

Developing a Philosophy of Programming for Your Ensembles: One Pathway

Dr. Jason Worzbyt
Professor of Bassoon / Associate Director of Bands
Indiana University of Pennsylvania
reedtip@iup.edu
724 – 388 – 6224

Repertoire Selection

- One of the most important decisions that we make for our ensembles – our repertoire is the curriculum
- What must the repertoire do for our students?
 - Teach the components of a complete music education (tone, technique, rhythm, meter, articulation, style, intonation, transcriptions, representation from different historical/stylistic periods, improvisation, etc.
 - Oh – and they should have an aesthetic experience as well!
- Recommended reading – “*Repertoire is the Curriculum*” – H. Robert Reynolds (attached)
- The good news – we have more repertoire to choose from than ever before!
 - More composers see the viability and practicality of writing for the wind band
 - Self-publishing has made getting new pieces out to the public easier than ever before
 - YouTube affect – ample number of models (good AND bad) to select from
- The bad news
 - Publishers and distributors market repertoire equally, regardless of the quality
 - Many works that were once standards of the repertoire have either become forgotten and/or fallen out of print (Robert Jager, Martin Mailman, Charles Carter, Robert Washburn, etc.)
 - Lack of quality control by publishers looking to make \$\$\$ rather than distributing the best music available
- The sheer amount of scores and recordings that we have to sift through to find quality music and present a balanced program to our students is overwhelming.