Criteria for Musical Integrity

A popular music experience

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Qualities of High-quality Repertoire . . . for Your Choir

▷ No empty calories (contains curricular content)

▷ Challenging/stimulating/inspiring (for both choir and director)

▷ Appropriate to the forces at hand

▷ Stands the test of time

▷ Elicits an aesthetic response

3 Criteria of Music Selection - Hillary Apfelstadt

▷ 1) Select music of good quality

  ▷ Well-written music finds the balance of tension and release, structural symmetry and asymmetry, and anticipation and surprise that makes listening and performing it a worthwhile experience. Expressivity means that the music expresses in its form and content something of depth, something that draws human beings to its artistic qualities.

▷ 2) Select music that is teachable

  ▷ Generally speaking, good music will meet the standard of teachability, because its content and expressive qualities will be sufficient to provide a basis for teaching material.

▷ 3) Select music that is appropriate to the context

  ▷ Considerations include: text, range & tessitura, difficulty level, cultural context and programming considerations

Checklist for Musical Elements – David Brunner

▷ ## Melody

   ▷ Does this composer know the voice and how to write comfortably for it?

   ▷ Are the range and tessitura appropriate for your singers and their level of development?

   ▷ Is the music well wedded to the text? Does the music serve to enhance the text?

▷ ## Form

▷ ## Expressive Content/Musical Effect

   ▷ Does the piece have a "feelingful content"? Is it expressive? Is there a sense of drama?

   ▷ Does it affect the listener in some way?

Checklist cont.

▷ **Harmony**

    ▷ If in parts, is the part writing *vocally inspired*?

    ▷ When one voice is subservient, does it have individual integrity or is it merely filler?

▷ **Accompaniment**

    ▷ Does it help to support the voices without intruding or detracting?

    ▷ Is it interesting or merely arpeggiated chords and rhythmic ostinatos?

    ▷ Is it an appropriate level of difficulty for your accompanist?

Why popular music?

▷ It's the last entry in Grove or Stolba.

▷ Students can identify with it.

    ▷ Familiar tunes, amplification, choreography, lighting/set design, costuming, etc.

▷ You can get out of your comfort zone and learn something.

    ▷ As with teaching a foreign language or choreography, bring in an expert.

▷ Students will actually listen to it.

    ▷ Unlike many students in traditional school music, aspiring popular musicians tend to spend a great deal of time in their formative years listening to the styles of music they perform (Woody, 34).

Challenges of Pop Music

▷ Reliable arrangements

  ▷ Find arrangers you trust (Shaw, Zegree, Rutherford, Meador, Chinn, Jaspers, Fox, Sharon)

▷ Stuff you have to plug in

  ▷ Amplification, keyboards, guitars, amps, lights, etc.

▷ Players

▷ Developing a program

▷ You have to just do it

How to find it

▷ Live performance of choral music was ranked as the most popular source of beginning high school literature. Choral reading sessions and having a personal library tied for the secondmost-valued source, followed by the use of recordings. Sources that were reported as being the least valuable to teachers were reviews in professional journals, repertoire lists in textbooks, and music from college methods classes (Reames, 127)

▷ Publishers

▷ Broadway, movie soundtracks, young teenage artists, top-40

▷ Your students

Resources

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