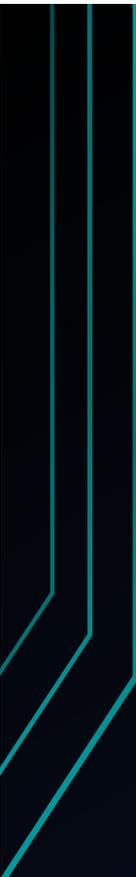


Wind Band Literature Selection: “The Process”

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I: Consider

- A. Your Ensemble
- B. Your Situation
- C. Your Philosophy
- D. Your Curriculum

A: *Your* Ensemble

- Level (Age, Grade of Music)
- Instrumentation
- Quality of depth
- Soloists
- Strengths/Weaknesses
- Maturity

B: *Your* Situation

- Number of rehearsals to concert, festival, etc.
- Length of contact time
- Facilities
- Equipment
- Staff
- Private Lessons
- Sectional time
- Score Study Time

C. *Your* Philosophy

- Competitive? How? Why?
- Entertainment
- Theme Concerts
- What, who, why do you teach?

D. *Your* Curriculum

- 5 -> 12? Total Curriculum
- Community College
- Four year institution
- National Conference
- Number of: kids, rehearsals, sectionals, concerts
- Do you have some *MUST* composers, pieces to play? Why?

II: What is Quality Wind Band Literature?

- Define
- Purpose
- Function
- Value
- Who decides?

III: Literature Resources

- Your experience (Performance, Conducting, Listening)
- Publishers
- Commissions
- Online Sites
- Trusted colleagues
- National Studies: Acton Ostling Jr. - Jay Gilbert, Cliff Towner.

Favorite Composers

- Elementary:
- Junior High/Middle School:
- High School:
- College:
- Grade: 1, 2, 3, 4, 5, 6
- Up and Comers:

Curriculums

- Grade 5 -> 12 schools
- College

Concert Program Development

- Purpose
- Themes
- Special Occasions
- Parameters
 - Time to prepare
 - All mentioned above
- Variety (Keys, Time, Tempo, Color)

Structure of Concert

- Opener
- Ballad
- Concerto
- Biggie
- Novelty
- March
- Closer

Questions, Comments, Suggestions?

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