

Miami-Dade County Public Schools: Opening of Schools Professional Development  
Florida Bandmasters Association – District 16  
Repertoire Selection: a human approach to our curriculum  
Carlos Franco

- I. Opening Remarks & Reminders
- II. Agreements:
  - a. Trust the process
  - b. Help your neighbor through the process
  - c. Maintain a sense of humor
  - d. “What is said here stays here; and what is learned here leaves here...”
- III. The three questions – *stolen from Gary W. Hill*
  - a. “Are my students going to enjoy learning/performing this piece?”
  - b. “Am I going to enjoy/learning this piece?”
  - c. “Are we going to become better musicians/people as a result of learning or performing this piece?”
  - d. If we can answer YES to all these questions, then it is likely to be a good piece to program for you and the students.
- IV. Educate and Entertain – *first* EDUCATE:
  - a. Know your audience – who are you programming for?
  - b. Know your purpose – why are you programming?
  - c. Know your curriculum – what are you programming?
    - Composer’s intent
    - Interpretation
    - Score study – *Stolen from Dr. Mallory Thompson*
    - Find recordings, and train your heart’s ear...
  - d. Know your personnel - who are you taking this journey with?
    - The poor oboist – *stolen from Gary Green*
    - Do you need to re-arrange?
    - What does the composer want????
  - e. Themed concerts?
- V. A curriculum approach – *stolen from Dr. Ken Williams*
  - a. Begin with the end in mind. DON’T THINK ABOUT MPA...
  - b. ANALYZE and DISECT the score to learn what you have to teach the students.
  - c. Create a backwards timeline that will allow you to scaffold the students to the desired level of performance.
  - d. Address standards – think “administrator jargon”
- VI. Final thoughts
  - a. Never underestimate the power of belief
  - b. Never discourage yourself... You will only end up discouraging your students.
  - c. Look for growth and celebrate daily incremental improvement!
  - d. MASSIVE Opportunities lie on the other side of fear...

## Literature Considerations:

### GRADE 2:

Bartok Variations – Timothy Broege  
A Childhood Hymn – David Holsinger  
Pictures at an Exhibition – Moussorgsky/Sweeney  
Shenandoah Valley – John Kinyon

### GRADE 3:

At Morning's First Light – David Gillingham  
He's Gone Away – Fred Allen  
Bloom – Steven Bryant  
Yorkshire Ballad – Barnes  
La Bonne Aventure – Pierre LaPlante  
Three Czeck Folksongs – Arr. Jonnie Vinson

### GRADE 4:

Dusk – Steven Bryant  
American Folk Rhapsodies – Clare Grundman  
Mandalen Landscapes – Phillip Sparke  
Three London Miniatures – Mark Camphouse  
Bayou Breakdown – Brent Karrick  
Vulcan – Michael Daugherty

### Grade 5/6:

Chester – Schumann  
Elegy – John Barnes Chance  
Fantasia in G Major – Bach/Goldman  
Four Scottish Dances – Malcolm Arnold  
Colonial Song – Grainger  
Lincolnshire Posy – Grainger  
The Holst Suites  
Temperance – Aaron Perrine  
Only Light – Aaron Perrine  
Pineapple Poll – Sullivan/Mackerras  
Gone – Scott McCallister  
Testament – David Maslanka  
Hymn for World Peace – David Maslanka  
Trauermuzik (Trauersinfonie) – Wagner/Leidzen  
La Procession Du Rocio – Turina/Reed  
March from "Symphonic Metamorphosis" – Hindemith  
Yiddish Dances – Adam Gorb  
Zion – Dan Welcher