placement exam, or who perform music from a historical period particularly well on their audition.

Conclusion

Though this study, the importance of programming and studying music from historical time periods has been demonstrated through the in-depth analysis of the recommendations made through the National Core Arts Standards. By analyzing the various studies of band "core" repertoire, there is a clear lack of inclusion of historical repertoire in band literature resources, and in band performance programming. Through this study, the need for resources directors can access that will enable them to more easily integrate this music into their current curriculum has been identified. Dissemination of the data sorted by comparison of research projects referenced in this study, a potential

solution has been developed in the form of the Historical Band Repertoire Compendium, and a sample curricular companion. It is hoped that this resource will become a useful tool for educators to provide a more balanced learning experience for their band students, which is adequately aligned with the National Core Arts Standards.

Music - Traditional and Emerging Ensembles Strand

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?

CREATING	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Imagine	MU:Cr1.1.E.5a Compose and **improvise** melodic and rhythmic ideas or **motives** that reflect characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.8a Compose and **improvise** ideas for *melodies* and *rhythmic passages* based on characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.Ia Compose and **improvise** ideas for **melodies**, **rhythmic passages**, *and* **arrangements** for specific **purposes** that reflect characteristic(s) of music *from a variety of* **historical periods** studied in rehearsal.	MU:Cr1.1.E.IIa Compose and **improvise** ideas for **arrangements**, *sections*, *and short* **compositions** for specific **purposes** that reflect characteristic(s) of music *from a variety of* **cultures** studied in rehearsal.	MU:Cr1.1.E.IIIa Compose and **improvise musical ideas** for a variety of **purposes** and **contexts**.	Imagine

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?

CREATING	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Plan and Make	MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or **motives** that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.8a Select and develop draft *melodies and rhythmic passages* that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.Ia Select and develop draft **melodies, rhythmic passages**, *and* **arrangements** for specific **purposes** that demonstrate understanding of characteristic(s) of music *from a variety of* **historical periods** studied in rehearsal.	MU:Cr2.1.E.IIa Select and develop **arrangements**, *sections*, *and short* **compositions** for specific **purposes** that demonstrate understanding of characteristic(s) of music from a *variety of* **cultures** studied in rehearsal.	MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft **musical works** organized for a *variety of* **purposes** and **contexts**.	Plan and Make
	MU:Cr2.1.E.5b Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	MU:Cr2.1.E.8b Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	MU:Cr2.1.E.Ib Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	MU:Cr2.1.E.IIb Preserve draft **compositions** and **improvisations** through **standard notation,** audio, *or video* recording.	MU:Cr2.1.E.IIIb Preserve draft *musical works* through **standard notation**, audio, or video recording.	

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their creative work?

CREATING	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate and Refine	MU:Cr3.1.E.5a Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and **teacher-provided criteria**.	MU:Cr3.1.E.8a Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and *collaboratively-developed criteria*.	MU:Cr3.1.E.Ia Evaluate and **refine** draft **melodies, rhythmic passages,** *arrangements*, and **improvisations** based on *established criteria*, *including the extent to which they address identified* **purposes**.	MU:Cr3.1.E.IIa Evaluate and **refine** draft **arrangements**, *sections*, *short compositions*, and **improvisations** based on *personally-developed* **criteria**, including the extent to which they address identified **purposes.**	MU:Cr3.1.E.IIIa Evaluate and **refine** varied draft *musical works* based on *appropriate* **criteria**, *including the extent to which they address* identified **purposes** and **contexts**.	Evaluate and Refine

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication
Essential Question(s): When is creative work ready to share?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Present	MU:Cr3.2.E.5a **Share** personally-developed melodic and rhythmic ideas or **motives** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	MU:Cr3.2.E.8a **Share** personally-developed *melodies* and *rhythmic passages* – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	MU:Cr3.2.E.Ia **Share** personally-developed **melodies**, **rhythmic passages**, and *arrangements* – individually or as an **ensemble** – that *address identified* **purposes**.	MU:Cr3.2.E.IIa **Share** personally-developed **arrangements**, *sections*, *and short* **compositions** – individually or as an **ensemble** – that address identified **purposes.**	MU:Cr3.2.E.IIIa **Share** varied, personally-developed *musical works* – individually or as an **ensemble** – that address identified **purposes** and **contexts**.	Present

NATIONALCOREARTSSTANDARDS

47

Music – Traditional and Emerging Ensembles Strand

(*italics* indicate terminology added from prior column, **red** indicates key terms)
Creating:
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?
MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, *and arrangements* for specific purposes that reflect characteristic(s) of music *from a variety of historical periods* studied in rehearsal.

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?
MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, *and arrangements* for specific purposes that demonstrate understanding of characteristic(s) of music *from a variety of historical periods* studied in rehearsal.

Performing:
Anchor Standard 6: Convey meaning through the presentation of artistic work.
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.
Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
HS Accomplished:
MU:Pr6.1.E.IIa Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, *and historical periods*.

Connecting:
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
HS Proficient:
MU:Cn11.0.E.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Embedded within:
MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

Figure 1

State Adoption of New Arts in Education Standards Since 2014

Figure 2
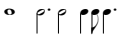
American Band College Music Grading Chart

Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, 𝄴, 𝄵	2/4, 3/4, 4/4, 𝄴, 𝄵, 6/8 (easy compound)	2/4, 3/4, 4/4, 𝄴, 𝄵, 6/8, 9/8. easy changing/asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C–end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante–Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value	(notation)	As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	*p* to *f*	*p, mp, mf, f* short cresc, decresc.	*pp* to *ff* cresc., decresc., sfz, fp	*ppp* to *fff* broad cresc, decresc.	*ppp* to *fff*, cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tpt, sax-tpt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Oboe	(notation)	(notation)	(notation)	(notation)	(notation)
Bassoon (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Clarinet (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Alto/Bass Clarinet (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Saxophones (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Trumpet (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Horn (Whole notes indicate end-of-year, advanced range.)	(notation)	(notation)	(notation)	(notation)	(notation)
Trombone/Baritone	(notation)	(notation)	(notation)	(notation)	(notation)
Tuba	(notation)	(notation)	(notation)	(notation)	(notation)

Revised 3/1/00

Figure 3

Artistic Process: Performing
Proficient
Ensembles

Anchor Standards / Enduring Understandings / Essential Questions

Common Anchor #4:	Select varied musical works to present based on interest, knowledge, technical skill, and context.
Enduring Understandings	Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Performers make interpretive decisions based on their understanding of context and expressive intent.
Essential Question(s)	How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?
Common Anchor #5:	Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
Enduring Understanding	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s)	How do musicians improve the quality of their performance?
Common Anchor #6:	Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
Enduring Understanding	Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
Essential Question(s)	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Intent of the Model Cornerstone Assessments

Model Cornerstone Assessments (MCAs) in music assessment frameworks to be used by music teachers within their school's curriculum to measure student attainment of process components defined by performance standards in the National Core Music Standards. They focus on one or more Artistic Process (i.e., Creating, Performing, or Responding) and are designed as a series of curriculum-embedded assessment tasks, each of which measures students' ability to carry out one or more process components. The MCAs can be used as formative and summative indications of learning, but do not indicate the quality of teaching or effectiveness of a school's music program.

Although each MCA is designed so that it can be administered within an instructional sequence or unit, teachers may choose to spread the component parts of one MCA across multiple units or projects. Student work produced by the national pilot is available on the NAfME website that illustrates the level of achievement envisioned in the National Core Music Standards.

Using the MCA document

MCAs are presented as a framework to be integrated into current curriculum. An example is provided that demonstrates the integration of curricular content. These examples are the specific tasks presented in the national pilot and may be used as the program so desires. Each MCA is available in a .pdf format with links for easy navigation within the document with external links for .doc versions of worksheets. The next page provides the assessment description with each bubble being a link to a detailed description of the assessment.

General Description of the Assessment Task

The proficient level is for students that have successfully achieved *One or more years of high school study* in addition to novice and intermediate proficiencies. The following is a summary of this assessment task and to be used with medium music difficulty level (Grade 3-3½) : Select a program of varied repertoire for a performance including three contrasting (e.g., genres, styles, cultural contexts, historical periods, compositional elements) musical works from ensemble music, formal solo or chamber ensemble based on performer interest and appropriate for a selected performance context. Then analyze, prepare and perform one work demonstrating understanding of structural characteristics, proficiency of advanced technical and expressive skills, and comprehension of appropriateness for the performance context. This MCA does not specify a particular notational or non-notational based performance medium and does not assess ability to sight-read. The task can be implemented with chamber ensembles, section rehearsals of larger ensembles, or students preparing solo. Recognizing that some tasks may be completed in a single period, it is important to provide sufficient time (days or weeks) depending on the situation) over a series of rehearsals for students to analyze, interpret and refine music. Use the following links to find the National Standards Skills and Knowledge and the Music Standards Glossary.

Ensemble Model Cornerstone Assessment: Proficient Level

(One or more years of high school study)

MU:Pr4.1.E.la Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.la Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

MU:Pr4.3.E.la Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.3.E.la Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.la Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

MU:Pr6.1.E.lb Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

Overview of assessment tasks: Select a program of varied repertoire for a performance including three contrasting (e.g., genres, styles, cultural contexts, historical periods, compositional elements) musical works from ensemble music, formal solo or chamber ensemble based on performer interest; then prepare and perform one work demonstrating understanding of structural characteristics, proficiency of advanced technical and expressive skills, and comprehension of appropriateness for the performance contexts..

Music difficulty: Grade 3-3½ (Medium)

Preparation for Assessment	Discuss considerations for selecting three contrasting works (e.g., large group literature, solo, small ensemble, honor auditions) explaining expectations of analysis, interpretation, rehearsal, recording, and evaluation. The music should be new to the students and include opportunities for technical and expressive performance over a designated number of rehearsals.

1. Select: Students independently select three contrasting works that include technically/musically challenging works from their ensemble, solo, or chamber literature. Using the Select Worksheet for Proficient (*click here for .doc version*), each student describes specific areas of challenge and identifies improvement goals. The teacher scores the worksheet with feedback using the Select Scoring Device. (*.docx versions of all scoring devices for proficient*)

Preparation for Assessment	The teacher models proper performance technique, expressive options, and rehearsal strategies while referring to the expectations of this assessments strategy.

2. Analyze, Interpret, Rehearse, Evaluate, & Refine: Student works independently and/or in sectionals to practice one selected work for performance evaluation and completes the Analyze, Interpret, Rehearse, Evaluate, & Refine Worksheet for Proficient (*click here for .doc version*). Then the student performs their selection for another student from class with each providing feedback to the other using the Peer Feedback Form for Proficient (*click here for .doc version*). *This may occur in or outside of the class period.* Students may also audio record their performance (if possible) to be used for self-evaluation. Using feedback and listening to the recorded performance, students complete the feedback form and continue rehearsing.

Preparation for Assessment	When the students feel prepared or by the set due date, they self-record a final performance of the selection and self-evaluate using the Performance Evaluation form.

3. Present: The teacher collects the independently recorded student performances, Analyze, Interpret, Rehearse, Evaluate, and Refine Worksheet, the Performance Evaluation and the Peer Feedback Form. (*It is advisable for the students to perform their selections in class if time permits*)

The teacher scores the worksheets and evaluate the performance providing feedback to guide improvement on the performing process.

Music Selection Scoring Device: PROFICIENT

Student Name: _____

Select – Select a work(s) to perform based on interest, knowledge, ability and context.

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
1a) Selection of works for varied programs	Repertoire was not clearly varied and performance setting minimally defined.	Repertoire was slightly varied with some evidence of intentional connection of the performance setting.	Repertoire was clearly varied and supported with thoughtful consideration to purpose and connection of the performance setting.	Creative and insightful decisions were clear in repertoire selection demonstrating thoughtful consideration of purpose and connection to the performance setting.	MU:Pr4.1.E.Ia Explain the *criteria* used to select a varied *repertoire* to study based on an understanding of *theoretical* and *structural* characteristics of the music, the *technical skill* of the individual or *ensemble*, and the *purpose or context* of the *performance*.
1b) Awareness of Technical Challenges and Expressive Demands	Identified minimal challenges that were generally related to the technical skills and expressive qualities needed to perform the music.	Identified multiple relevant challenges generally related to the technical skills and expressive qualities needed to perform the music.	Provided detailed descriptions of multiple challenges specifically related to the technical skills and expressive qualities needed to perform the music.	Demonstrated forethought and advanced insight through descriptions of multiple challenges related to specific technical skills and expressive qualities needed to perform the music.	
1c) Improvement Goals	Improvement goals cited show limited consideration of the work's structure.	Improvement goals were clearly cited with a general connection to the work's structure.	Improvement goals were clearly cited with specific reference to their place in the work's structure.	Improvement goals were clearly cited, insightfully demonstrating depth of understanding of the work's structure.	

Model Cornerstone Assessment (updated 2017)

Proficient Ensembles Performing | 4

Rehearsal Scoring Device: PROFICIENT

Student Name: _____   Work rehearsed: _____

Analyze – Analyze the structure and context of varied musical works and their implications for performance.
Interpret – Develop personal interpretations that consider creators' intent.
Rehearse, Evaluate, and Refine – Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
2a) Analysis	Appropriately identified, with inaccuracies, some compositional devices and structural aspects within the work, or vaguely described how knowing this guides preparation for performance.	Appropriately identified some general compositional devices and structural aspects within the work, and inferred how knowing this guides preparation for performance without providing specific reference.	Comprehensively identified and described specific compositional and structural devices within the work and how they guided preparation for performance.	Insightfully described how compositional and structural devices within the work may inform preparation and impact performance.	**MU:Pr4.2.E.Ia** Demonstrate, using music reading skills where appropriate, how *compositional devices* and *their relical and structural* aspects of *musical works* impact and inform prepared or improvised *performances*.
2b) Interpretation	With some inaccuracies exhibited understanding of expressive qualities in the work.	Appropriately interpreted a few expressive qualities used in the work while neglecting others.	Demonstrated clear understanding of how expressive qualities are interpreted through performance.	Demonstrated insightful interpretation of style, genre, and context of expressive qualities and the connection to necessary technical skills.	**MU:Pr4.3.E.Ia** Demonstrate an understanding of *context* in a varied *repertoire* of music through prepared and improvised *performance*.
2c) Rehearsal Plan	Provided minimal strategies to address previously identified technical challenges and expressive qualities with some inappropriate or incomplete suggestions.	Developed appropriate, but incomplete strategies to address previously identified technical challenges and expressive qualities in the work.	Developed comprehensive, but general strategies to address previously identified technical challenges and expressive qualities in the work.	Developed in-depth strategies to address individual and ensemble technical challenges providing insight into expressive qualities of performance.	**MU:Pr5.3.E.Ia** Develop strategies to address expressive challenges in a varied *repertoire* of music, and evaluate their success using feedback from ensemble peers and other sources to *refine performances*.
2d) Evaluate/Refine	Minimally self-evaluated performance and with some inappropriate strategies for rehearsal.	Self-evaluated performance and developed general, but not comprehensive strategies for rehearsal.	Appropriately self-evaluated performance and developed reasonable strategies for rehearsal.	Insightfully self-evaluated performance and developed advanced strategies for rehearsal.	

Proficient Ensembles Performing

Model Cornerstone Assessment (updated 2017)

5

55

Performance Evaluation: PROFICIENT

Student Name: _____   Work performed: _____

Present – *Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.*

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Performance Standard
Tone Production	Exhibited challenges in tone production (e.g., breathy, lack of register consistency, lacking resonance).	Exhibited incidental challenges in tone production (e.g., breathy, lack of register consistency, lacking resonance range extremes).	Exhibited clear tone production throughout.	Exhibited clear and mature tone production throughout.	**MU:Pr6.1E.Ia** Demonstrate attention to *technical accuracy and expressive qualities* in prepared and improvised *performances of a varied repertoire* of music representing diverse *cultures, styles, and genres.*
Rhythm and Pulse Accuracy	Performed a majority of the rhythms accurately, but demonstrate some minor difficulties in rhythmic interpretation, steady pulse, and other performance challenges that impact rhythmic feel.	Performed nearly all rhythms accurately, with minor exceptions, in a consistent and steady pulse for the majority of the performance.	Performed all rhythms accurately with a consistent and steady pulse.	Performed all rhythms accurately with a consistent and steady pulse with appropriate expressive enhancements.	**MU:Pr6.1E.Ib** Demonstrate an understanding of *expressive intent* by connecting with an audience through prepared and improvised *performance.*
Pitch and Intonation Accuracy (score only for pitched instruments and vocal performance)	Some difficulty maintaining appropriate intervallic relationship with noticeable difficulty controlling intonation across the range of pitches.	Maintained pitch and intonation accuracy throughout the performance with periodic exceptions (e.g., extreme ranges may suffer and performer fails to adjust).	Accurate and in tune throughout with adjustments made as needed across the ranges of the work being performed.	Exhibited expressive manipulation of pitch while maintaining appropriate accuracy and intonation throughout.	**MU:Pr4.3E.Ia** Demonstrate an understanding of *context in varied repertoire* of music through prepared and improvised performance.
Expressive Qualities/Stylistic Interpretation	Some but minimal attention to expressive qualities representative of stylistic/composer intent.	Demonstrated appropriate expressive qualities representative of stylistic/composer intent with minimal nuance.	Consistent application of appropriate expressive qualities representative of stylistic/composer intent with attention to nuance and sub-phrasing as a means to connect with the listener.	Exhibited insightful expressive qualities representative of stylistic/composer and personal intent with attention to nuance and sub-phrasing as a means to connect with the listener.	

Selecting Music Worksheet: Proficient Level
Select three contrasting works or sections of music. **Complete one worksheet for each work.**

Name: _____ Date: _____

Name of work: _____ Composer: _____

1a) Describe the type (context) of performance program for which this work would be appropriate and explain why.		

Measure #s	1b) Specific technical challenges and expressive demands in this segment that demonstrate your performance proficiency	1c) Performance improvements goal(s) indicating the specific area in the structure

Analyze, Interpret, Rehearse, Evaluate, & Refine Worksheet	Student Name: _____
(Proficient)	

Select one work (or segments) from musical selection. Complete this worksheet for each practice session.

Musical Selection/Section Rehearsed:

Identify a specific section or problematic measures for todays practice. Provide reflection on your practice analysis, interpretation, rehearsal, and self-evaluation for future refinement. Use appropriate music vocabulary in your descriptions.

2a) ANALYZE
What is going on in the music? (e.g., elements of music, compositional devices, structural elements…) What parts of the music are difficult for me to perform? (e.g., rhythm, notes, phrase marks, breathing, dynamics…)? How will you use this to guide your practice?

2b) INTERPRET
What is to be expressed through this work or section? How can you make it fit the context of this work? (e.g., dynamic contrast, phrasing/text painting, tempo variety, tonal manipulation…)?

2c) REHEARSAL PLAN
What strategies (goals/process) will you use to address musical problems in order to help you achieve an accurate and expressive performance? (e.g., rhythmic accuracy, diction, meaning of text, defining terms, technical and expressive skills…)

2d) EVALUATE AND REFINE
Checking results – Did you perform this selection more accurately/expressively than when you began? Can I make more improvements? What are your next steps?

Peer Assessment Worksheet for Proficient

Performer's Name: _____

Peer Evaluator's Name: _____

Offer constructive feedback in each category: What was performed effectively? What can be improved?

Tone Production	
Performance Skills/Techniques	
Expression/Style	
Rhythm/Tonal Accuracy *(intonation if appropriate)*	

What did you learn from hearing the recording of your performance and the peer feedback, and what are your improvement goals?
This section to be completed by the performer

The teacher will probably have to add specific skill rubrics to the performance assessment for your own scoring to address specific learning in your curricular expectations.

(Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.)

Resource: (sample) http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx

pre-assess to determine levels of student prior knowledge and abilities.
determine and teach to reduce learning gaps allowing alternative forms of communicating expectations to students as needed.
create independent enrichment/enhanced work for students who show mastery.
group students to accommodate learning needs.
use provocative, complex questioning to stimulate high level thinking.
devise open-ended tasks to allow students of all ability levels to achieve success at their own levels.
tier tasks to address levels of abilities and support students within each tier.
assure that students are given choice in tasks in order to address their learning styles, interests, etc.
allow students to respond to tasks in alternative ways if the defined response in the MCA hinders an individual's means of demonstrating learning.

Repertoire Resource Study
Robert Pippin

Sources and Results: The following eleven sources are from online state repertoire lists, studies and dissertations analyzing state and other repertoire lists, online repertoire resources, or dissertations surveying experts to create a "core repertoire" of pieces of "Serious Artistic Merit" – recreating the Acton Ostling study of 1978.

Source	Primary Works Included	Historical Examples	Percentage
Florida State List	845 grade III, IV, V	211	25%
Texas UIL State List	805 grade III, IV, V	84	10%
Bell 6-State List Study	414 grade III, IV, V	57	14%
Thomas Various List Study	182 Grade III, IV, V	58	32%
Oliver State List Study	126 "Core Repertoire"	16	13%
Cardany & Cummings	114 "Core Repertoire"	9	8%
Wind Repertory Project	110 "Music of Merit"	7	6%
Miller Director Survey	31 "Artistic Merit"	10	32%
Rhea UIL Study	181 "Artistic Merit"	50	28%
Towner (Ostling update)	144 "Artistic Merit"	12	8%
Wiggins Research Study	107 Most Researched	7	7%

Figure 4

Historical Band Repertoire Compendium – Final Version, Full Data Sort in Order of Frequency

- 15 lists considered here: 2017-18 Florida list, 6 lists in the 2012 Bell study (including Florida), 9 other lists. If a piece is represented on both the Bell list and Florida list, it was counted only once.

Composer/ Arranger	Title	Grade	Bell	C / C	Wiggins	Towner	Rhea	Thomas	Miller	Oliver	Phillips	Wind Rep	# of lists
Byrd / Jacob	William Byrd Suite (any 3 mvts.)	5	AL,FL,IA, MI,OK,TX	x	x	x	x	x		x		X	13
Wagner / Leidzen	Trauersinfonie	5	AL,FL,IA, MI,OK,TX	x		x	x	x		x		X	12
Bach / Reed (or Hindsley)	Come Sweet Death	4	AL,FL,IA, MI,TX	x			x	x	x	x	x		11
Brahms / Buehlman	Blessed Are They (from A German Requiem)	4	AL,FL,IA, MI,OK,TX	x			x	x	x		x		11
Mendelssohn	Overture for Wind Band, Op. 24 (Harmoniemusik)	5	AL,FL,IA, MI,OK,TX	x		x	x	x				X	11
Wagner / Cailliet	Elsa's Procession to the Cathedral	5	AL,FL,IA, MI,OK,TX	x			x			x	x	X	11
Bach / Moehlmann (or Calliet)	Prelude and Fugue in G Minor	4	AL,FL,IA, MI,OK,TX				x	x	x		/		10
Bach / Goldman	Fantasia in G Major	5	IA,FL,MI, OK,TX	x			x	x				X	9
Bach / Reed	My Jesus! Oh What Anguish	4	AL,FL,IA, OK,TX				x		x	x			8
Frescobaldi / Slocum	Toccata	5	IA,MI,OK, TX				x	x			/		8
Bach / DaHann (or Reed)	Bist Du Bei Mir	3, 4	AL,FL,IA, MI,TX				x	x		x			8
Bach / Moehlmann	Prelude and Fugue in B-flat Major	3	FL,IA,OK, TX				x		x	x			7
Bach / Reed	Sheep May Safely Graze	4	AL,IA,OK, TX				x	x			/		7
Jacob	Giles Farnaby Suite (any 4 mvts.)	4	AL,FL,MI, OK,TX	x				x					7
Rossini / Cailliet	Italian in Algiers Overture	5	AL,FL,MI, OK				x	x			/		7
Jacob	Fantasia on an English Folk Song	4	AL,FL,MI, OK,TX				x						6
Bach / Falcone	Passacaglia and Fugue in C Minor	5	FL,MI,TX				x	x			x		6
Bach / Leidzen	Toccata and Fugue in D Minor	5	AL,IA,MI, OK				x				x		6
Berlioz / Henning	Beatrice and Benedict Overture	5	AL,FL,MI, OK,TX								x		6

Composer / Arranger	Title	Grade	States										Total
Dvorak / Curnow	Slavonic Dances	5	AL,FL,MI,OK				x				/		6
Handel / Hindsley (or Sartorius)	Music for the Royal Fireworks (any 4 mvts.)	5			x	x	x				x	X	6
Offenbach / Odom	La Belle Helene (Overture)	5	FL,MI,OK,TX				x				/		6
Tchaikovsky arr.Safranek	Finale from Symphony in F Minor No. 4	5	AL,FL,IA,TX				x				x		6
Wagner / Bainum (or Kreines)	Liebestod	5	AL,FL,MI,OK					x			/		6
Bach / Leidzen	Jesu, Joy of Man's Desireing	3					x	x	x	x	/		5
Mozart / Buehlman	Ave Verum Corpus	3	AL,FL,OK						x	x			5
Bach / Moehlmann	Prelude and Fugue in D Minor	4	AL,FL,IA,MI					x					5
Bach / Reed	Thus Do You Fare, My Jesus	4	AL,FL,IA,TX				x						5
Albeniz / Cailliet	Fete Dieu A Seville	5	FL,IA,MI,OK								/		5
Byrd / Jacob	Battell, The (any 6 mvts.)	5	AL,FL,MI					x		x			5
Gabrieli / Margolis	Canzona No. 1	5	FL,OK,TX				x	x					5
Jager	Colonial Airs and Dances	5	FL,IA,MI,OK,TX										5
Kalinikov / Baiinum	Symphony No 1 in G Minor - Finale	5	FL,MI,OK				x	x					5
Mozart / Barnes	Impresario (Overture to the Comic Opera), The	5	AL,FL,IA,MI								/		5
Mozart / Slocum	Marriage of Figaro Overture	5	AL,FL,IA,OK					x					5
Offenbach / Odom	Drum Major's Daughter, The	5	AL,FL,MI,OK								/		5
Verdi / Cailliet	Nabucco Overture	5	AL,FL,MI					x			/		5
Von Suppe / Schissel (or Fillmore)	Light Cavalry Overture	5	AL,FL,MI,TX								/		5
Wagner / Cailliet	Invocation of Alberich	5	AL,FL,MI					x			/		5
Gervaise / Margolis	Royal Coronation Dances	3	MI,OK,TX				x						4
Bach / Reed	Forget Me Not, O Dearest Lord	4	AL,FL,TX				x						4
Bilik, Jerry	American Civil War Fantasy	4	IA,MI,OK,TX										4
Mozart / Barnes	Il Re Pastore Overture	4	AL,FL,IA,MI										4
Wagner / Whear	Siegfried's Funeral Music	4	AL,OK,TX				x						4
Brahms / Hindsley	Academic Festival Overture	5	IA,FL,OK,TX										4

Composer / Arranger	Title	Grade	Instr.										Total
Chabrier arr. Cailliet	Espana Rhapsody	5	AL,FL,OK								/		4
Verdi / Rogers	La Forza Del Destiino	5	FL,OK,TX								/		4
Wagner / Grabel	Rienzi Overture	5	AL,OK,TX								/		4
Glinka / Conley	Kamarinskaja	3	AL,FL,TX										3
Handel / Cacavas	Handel Festival, A	3	FL,MI,OK										3
Handel / Osterling	Aria and Fugue	3	AL,FL,MI										3
Handel / Siennicki	Suite from "Alcina"	3	AL,FL,MI										3
Hanson, Robert	Four French Songs of the 16th Century	3	AL,IA,MI										3
Moussorgsky / Williams	Night on Bald Mountain	3					x				/		3
Mozart / Beeler	Viennese Sonatina	3	AL,FL,MI										3
Purcell / Freed	King Arthur Suite	3	AL,FL,MI										3
Wagner / Osterling	Die Meistersinger (excerpts from the opera)	3							x		x		3
Bach / Gordon	Chorale Prelude on "Sleepers Awake"	4					x	x					3
Bach / Grainger	Chorale: O Mensch, Bewein Dien Sunde Gross	4					x				x		3
Bach / Margolis	Festival Prelude	4	FL,MI,OK										3
Bach / Patterson (or Reed)	Sleepers, Awake!	4					x	x					3
Bizet / Cailliet	Pearl Fishers Overture, The	4	AL,FL,MI										3
Haydn / Bowles	Armida Overture	4	FL,IA,MI										3
Kistler / Kreines	Prelude to Act III "Kunihild"	4	FL,IA,TX										3
Berlioz / Singleton	Roman Carnival Overture	5					x	x			/		3
Borodin / Leidzen	Symphony No. 2 (1st mvt.)	5	AL,FL,MI										3
Dvorak / Balent	Two Slavonic Dances	5	AL,FL,MI										3
Moussorgsky / Leidzen	Coronation Scene from "Boris Godunov"	5	AL,FL,OK										3
Moussorgsky / Leidzen	Pictures at an Exhibition (mvts. 8 & 9)	5	AL,FL,MI										3
Tchaikowsky / Laurendeau	Marche Slav	5	AL,FL,OK										3
Weber / Gready	Oberon Overture	5	AL,FL,IA								/		3
Berlioz / Gord	Symphonie Funebre et Triomphale	MA			x	x						X	3

Figure 5

The Historical Band Repertoire Compendium

A free resource of quality band literature from historical time periods prior to 1900

Robert Pippin, DMA

Composer / Arranger	Title	Grade	# of lists
Bach / Leidzen	Jesu, Joy of Man's Desireing	3	5
Bach / Moehlmann	Prelude and Fugue in B-flat Major	3	7
Gervaise / Margolis	Royal Coronation Dances	3	4
Glinka / Conley	Kamarinskaja	3	3
Handel / Cacavas	Handel Festival, A	3	3
Handel / Osterling	Aria and Fugue	3	3
Handel / Siennicki	Suite from "Alcina"	3	3
Hanson, Robert	Four French Songs of the 16th Century	3	3
Moussorgsky / Williams	Night on Bald Mountain	3	3
Mozart / Beeler	Viennese Sonatina	3	3
Mozart / Buehlman	Ave Verum Corpus	3	5
Purcell / Freed	King Arthur Suite	3	3
Wagner / Osterling	Die Meistersinger (excerpts from the opera)	3	3
Bach / DaHann (or Reed)	Bist Du Bei Mir	3, 4	8
Bach / Gordon	Chorale Prelude on "Sleepers Awake"	4	3
Bach / Grainger	Chorale: O Mensch, Bewein Dien Sunde Gross	4	3
Bach / Margolis	Festival Prelude	4	3
Bach / Moehlmann	Prelude and Fugue in D Minor	4	5
Bach / Moehlmann (or Calliet)	Prelude and Fugue in G Minor	4	10
Bach / Patterson (or Reed)	Sleepers, Awake!	4	3
Bach / Reed	Forget Me Not, O Dearest Lord	4	4
Bach / Reed	My Jesus! Oh What Anguish	4	8
Bach / Reed	Sheep May Safely Graze	4	7
Bach / Reed	Thus Do You Fare, My Jesus	4	5
Bach / Reed (or Hindsley)	Come Sweet Death	4	11
Bilik, Jerry	American Civil War Fantasy	4	4
Bizet / Cailliet	Pearl Fishers Overture, The	4	3
Brahms / Buehlman	Blessed are They (from A German Requiem)	4	11
Haydn / Bowles	Armida Overture	4	3
Jacob	Fantasia on an English Folk Song	4	6
Jacob	Giles Farnaby Suite (any 4 mvts.)	4	7
Kistler / Kreines	Prelude to Act III "Kunihild"	4	3
Mozart / Barnes	Il Re Pastore Overture	4	4
Wagner / Whear	Siegfried's Funeral Music	4	4

Albeniz / Cailliet	Fete Dieu A Seville	5	5
Bach / Falcone	Passacaglia and Fugue in C Minor	5	6
Bach / Goldman	Fantasia in G Major	5	9
Bach / Leidzen	Toccata and Fugue in D Minor	5	6
Berlioz / Henning	Beatrice and Benedict Overture	5	6
Berlioz / Singleton	Roman Carnival Overture	5	3
Borodin / Leidzen	Symphony No. 2 (1st mvt.)	5	3
Brahms / Hindsley	Academic Festival Overture	5	4
Byrd / Jacob	Battell, The (any 6 mvts.)	5	5
Byrd / Jacob	William Byrd Suite (any 3 mvts.)	5	13
Chabrier arr. Cailliet	Espana Rhapsody	5	4
Dvorak / Balent	Two Slavonic Dances	5	3
Dvorak / Curnow	Slavonic Dances	5	6
Frescobaldi / Slocum	Toccata	5	8
Gabrieli / Margolis	Canzona No. 1	5	5
Handel / Hindsley (or Sartorius)	Music for the Royal Fireworks (any 4 mvts.)	5	6
Jager	Colonial Airs and Dances	5	5
Kalinikov / Baiinum	Symphony No 1 in G Minor - Finale	5	5
Mendelssohn	Overture for Wind Band, Op. 24 (Harmoniemusik)	5	11
Moussorgsky / Leidzen	Coronation Scene from "Boris Godunov"	5	3
Moussorgsky / Leidzen	Pictures at an Exhibition (mvts. 8 & 9)	5	3
Mozart / Barnes	Impresario (Overture to the Comic Opera), The	5	5
Mozart / Slocum	Marriage of Figaro Overture	5	5
Offenbach / Odom	Drum Major's Daughter, The	5	5
Offenbach / Odom	La Belle Helene (Overture)	5	6
Rossini / Cailliet	Italian in Algiers Overture	5	7
Tchaikovsky arr.Safranek	Finale from Symphony in F Minor No. 4	5	6
Tchaikowsky / Laurendeau	Marche Slav	5	3
Verdi / Cailliet	Nabucco Overture	5	5
Verdi / Rogers	La Forza Del Destiino	5	4
Von Suppe / Schissel (or Fillmore)	Light Cavalry Overture	5	5
Wagner / Bainum (or Kreines)	Liebestod	5	6
Wagner / Cailliet	Elsa's Procession to the Cathedral	5	11
Wagner / Cailliet	Invocation of Alberich	5	5
Wagner / Leidzen	Trauersinfonie	5	12
Wagner / Grabel	Rienzi Overture	5	4
Weber / Gready	Oberon Overture	5	3
Berlioz / Gord	Symphonie Funebre et Triomphale	MA	3

*Note: The final entry – *Symphonie Funebre et Triomphale* by Berlioz, arr. Gord is listed as "MA", which is a term used by the sheet music retailer, J. W. Pepper & Sons, and equates to grade 5.

Figure 6

<u>Curricular Companion</u>

(This is an example of a simple worksheet that can demonstrate understanding of a specific NCAS standard, and be used to build toward the capstone assessment)

Band Music History Worksheet (sample)

Composer:_____   Your Name:_____

Title:_____   Date:_____

<u>Standard:</u> **MU:Cn11.0.E.Ia** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Answer the questions below, providing details and examples you learned while studying this piece in class. Be brief, but specific, showing you understand the concept.

1) In what time period was this piece written (Renaissance, Baroque, Classical, Romantic, 20th Century), and where was the composer from?

2) What is interesting about the time and place of this composition? Discuss three culturally significant things that are very different from life in the United States in the 21st century.

3) Discuss three culturally significant things that are similar to life in the United States in the 21st century.

4) Describe in detail, with specific examples of why this composer is significant in a cultural and historical sense. (Did this composer influence other musicians, or maybe other artists in other art forms like painting or literature?)

5) What was this piece written for? Was it inspired by a historical event? Is it ceremonial music, or maybe dance music? Is it secular or sacred? Is it from opera, chamber music, or a large ensemble setting like a symphony orchestra? Is it a transcription from another genre?

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https://nafme.org/my-classroom/standards/

National Association for Music Educators website; links for 2014 National Core Arts

       Standards as well as 1994 National Standards for Music, State Standards

       Adoption Toolkit, and multiple resources, including Model Cornerstone

       Assessments, web map, and more

http://nationalartsstandards.org

National Core Arts Standards website; links to documents and detailed explanations

       of the NCAS, including Anchor Standards, Model Cornerstone Assessments,

       sample student works. National Coalition for CORE ARTS Standards,

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       National Core Arts Standards © 2015 National Coalition for Core Arts

       Standards. Rights administered by State Education Agency Directors of Arts

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