

**57TH ANNUAL TEXAS BANDMASTERS
ASSOCIATION CONVENTION/CLINIC
MONDAY, JULY 26, 2004
10:45-11:45AM
CONVENTION CENTER, ROOM 207**

**JERRY LUCKHARDT
ASSOCIATE PROFESSOR OF MUSIC
UNIVERSITY OF MINNESOTA**

**IMPLEMENTING A CHAMBER MUSIC PROGRAM INTO YOUR
PERFORMANCE - BASED CURRICULUM**

A. Premise

As music teachers it is our responsibility to help our students mature by focusing them on their individual identity as musicians. This will encourage them to be more intrinsically motivated and provide young musicians with a firm foundation for a lifetime of performing and enjoying music.

B. Definition of Chamber Music

To conduct or not to conduct...
Ensemble vs. choir

C. Essential Value of the Chamber Music Experience

1. Heightened development of musical skills/critical thinking
2. Personal development - musical leadership
3. Musical mentorship - interdependence/responsibility/ownership
4. Expanded opportunities for performance
5. Teacher's growth

D. Implementation

1. Where to begin
 - a. Commitment!
 - b. Philosophy
2. Consideration of each INDIVIDUAL
3. Developing a Structure
 - a. Organizing ensembles
 - b. Scheduling - time and location
 - c. Assigning instruction to insure time on task

E. Presentation

1. Formal and Informal
2. In and out of your immediate environment
3. Prism Concert concept

F. Repertoire

The most important task is to select repertoire and establish a chamber music library in your school.

1. The Great Exploration!
2. Sources

SOURCES

Many wonderful ideas and models have been published and are available for broadening your understanding of chamber music within the school band curriculum.

Willard, Musser, "The Director and the Wind Ensemble" (Music Educators Journal, January 1966, pp. 59-61.)

Fredrick Fennell, "The Wind Ensemble" (The Instrumentalist, February 1972.)

In a November 1983 article printed in the Music Educators Journal, Darrell Stubbs called on college and university music programs to take the lead by giving more credence to chamber music in their curricula.

The National Association of Schools of Music lists "experience in...both small and large instrumental ensembles" as essential competencies and experiences for future music educators. (NASM Handbook, p.95)

Roland Polancich shared a chamber music plan from his experiences teaching high school band in a 1993 article titled "Using Chamber Music Beyond Contest Season" (The Instrumentalist, December 1993, pp. 34-40.)

Michael Brown and Chris Ann Lessly. "Teaching Musicianship Through Chamber Music" (The Instrumentalist, February 1997, pp. 60-62.)

Michael Brown, in a 1998 article titled "Chamber Music for Better Bands" (Teaching Music, April 1998, pp. 38-39, 72.)

Joseph Rutkowski, "Starting a High School Chamber Music Group." (Music Educators Journal, May 2000, pp. 23-27.)

James Lattan, in an article titled "Chamber Music for Every Instrumentalist," provides a model for scheduling chamber music year-round for every student in school band. (Music Educators Journal, March 2001, pp. 45-53.)

Peter E. Keller, "Attentional Resource Allocation in Musical Ensemble performance." (Psychology of Music 29, 2001, pp. 27-38.)

Paul Broomhead. "Individual Expressive Performance, Its Relationship to Ensemble Achievement, Technical Achievement, and Musical Background." (Journal of Research in Music Education 49, 2001, pp. 71-84.)