



High School Concert Band Monthly Plans, Suggestions and Resource Guide

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Curriculum
Alignment
Project

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“Preparing Your Ensemble for Expressive Performance” by Robert Sheldon

“Two Perspectives...One Goal – A Look into Vertical Alignment” by Tammy Fedynich and Tye Ann Payne

“Habits of a Successful Band Director” by Scott Rush

“Scale Performance Standards” by L.D. Bell High School

“March Performance “Tips”” by John Bourgeois

“Things I Wish I Had Known Years Ago” by Paula Crider

“Pitfalls are the Pits” by Don Haynes

“Producing Special Events to Encourage Musical Achievement” by Frank Troyka

“The Interpretation of the March” by William D. Revelli

Quarter 1 (August – mid-October)

Primary Focuses:

- Establish classroom procedures and discipline system, which includes written course expectations/handbooks.
- Select and distribute appropriate pieces of band literature.
 - For the Level I Band – Grade 2
 - For the Level II Band – Grade 3
 - For the Level III Band – Grade 3.5 – 5
- The development of a balanced, appropriate instrumentation through guidance, persuasion, and any other educationally sound method.

Objectives for Quarter One:

By the end of the first quarter of instruction, the student will:

- Review and demonstrate proper posture, hand position, embouchure, and breath support to produce characteristic tone.
- Review and demonstrate ensemble concepts to include balance, blend, intonation, articulation, phrasing, and dynamics.
- Review the twelve major scales and chromatic scale from memory over the practical range of the instrument.
- Review basic rhythm reading (through sixteenth notes/rests), time signatures, at a variety of tempos.
- Continue to sight-read on a regular basis (recommended once a week).
- Prepare literature at specified grade level for the ensemble. The repertoire should include a variety of musical styles and periods, with consideration to multicultural music.
- Receive ongoing feedback with regular evaluations.
- Prepare for various concerts and performances.
- Review appropriate concert etiquette and formal concert attire (see addendums).

Quarter 2 (Mid-October – January)

Primary Focuses:

- Continued attention to classroom procedures.
- Continued attention to posture, hand position, embrochure, and breath support.
- Continued focus on independent rhythm reading skills.
- Introduction of basic music theory concepts, including chordal tonality, meter, compositional forms, and stylistic terms.
- Introduction of minor scales.
- Prepare students for Honor Band and All-State Auditions.
- Select music for Winter Concert.
- Prepare for Winter Concert and various performances.
- Assist students in selection of music for solo and ensemble festival.
- Narrow concert band Festival selections.
- Prepare students for semester exam.
- Determine the band's role in pep band performances, as requested by the administration.

By the end of the second quarter, the student will:

- Continue to demonstrate proper posture, hand position, embrochure, and breath support to produce characteristic tone.
- Continue to demonstrate ensemble concepts to include balance, blend, intonation, articulation, phrasing, and dynamics.
- Be able to play the twelve major scales utilizing various tempos, rhythms, and articulations from memory.
- Be able to play a chromatic scale on any starting note, over the practical range of the instrument from memory
- Be introduced to minor scales.
- Be introduced to basic music theory concepts, including chordal tonality, simple and compound meter, basic compositional forms and stylistic terms.
- Prepare for CCSD High School Honor Band Auditions, if applicable (early December).
- Prepare for NMEA All-State Band Auditions, if applicable (mid-late January).
- Select music, to be assisted by the director, for solo and ensemble festival, if applicable.

- Sight-read possible festival selections.
- Prepare and perform music for Winter Concert.
- Complete semester 1 exam.

Quarter 3 (Mid-January – March)

Primary Focuses:

- Prepare students for All-State Band Auditions (January)
- Prepare students for Solo and Ensemble Festival. (February)
- Select Festival Pieces (see addendum)
 - Note: Festival program should consist of repertoire represented on such state lists as Texas, New York, Virginia, etc.
 - For the Level I Band – Grade 2-3.5
 - For the Level II Band – Grade 3-4
 - For the Level III Band – Grade 4 and above
- Continue to sight-reading (recommended weekly).
- Continue teaching basic music theory concepts, including chordal tonality, meter, compositional forms, and stylistic terms.
- Continue teaching minor scales.
- Continue to review major and chromatic scales as specified in previous quarters.
- Perform Pre-Festival/Exchange Concert(s).
 - Note: Call colleagues from feeder schools to participate in concert; call colleagues from other schools to serve as mock-adjudicators.
- Perform at High School Band Festival (see addendum).
- Begin selecting spring concert repertoire.
- Assist graduating seniors with university audition materials, procedures, timelines, etc.

By the end of the third quarter, the student will:

- Audition for All-State Band, if applicable.
- Perform at Solo and Ensemble Festival, if applicable.
- Sight-read (recommended weekly).
- Identify basic music theory concepts, including chordal tonality, simple and compound meter, basic compositional forms, and stylistic terms.
- Perform Pre-Festival/Exchange Concert(s).
- Self-evaluate performances.
- Perform at CCSD High School Band Festival.
- Prepare for NMEA Regional Solo and Ensemble Festival, if applicable.

Quarter 4 (April-June)

Primary Focuses:

- Prepare and perform music for Spring Concert(s).
- Prepare for final exam.
- Prepare for graduation performance, if applicable.
- Review all concepts covered in previous quarters.
- Continue reviewing major and chromatic scales from memory.
- Be able to perform minor scales from memory
 - For the Level I Band – 4 minor scales
 - For the Level II Band – 8 minor scales
 - For the Level III Band – 12 minor scales
- Make preparations for next year. (see addendum)
- Introduce fall show music if applicable and available.
- Audition students for fall ensemble placement, if applicable.
- Closing of School, including instrument, equipment, and uniform turn-in, summer instrument repair, locker clean-out, fine cards, etc. (see addendum).

By the end of the fourth quarter, the student will:

- Play all major and chromatic scales from memory with a variety of articulations, rhythm, and tempo.
- Identify basic music theory concepts, including chordal tonality, simple and compound meter, basic compositional forms, and stylistic terms.
- Continue sight-reading (recommended weekly).
- Perform Spring Concert(s).
- Play minor scales from memory, specified by the director.
- Return all school-owned property on the specified dates provided by the director.
- Complete semester exam.

High School Percussion Curriculum Addendum

Primary Focuses:

- Establish classroom rules and guidelines for appropriate maintenance, storage, and treatment of concert percussion instruments
- Establishment of well-rounded concert percussionists who demonstrate proper concert playing techniques for ALL percussion instruments including, but not limited to:
 - Mallet keyboards
 - Marimba, Xylophone, Bells, Vibraphone, Chimes, etc.
 - Timpani
 - Concert Snare Drum
 - Concert Bass Drum
 - Cymbals
 - Drum-set
 - Accessories
 - Triangle, tambourine, etc.
- Develop technical facility for multiple percussion instruments
- Demonstrate an understanding of simple and compound meters and rhythms
- Sight read with greater rhythmic accuracy one level below performance level (recommended once a week).
- Provide opportunity for performances on a varied repertoire of quality music including but not limited to:
 - Orchestral percussion
 - Concert setting percussion
 - Percussion Ensembles
 - Solo and small ensemble settings
 - Traditional, non-traditional, and world instrument ensembles
- Assessment
 - Ongoing critique (student & teacher) in daily rehearsals
 - Regularly scheduled playing exams
 - Verbal and written performance exams
- Demonstrate an understanding of musical terminology and concepts set forth in the High School Band Curriculum Guide
- Perform literature at appropriate grade level as designated by the High School Band Curriculum Guide level of student

Mallet Keyboard Instruments

- Demonstrate proper concert approach to the instrument by addressing the following technical considerations:
 - Grip(s) – two/four mallets
 - Level 3 students should demonstrate a basic understanding of 4 mallet technique.
 - Stroke
 - Use proper strokes to produce desired articulations and sound quality
 - Identify the proper playing area on the instrument
 - Rolls
 - Introduce pedaling techniques (Vibraphone & Chimes)
 - Establish proper body position in relationship to the instrument and playing area
- Identify proper mallets for desired instrument and sound production
- Review 12 Major scales and chromatic scale focusing on proper techniques (playable at least at two octave range)
- Display the ability to read notes in both bass and treble clef and identification of proper octave playing range on the keyboard as it pertains to the music

Snare Drum

- Demonstrate proper concert approach to the instrument by addressing the following technical considerations:
 - Grip
 - Stroke and Rebound
 - Regular stroke vs. roll stroke
 - Rolls
 - Determine roll base
 - Identify proper playing area
 - Sticking considerations
 - Straight system, alternate stickings, and situational stickings
 - Posture
 - Height and positioning of instrument
- Review PAS (Percussion Arts Society) standard rudiments. Demonstrate an understanding of how to play and apply rudiments to music within the concert band setting
- Identify use of proper concert snare drum sticks

Timpani

- Demonstrate proper concert approach to the instrument by addressing the following technical considerations:
 - Grip
 - Establish styles of grip (German vs. French) to produce desired articulations
 - Stroke
 - Establish style of stroke need to produce desired articulations

- Rolls
 - Single stroke and placement of mallets
- Identify proper playing area
- Determine sticking considerations
- Establishment and demonstration of proper tuning techniques
- Introduce pedaling techniques
- Establish appropriate dampening considerations and techniques
- Posture and positioning of instruments
- Identify proper use of mallets to produce desired sound quality
- Work on and develop ear training exercises daily in class

Drum-set

- Demonstrate a variety of styles (swing, rock, latin, etc.) at various tempos
- Demonstrate an understanding of coordination studies
- Demonstrate an understanding of chart terminology
- Demonstrate an understanding of standard notation
- Demonstrate an understanding of proper playing technique

Accessory percussion

- Demonstrate a proper concert approach and technical considerations for accessory percussion, including but not limited to the following instruments:

- | | | |
|--------------------------|--------------------|---------------------|
| ○ Bass Drum
(concert) | ○ Triangle | ○ Vibraslap |
| ○ Crash | ○ Concert
toms | ○ Finger
Cymbals |
| ○ Cymbals | ○ Cowbell | ○ Claves |
| ○ Suspended
Cymbal | ○ Woodblock | ○ Maracas |
| ○ Bongos | ○ Temple
Blocks | ○ Castanets |
| ○ Congo
drums | ○ Wind
Chimes | ○ Cabasa |
| ○ Gong (Tam-
tam) | ○ Shakers | ○ Agogo Bells |
| ○ Tambourine | ○ Guiro | ○ Bell Tree |
| | ○ Ratchet | ○ Flex-a-tone |
| | | ○ Slapstick |

Other considerations

- Placement of concert percussion within band set-up
- Determine required mallets, sticks, and equipment for students personal purchase (See recommended student required supply list)
- Demonstration and understanding of musical notation as it applies to all types of percussion music

Student required supplies (Recommended)

- All percussionists should have their own required equipment that should be purchased by the end of the first week of school. Contact your preferred music dealer in the summer and provide them with your required list. Below is a sample list of things you may want to consider requiring your percussionists to purchase:
 - Freshmen Percussionists
 - 1 - Vic Firth standard stick bag (or equivalent)
 - 1 – Vic Firth 6” double-sided practice pad (or equivalent)
 - 1 – Pair Vic Firth concert snare drum sticks (SD1 – generals)
 - 1- Pair Vic Firth timpani mallets (generals)
 - 1 – Pair Bob Becker (Mallettech) xylophone mallets (or equivalent)
 - 1 – Pair Balter Pro-Vibe mallets (T-1 Generals)
 - 1 – Electric tuner and metronome
 - 2 - Black hand towels (for trap stands)
 - Sophomore Percussionists
 - *Everything on the Freshmen Percussionist list and:*
 - 1 – Pair Balter Pro-Vibe mallets (Hard)
 - 1 – Pair Balter 91 bell mallets (polys)
 - Junior Percussionists
 - *Everything on the Freshmen & Sophomore Percussion list and:*
 - 1 – Pair Vic Firth Ultra Staccato Timpani mallets
 - 1 – Pair of brushes
 - Senior Percussionists
 - *Everything on the Freshmen, Sophomore, & Junior Percussionist list*
 - Jazz Band Drummer
 - 1 – Pair of drum set sticks (any brand is fine)
 - 1 – Pair of brushes
 - 2 – Pairs of Balter Pro-Vibe mallets (Hard)

Recommended school percussion instrument inventory:

Below is a list of recommended percussion instruments a high school should have available for student use. Refer to the Clark County School District Standards List to see what items should be provided.

- (2) – Concert Bass Drums
 - Yamaha or Pearl 36” with stand
- (1) – Set of Timpani
 - Yamaha or Adams (fiberglass or copper) 23”, 26”, 29” 32”
- (2) – Marimbas
 - Yamaha or Adams 4 1/3 octaves
- (1-2) – Xylophones
 - Yamaha or Adams 3 1/2 octaves

- (2) – Vibraphones
 - Yamaha or Adams
- (1-2) – Bells
 - Musser 2 1/2 octaves with case and stand
- (1) – Chimes
 - Musser 1 1/2 octave
- (2) – Concert Snare Drums
 - Yamaha or Pearl 14” wood shell with double-braced stands
- (1) – 5 piece drum-set
 - Yamaha Stage custom or Pearl equivalent
 - 20” Ride Cymbal, 16”-18” Crash cymbal, 14” hi-hats plus stands, bass drum pedal, and throne (stool)
- (4-8) – Cymbal Stands
 - Yamaha or Pearl double-braced
- (1-2) – Orchestral suspended cymbal
 - 18”-20” Sabian Hand Hammered or Zildjian equivalent
- (1-2) – Pairs of Orchestral Crash Cymbals
 - 18”-20” Sabian Hand Hammered French or Viennese or Zildjian equivalent
- (1-4) – Pairs of Marching Crash Cymbals
 - 18” Sabian or Zildjian
- (1) – Set of Congos
 - Set of two with stand, Latin Percussion (or equivalent)
- (1) – Set of Bongos
 - Set of two drums with stand, Latin percussion (or equivalent)
- (1) – Gong (Tam-Tam)
 - 32”-40” Paiste (or equivalent) with stand
- (1) – Tambourine
 - Grover or Black Swamp (or equivalent), Silver Jingles with case
- (1) - Triangle
 - 6” Alan Abel (or equivalent) with triangle clip
- (4-8) - Triangle Beaters
 - Grover or Black Swamp (or equivalent) with case (different sizes)
- (2-8) - Concert Toms
 - Yamaha or pearl (8”-18”) with Stands
- (2) - Cowbells
 - Latin Percussion (or equivalent)
- (1-2) - Woodblocks
 - Grover, Black swamp, Vaughncraft (or equivalent)
- (1) – Temple Blocks (granite blocks)
 - Latin Percussion (or equivalent) plus stand
- (1) – Wind Chimes
 - Treeworks (or equivalent) double row
- (1) – Guiro
 - Latin Percussion Super guiro (or equivalent)
- (1) - Ratchet

- (1) – Vibraslap
- (1) – Finger Cymbals
 - Sabian or Zildjian
- (1) - Claves
 - Toca (or equivalent)
- (1) - Maracas
 - Latin Percussion 389 3” fiber (or equivalent)
- (1) – Jingle Bells
- (1) – Cabasa
 - Latin Percussion (or equivalent)
- (1) – Slap Stick
 - Chronos (or equivalent)
- (1) – Castanets
 - Hand or machine, Black Swamp (or equivalent)
- (1) – Bell Tree
 - Latin Percussion (or equivalent)
- (1) – Shakers
 - Latin Percussion 440 shaker (or equivalent)
- (2) – Concert Bass Drum Mallets
 - Vic Firth TGO3 Molto (or equivalent)
- (2) – Gong (Tam-Tam) Mallets
 - Vic Firth GB4 (or equivalent)
- (2) – Chime mallets
 - Vic Firth (or equivalent)
- (3-4) – X-Stands for trap tables
- Marching Percussion
 - Yamaha or Pearl with carriers
 - 14” snare drums, (5) bass drums 18”-30”, Tenors 8”-14”

Honor Band/All-State Etude Books

1. *Portraits in Rhythm* by Anthony Cirone
2. *Audition Etude for Snare Drum, Timpani, Keyboard Instruments, and Multiple Percussion* by Garwood Whaley
3. *Modern School for Xylophone, Marimba, Vibraphone* by Morris Goldenberg

Recommended Etude Books

• Mallets

- *Audition Etudes* by Garwood Whaley (Meredith Music Publications)
- *Four Mallet Exercises* by Garwood Whaley (Meredith Music Publications)
- *Fundamental Method for Mallets* by Mitchell Peters (Alfred Publishing)
- *An Instruction Course for Xylophone* by George Hamilton Green (Meredith Music Publications)
- *Method of Movement for Marimba* by Leigh Howard Stevens (Marimba Productions/Mallettech)

- *Modern School for Xylophone, Marimba, Vibraphone* by Morris Goldenberg (Hal Leonard)
- *Musical Studies for the Intermediate Mallet Player* by Garwood Whaley (Meredith Music Publications)
- *Primary Handbook for Mallets* by Garwood Whaley (Meredith Music Publications)
- *Recital Piece for Mallets* by Garwood Whaley (Joel Rothman)
- *Vibraphone Techniques* by David Freidman (Berklee Press)
- **Timpani**
 - *Audition Etudes* by Garwood Whaley (Meredith Music Publications)
 - *Exercises, Etudes, and Solos For the Timpani* by Raynor Carroll
 - *Fundamental Method for Timpani* by Mitchell Peters (Alfred Publishing)
 - *Intermediate Timpani Studies* by Mitchell Peters
 - *Modern Method for Tympani* by Saul Goodman (Warner Bros.)
 - *Musical Studies for the Intermediate Timpanist* by Garwood Whaley (Joel Rothman Publications)
 - *The Solo Timpanist* by Vic Firth (Carl Fischer)
- **Snare Drum**
 - *Alfred's Drum Method* by Sandy Feldstein & Dave Black
 - *The All-American Drummer* by Charley Wilcoxon
 - *Audition Etudes* by Garwood Whaley (Meredith Music Publications)
 - *Beginning Snare Drum Methods* by Al Payson
 - *Fifty Contemporary Snare Drum Etudes* by Alexander Lepak (Windsor Music Publishing Comp.)
 - *Fundamental Studies for Snare Drum* by Garwood Whaley (Joel Rothman Publications)
 - *Musical Studies for the Intermediate Snare Drummer* by Garwood Whaley (Joel Rothman Publications)
 - *The Orchestral Snare Drummer* by Anthony Cirone
 - *Portraits in Rhythm* by Anthony Cirone (Warner Bros.)
 - *Progressive Steps To Syncopation For the Modern Drummer* by Ted Reed
 - *The Snare Drummer in the Concert Hall* by Al Payson (Meredith Music Publications)
 - *Stick Control for the Snare Drummer* by George Stone (Ludwig Music Publishing)
- **Accessories**
 - *Orchestral Techniques of the Standard Percussion Instruments* by Anthony Cirone (Warner Bros.)
 - *Play Congas Now: The Basics and Beyond* by Richie Gajate-Garcia
 - *Techniques and Exercises for Playing Triangle, Tambourine, and Castanets* by Paul Price (MFP)

- **Drum-set**
 - *Advanced Techniques for the Modern Drummer* by Jim Chapin (Jim Chapin)
 - *Alfred's Beginning Drum Set Methods* by Sandy Feldstein and Dave Black (Alfred Publishing Company)
 - *The Art of Bop Drumming* by John Riley (Warner Bros.)
 - *Progressive Steps To Syncopation For the Modern Drummer* by Ted Reed
- **Multiple Percussion**
 - *Portraits for Multiple Percussion* by Anthony Cirone
 - *Studies in Solo Percussion* by Morris Goldenberg (Hal Leonard)

Director Resources

- www.pas.org - Percussive Arts Society Website
- *Teaching Percussion* by Gary Cook
- *The Encyclopedia of Percussion* edited by John Beck (Garland Publication)
- *Siwe Guide to Percussion Solo and Ensemble Literature* – available on the Percussive Arts Society Website (www.pas.org)
- *Percussive Notes Magazine* – available through the Percussive Arts Society
- *Modern Drummer Magazine* – PO Box 480, Mt. Morris, IL 61054-8079)
- *Percussion Instruments and Their History* by James Blades (Faber and Faber)
- *Mallet Repair* by Arthur Press
- *Music Educator's Guide to Percussion* by Al Payson & Jack McKenzie
- www.pearldrums.com – Contains educator resources
- www.vicfirth.com – Contains educator resources
- www.xs4all.nl/~marcz/percussioninformation/index.html - Percussion Information
- www.percussionmusiconline.com – Percussion music Online
- www.metronomeonline.com - Metronome

Thoughts and Ideas on Recruiting for High School Band Directors

In order for the middle school student to continue music in the High School setting, it is important that the high school director work closely with the middle school director(s). Often times the young middle school student is intimidated by the "big" high school. Getting to know the high school director(s) and the high school students is of the utmost importance.

High school directors are always busy, but one must remember that the middle school students are the future of the high school program. Making a connection with the middle school students is crucial. The following suggestions and ideas will help:

- Visit the feeder program at least once a month.
- Find out when the middle school concerts are, and attend them.
- Offer to sit in with the middle school group at their concert and play your instrument with the group.
- Ask if the middle school director would like you to take out a section and rehearse them when you visit.
- Invite your best looking guys and young ladies from the high school group to go to the middle school and talk to the students or sit in and rehearse with them.
- Make posters and signs from the high school to wish the middle school students "Good Luck" on their concert, or at festival.
- Make "section" posters from the high school sections. Have all the high school students in each section sign the poster and wish the middle school section "Good Luck".
- Have the high school students take the posters to the middle school, and hang them up in their music room. This really shows that the high school students care about them.
- Send "Congratulations" and "Thank You" notes after the performance (This can be done by the high school director and/or high school students).

- Offer to bring high school groups to the middle school to perform. Middle school administrators are always looking for “free” assemblies for their Honor Card students - and most of the Honor Card students are in music!
- The middle school director(s) may coordinate for the entire music department to be released for the assembly with the Honor Card Students.
- Schedule visits / events several weeks in advance.
- When performing for the middle schools, please remember to do music that the middle school student will enjoy. This is not the time to perform your most difficult “high-brow” festival piece.
- Prior to registration, communicate with the middle school students, parents, and the middle school director(s) to advise them on course selections.

The above suggestions are not all inclusive. There are other activities to encourage the middle school students to participate in the music programs at the high school.

Keep in mind the following quote:

**“The students don’t really care how much you know,
until they know how much you care”.**

Festival Preparation Guidelines

Preparing and planning for festival can become somewhat stressful. The following items are for your consideration in planning for Festival.

- **Choosing Music:** Many directors choose festival music at the first of the year for their performances. If you are a new teacher to the position, you may have to wait to see what your students are capable of performing. Please order music at least four (4) months ahead of the festival so as to not have any delays. Order three (3) extra original scores for the judges. Photocopies are not permitted. A wise person once said, "Festival is a time when you show what your students can perform, not what they can't".
- **Festival deadlines:** Know who the Festival Chair is for your particular Festival. Keep up with all the e-mails coming from the chairperson for instructions and deadlines! It is imperative that all deadlines are met.

Be aware of the following dates:

Registration (date)	_____
Performance Times	_____
Music Selections Due (date)	_____
Festival Programs posted for any corrections	_____
Festival Procedures for the event	_____
Last day to order buses (date)	_____
Set-ups given to Festival Chair (date)	_____

- **Buses:** Buses must be ordered through your school's assistant principal's secretary responsible for activities at least three (3) weeks prior to Festival. Remember to secure an adult chaperone for each bus.
- **Excused List for Students:** If students are going to miss classes for festival, remember to distribute the excused list to teachers/administrators in advance – see specific policies and procedures for activity absences at your school. The students are required to turn in a Field Trip Permission Form (CCF 796) on file to leave campus for festival.

- **Parent Information Letter:** It is very important that an information letter be given to the students to take to their parents with all necessary information pertaining to Festival: date, times, schedule, concert attire, and any other information the parents should know.
- **Lunch for Students:** If your students will be missing lunch due to your performance time, make sure you make arrangements for them to eat. For example: Instruct the students to bring a sack lunch to eat before loading the buses, or purchase pizza/sandwiches to feed the students after they return to school. Have a plan, and include it in the parent information letter, so both the students and parents are apprised.
- **Substitute Teacher:** The Secondary Fine Arts Office will pay for your substitute if your scheduled performance time requires you to miss any school. The “sub” coding will be given to you from the Secondary Fine Arts office. The absent form (CCF-101) is available through your Office Manager.
- **Administrator Attendance:** Notify your supervising administrator and principal of your band’s performance time(s), so they can plan to attend. A gentle reminder the day before (or morning of) is often helpful.
- **Day Before Festival:**

- _____ Make an equipment check-list of items that you will be taking to festival (example, suspended cymbals, triangle, etc.)
- _____ Give the students a list with their name and the item(s) they are assigned to and responsible for the day.
- _____ If you have a younger group, take all the music together in a music box, so no music is lost between school and the festival site – no photocopies, please.
- _____ Make sure your festival packets are complete (see below), and that your scores and baton are packed.
- _____ Assign bus captains to be in charge of items on the bus and bus cleanliness.
- _____ Ask your assistant principal’s secretary responsible for activities to confirm the bus arrive time.
- _____ Send an e-mail to remind your supervising administrator and principal of your band’s performance time and LOCATION.

_____ Submit a request for announcement (to be read the next day) to remind students and teachers of the festival performance.

- **Day of Festival:**

_____ Make sure that you are positive with your students, so they feel proud of their efforts and will be excited to share their talents with others.

_____ Look over the checklist from the previous day to make sure you have completed the tasks listed above.

_____ Make sure a school announcement is made to remind everyone of the festival performance. The teachers appreciate a reminder, so they remember to check their activity absence list.

- **Festival Packets:**

_____ Make three (3) packets – one for each adjudicator.

_____ Include an original score in each packet, with all of the measures numbered.

_____ Include a completed festival adjudication sheet for each packet (you received these sheets from the festival chairperson, either at a pre-festival meeting or by school mail).

_____ Include a cassette tape for each packet. The tapes must be long enough on one side for your performance. Make sure it is already unwrapped and clearly labeled with your school's name.

Remember to ask questions of the Festival Chairs if you do not know something that pertains to Festival. We are all here to help each other and the students!

Additional Rehearsal/Performance Items to Consider/Reinforce

- **Behavior** – from school to performance and home - all students represent themselves, their families, their school, and their director. Someone will remember your school by the behavior of just one student. No Gum!
- **Appearance** – uniform concert outfits, right down to black socks and black shoes are very important. An interesting “footnote” here is that a darker colored outfit makes the group appear to have a “warmer” sound. Bright colored uniforms give an appearance of a “brighter” sound. When in doubt, go for the black, formal look.
- **Procedures** - Rehearse “on stage” procedures in class before the performance.
- **Posture** – edge of the chair, feet flat, back straight.
- **Warming-Up** and tuning the group should be done in the warm-up room prior to entering the stage (a group practice note or “short” chorale on stage is appropriate if it will help the students be more comfortable).
- **Percussion** – no talking, no gum, no distractions (they are always being seen).
- **Playing / Hand Positions** – must be correct for all instruments.
- **All “Right” Notes** – Good Bands play right notes, but Great Bands play “right” notes “musically”!
- **Tone/Sound of the Band** – Hot Air and Long Tones will help this, as well as good mouthpieces and appropriate reed strength for the woodwinds.
- **Tuning** – Tune to the “Bass” of the band with the students **always** listening across the band to their section and everyone else.
- **Blend** – Listening, Listening, Listening, and always knowing who has the melody.
- **Rhythm and Timing** – Watching the Conductor at all times and listening to be a part of the entire performance.
- **Dynamics** – Good Bands can vary dynamics, but Great Bands can play pianissimo. Many times a “whisper” gets the most response.
- **Phrasing** – Play to the ends of all phrases and hold out the long notes.

- **Pencils** – Insist students use pencils at every rehearsal to mark their music: note corrections, breath marks, dynamics, phrasing, even tuning arrows for higher or lower pitches can help. ‘Just because you tell them once, that doesn’t mean it will be remembered. Have the students mark their music!

The famous quote: “Music is a picture painted on a background of silence”, is very appropriate when preparing for any performance or festival. The students and director must reach that higher level of thinking to create a very ‘musical’ experience to remember.

Finally, always keep in mind that what you practice in the classroom will be the performance you experience. **Practice Makes Permanent!**

Hands and Shoes - Attention to Festival P's and O's

Festival is so much more than “performing the music.” With this in mind, a checklist is provided below to use in preparing for your next performance. This list comes from items that have been observed at festivals over the years, so please keep a copy on your computer for this year so that you can review it with your students or even place the appropriate sections in your student handbook. Band Festival is considered a formal concert event and should be approached with that in mind.

Conductor Attire – Directors should wear appropriate attire when conducting. For formal festivals and concerts, women should wear a longer dress or skirt rather than something above or even at the knee. Formal pants are also appropriate. Ladies should err on the side of conservatism. Men should wear a suit or tuxedo. Accompanists should be dressed in black or in the same uniform as the performers. They should also wear black shoes. (Don't forget to wipe the dust off your shoes—it can be seen from the hall.)

Student Attire – Students should also wear appropriate attire that provides a uniform appearance. Black pants require black socks and black shoes for performers. In many cases, students can get away with just wearing black socks if they forget to wear their black shoes. From the hall, you can't tell the difference. You can however, tell if students are wearing white socks or black socks with athletic shoes. Some schools have purchased extra shoes to have available for students who need them. There is always a way to do this – visit with your supervisor if this is an economic issue at your school.

If possible, girls should wear either all pants or all skirts. Long black skirts can be purchased at a variety of locations at a variety of prices. Determine what works best for your situation, but remember that uniformity is extremely important. Encourage your students to “hand down” their uniform as they progress into the next ensemble. You might want to visit with your administrator for financial assistance if needed for some students.

Hair should be worn off the face. This includes both students and conductors. Whether singing or playing, it is important that nothing get in the way. Students do not realize how many times they are pushing hair out of their faces with their hands or with a toss of the head. This is extremely distracting during performances. **NO SUNGLASSES.**

When wearing t-shirts or polo shirts, make a decision about the pants. For example, either all black, all jeans, or all khaki. Decide whether the shirt should be buttoned all the way to the top or not. T-shirts should be tucked into the pants or shirt. If boys are going to wear t-shirts under the polo shirt, they should be white.

It goes without saying that gum chewing, sunglasses, chains, and “nuisance items” are not appropriate. A uniform appearance (not to be confused with expensive uniforms) is expected and adjudicated at festival.

Jewelry – Earrings and necklaces should not be seen unless they are part of the uniform. (Earrings that do not hang off the ears are appropriate and necklaces may be tucked in so long as they do not show.) Large jewelry pieces take away from the uniform look of the ensemble.

Audience Etiquette – This is considered to be a Formal Concert Setting and it is important that your students, and their parents, know what that means. Be sure to address audience etiquette ahead of time and often. If students know what the expectation is, they will behave appropriately. In past years, there were schools that received audience penalties in their scores because of such poor behavior. Please reinforce the fact that Festival is as much about learning how to be in the audience in a Formal Concert Setting as it is about the performance itself. The following is thus expected of students while they are listening to performances.

- Students should sit tall in their seats.
- Students should be quiet listeners and focus on exemplary elements of the performance.
- Students should remain seated during the entire performance.
- Flash photography should not occur during the performance.
- Cell phones should be turned off or put into the silent mode.

Applause – Students/ audience members do not always know about applause. Below, please find the expectation in a formal concert setting. If you begin teaching this from the beginning of the year, students (and eventually parents) will know what to do by the time Festival occurs in the spring.

- The audience should applaud for the first 8-10 performers who enter the stage and the same when they exit at the conclusion of the performance.
- Applause should occur whenever someone is announced or recognized.
- After each selection, applause should occur when conductor’s arms have come all the way down to his/her side after the final cut-off. The selection is not over until this point.

Stage Etiquette – Be sure to address stage etiquette. The adjudication begins the moment the first student steps onto the stage. Visit with them about how to “take the stage.”

- Once students are on the stage, they should not speak to one another unless absolutely necessary.
- Laughing on the stage is never appropriate.

- Rehearse getting on and off the stage quietly – i.e. where to go on the risers, when to stand/sit when the conductor enters, etc.

All of the items listed are part of the performance experience.

Performance Etiquette – The performance evaluation begins the moment the first student steps onto the stage rather than when the first note is played, so please ensure that your students understand how important this component is.

- Students are to enter the stage and go directly to their location
- Students should demonstrate proper instrument rest position.
- STUDENTS ARE NOT TO CARRY ON CONVERSATIONS ON THE STAGE.
- Conductors should turn around and acknowledge the audience when they applaud for the ensemble's performance.
- Students should be taught to look at the audience and smile during the applause.
- Do NOT allow students to turn to the next selection during this time. There is nothing worse than applauding for an ensemble whose members are turning to the next piece during this time.
- Students should bring up the next selection only after the director has turned back to face the ensemble.
- In jazz band, soloists should definitely acknowledge applause with a smile or nod when the audience applauds for the solo.

THE BIG PICTURE: ATTENDING TO MUSICAL DETAILS

Be sure that you are teaching musical skills through the music rather than just teaching musical selections. The music is our textbook. Too many ensembles performed notes without attending to the "how to" of playing. If you need ideas on how to teach good tone, for example, ask for pedagogical assistance. There are many resident experts who are happy to help. If you are not sure what music might be appropriate for your ensemble, ask. Do not settle for a "good" performance. Debbie Brockett, principal of Silvestri Middle School, was recently awarded the NMEA Administrator of the Year Award. In her acceptance speech, she said, "Good is the enemy of great." Each day, students must grow in some facet and it is up to us to never compromise on our expectations.

Handbook Guidelines

When creating a handbook, “reinventing the wheel” is not necessary. Visit with colleagues to acquire copies of their handbooks. Directors share information and ideas often and will be happy to give you samples of what “works for them”. Below are headings for your consideration in creating a handbook.

Introduction

This section includes a brief overview of the program, and can include goals for the upcoming school year.

Standards of Behavior

This section should include your basic classroom rules, and the progressive discipline procedure you use for violation of the rules.

Performing Ensembles

List and describe the ensembles that are part of your program.

Attendance

Make sure your attendance policy is clear. Below is an excerpt from a current school’s handbook:

As each member of a performing ensemble is crucial to the overall musical success of that ensemble, it is imperative that each member be present for all rehearsals and performances. Members shall be provided with a complete written listing of dates and times for necessary rehearsals and performances outside of the school day no less than two weeks in advance of those events. Each Monday, every class reviews the upcoming events for the next four to six weeks. Any changes to the band calendar are announced during this “planner” time, in addition to being posted on the band website (www._____.com) and sent home in regular newsletter correspondence. It is the student’s responsibility to check all dates and notify the director in writing of any conflicts immediately!

Students who fail to give the director sufficient notice of an absence (less than two weeks for a rehearsal and less than four weeks for a performance) may be considered unexcused for that rehearsal or performance.

Much consideration shall always be given to the amount of time a student is expected to devote to the band program outside of the school day. Additional time requirements shall always be kept to an absolute minimum. In a similar fashion, each student is expected to make a valid attempt to schedule personal appointments, such as routine dentist and doctor visits, around scheduled rehearsal and performance dates. Each member’s presence is vital to the musical success of each performing ensemble.

If a student is unable to practice/perform due to a sports-related injury (for example: sprained ankle, broken finger, strep throat), the student must supply the directors with a doctor's note, including the date in which the student may resume full participation in the activity. With conditions of this nature, the student is still required to attend all rehearsals and performances, even if he/she cannot perform. The student will be able to obtain new material learned in rehearsals that will benefit him or her, support his or her colleagues during performances, and maintain a positive example for others to follow. If a student misses a rehearsal/performance due to a sports related injury, and does not supply the director with the proper medical documentation, the absence may be considered unexcused.

If the student chooses to participate in an optional event, such as CCSD Honor Band, Solo and Ensemble (for those students not enrolled in the Chamber Class), etc., it is essential to recognize that signing up for the event carries with it the expectation that the student will follow through with the commitment. Signing up for an extra opportunity, and then "backing out" will require the same documentation as a regularly scheduled rehearsal, performance, etc. If the student has an extenuating circumstance that is documented by a doctor's note (in the case of illness or injury), or a parent note explaining the nature of the situation, the student will be excused from participation in the optional event. Students who "no show" to an optional commitment will not be permitted to participate in further optional events for a designated time period to be determined by the band directors.

All members are expected to be present and prepared for each rehearsal at the designated time. It shall be the student's responsibility to anticipate how much in advance of the start of rehearsal he or she needs to arrive to properly prepare. It is expected that all students shall be seated and have all music and equipment for rehearsal prior to the start of the rehearsal. Students not seated at the start of rehearsal will be marked tardy.

Rehearsals

This is a section that may include what the students will need in order to be considered prepared for each rehearsal.

Performances

Performances are the major criteria for group and individual evaluation, and are an intricate facet in your program. Make sure policy states that students are to remain for the duration of the concert, and are not dismissed until the director has released them.

*****Special Note to Students Participating in*** ***Extracurricular Activities on Campus*****

The following excerpt has been taken from a current school's handbook, and is used by many throughout the district:

We are proud of the fact that a significant portion of the members of the band program actively participate in other activities on campus, such as sports, cheerleading, clubs, and other performing arts. As per the school district policy, performances/games take priority

over practices/rehearsals, and students may choose between equal events (a sport practice conflicting with a band practice, for example). Students who choose not to attend a band rehearsal because of a conflict of schedule with another activity on campus must follow the guidelines listed in this handbook regarding adequate notice.

It must be noted that the administration of _____ High School and the band department view band festivals and competitions as equivalent to playoff games in sports, and that these performances are a priority over regular season games. Performances with an asterisk () next to them in the schedule at the end of this handbook fall into this category, and students need to decide now that they will attend these events regardless of any sport or other extracurricular conflict. **DO NOT LET THIS GO.** Students who feel they cannot choose the following band functions over other events should strongly consider enrolling in another elective course.*

Performance and Rehearsal Dismissal Supervision

In order to ensure that you are not waiting for two hours, or longer, for students to be picked up from a rehearsal or performance, you may wish to include the following excerpt, which is used in many handbooks throughout the district:

At the conclusion of each performance and rehearsal, students will have adult supervision for no longer than twenty (20) minutes following the announced ending time (or actual ending time, whichever is later). After that twenty-minute period, no adult supervision will be provided. Please ensure that your student makes the necessary arrangements to be picked up from events in a timely manner.

Performance Evaluations

It is essential that individual playing tests occur in your program in order to monitor the student's individual progress.

Marching Band

Include the explanation that marching band is by far the most publicly visible instrumental group on campus in the fall. If your rehearsal schedule is different during marching season (rehearsing during early bird, for example), make sure you indicate the date(s) and time(s) of these rehearsals.

Marching Band Alternates

If your program will be using alternates during the season, use this section to discuss what an alternate is, the role of an alternate in your program, what an alternate is expected to do, etc.

Marching Uniform

In this section, indicate what items are to be purchased by the student. The following excerpt is from a current school's handbook.

- *A clean, uniform t-shirt*
- *Blue jeans (pants or shorts)*
- *Solid black socks*
- *Black shoes (orders will be placed during band camp, and the cost is \$35.)*

Listed above are the only uniform items for which the student is completely financially obligated. The remainder of the uniform will be provided to the student. The band fee is assessed to each student and covers the cost of annual uniform maintenance, his or her daily planner/organizer, and additional marching band instructional staff. The band fee is a "once a year fee" and will not be increased during the academic year. The 2007-2008 Band Fee is \$80. Students may use money earned in their fundraiser accounts to pay this fee, as there are several activities planned at the beginning of the year. The band fee is NONREFUNDABLE, and must be received before the end of the first week of school. A late fee will be added to those students who have not paid their total band fee by Friday, August 31, 2007, in the amount of \$10.00 per week. Please contact the director immediately if there are financial problems, so that a reasonable payment plan may be created.

Concert Season

If you have rehearsals outside the school day during this part of the year, clearly state the times, and remind them that rehearsals are required.

Concert Uniform

Determine what your students' attire will be during this important part of the year. Do you have tuxedos and black dresses for the students? Will you expect them to purchase these items through you or on their own? Do you prefer the students dress in all black? Make sure your policy is clearly stated here.

Jazz Band Uniform

Determine what your students' attire will be during this important part of the year. Make sure your policy is clearly stated here.

Pep Band Uniform

If you have a policy on what the students should wear for pep band, indicate the attire here.

Traveling/Transportation

For bus travel, determine how buses will be assigned. If there is a "sign-up", make sure the students understand that changes will not be made during the season. Make sure they understand all of your rules, as well as the district rules, regarding bus travel.

Certain events do not provide bus transportation, such as CCSD High School Honor Band Auditions and Honor Band Weekend, CCSD Solo and Ensemble Festival, etc. Students are required to provide their own transportation to and from these types of events. You may need a private car permit or some site specific release form. Visit with your supervising administrator.

Instruments

Each student is to clearly label the outside of his or her instrument case with an identification tag or other appropriate material. Students will be asked to provide information such as make, model, and serial number of their instruments, so the information is on hand in the event of an emergency. The school is not responsible for loss of or damage to a privately owned instrument.

Privately owned instruments can be inexpensively insured through the parents' homeowner policy.

Band Room Lockers

You may want to include this section to remind students that band lockers are for instruments, not for their English book. The following excerpt has been taken from a current school's handbook:

Lockers are available on a limited basis in the band room for instrument storage only (Flip folders may be stored in the band lockers during marching season only.) Books, concert folders, uniforms, or clothing are not permitted to be stored in these lockers. Each student will be assigned a locker to share with one or two other students during the first week of school.

Since most students will be sharing their locker with at least one other person, please be advised of the following:

- 1. Band Lockers are CCSD Property, and are subject to search at any time for any reason by CCSD Personnel.*
- 2. Students are not to use each other's instrument for any reason without written permission from the "loaning" student and his or her parent or guardian.*
- 3. Students must put their instruments back in their cases before putting them back into the lockers at the end of each rehearsal or performance.*
- 4. Students will have regular locker inspections throughout the year. Items found that are not supposed to be stored in the locker will be either confiscated or placed in the Band Lost and Found Box.*
- 5. Students do not need to be present in order for their lockers to be inspected.*

STUDENTS ARE RESPONSIBLE FOR THE MAINTENANCE OF THEIR LOCKER. IF LOCKERS ARE NOT KEPT IN CLEAN AND GOOD CONDITION, THE STUDENT(S) RESPONSIBLE MAY LOSE THE USE OF THE BAND LOCKERS FOR THE REST OF THE SCHOOL YEAR.

School Owned Instruments

The district does not allow a rental fee to be charged for school-owned instruments. The following section has been taken from a current school's handbook:

A limited amount of school instruments are available for student use during the school year. Students should see the directors as soon as possible to check out the instrument that is issued free of charge. Students are responsible for any minor repairs necessary during the school year and for taking the instrument to an approved shop at the end of the year for routine maintenance and overhaul. The cost should be between approximately \$50 if the instrument has been kept in appropriate condition during the year.

As verification that this maintenance has occurred, students will be required to present a receipt from the repair shop indicating that the work was done after May 1, 2008. Students who turn in their instruments without verification of repair will have their

instrument sent to the repair shop and will be charged double the cost of the repair or \$75.00, whichever is greater.

Students are responsible for keeping their instruments secure. Failure to keep instruments in a safe place and/or failure to properly maintain instruments will result in immediate removal of the instrument from the student. Students will complete an "instrument sign-out" form, and will receive a copy of the agreement in addition to a check-out policy agreement. No school-owned instruments are to be removed from the band room without the signed instrument check-out forms on file (student signature, parent signature, director signature, and proper model and serial numbers must be completed).

Music - Care and Maintenance

In this section, students should be reminded that they are using original music (not copies) that is provided by the school. If they lose their music, indicate the amount of the fine that will be assessed. Also, in the case of jazz band, individual parts cannot always be ordered. If a jazz band piece of music is lost, the fine could be for replacing the entire set. Visit with other directors about what works for them, and determine what your policy will be.

Jazz Band Supply Requirements

The following has been taken from a current school's handbook:

*Students who are enrolled in either Jazz Band I or II will be required to have the following purchased by the end of the first week of instruction. **Keep your receipt in case you purchase the wrong supplies.***

Saxophone

*Meyer 5M mouthpiece or
Equivalent*

Trumpet and Trombone

*Plunger Mutes for both
Cup Mutes for both
Harmon Mutes for Trumpet*

Percussion

*1 Pair of Drum-Set Sticks
(any name brand is fine)
1 Pair of Brushes
1 Pair of Balter Pro-Vibe
Mallets (Hard-Green)*

Marching Band and Concert Band Supply Requirements

See the table on the next page for a sample list of requirements, taken from a current school's handbook:

Marching Band/Concert Band Supply Requirements

The following items are required for students performing in band classes. These items may be purchased at most music stores in town. Please call the business of your choice before you make the trip, to ensure the supplies you need are currently available in their store. Please do not wait until the last minute to obtain these items. Students should have these supplies by the end of the first week of school. (Oboists and Bassoonists will be given a separate list of needs at the beginning of the concert season.) **Keep your receipt in case you purchase the wrong supplies.**

<p>Flute Flute lyre, marching music folio Cleaning rod and cloth Small screwdriver for instrument adjustment Electronic tuner and metronome</p> <p>Clarinet Clarinet lyre, marching music folio Van Doren B45 mouthpiece or equivalent 8 to 12 Van Doren or Mitchell Lurie reeds Small screwdriver for instrument adjustment Cork grease Cleaning cloth Electronic tuner and metronome</p> <p>Saxophone Saxophone lyre, marching music folio Selmer C Star mouthpiece or equivalent 8 to 12 Van Doren reeds Small screwdriver for instrument adjustment Cork grease and cleaning cloth Electronic tuner and metronome</p> <p>Trumpet Trumpet lyre, marching music folio Bach 5C or 3C mouthpiece Valve oil and tuning slide grease Cleaning cloth and snake Electronic tuner and metronome</p> <p>Horn <u>Marching Horn</u> lyre and marching music folio Holton farcas medium deep cup mouthpiece Valve oil, rotor oil, and slide grease Cleaning cloth and snake Electronic tuner and metronome</p> <p>Trombone Trombone lyre, marching music folio Bach 6 1/2 AL mouthpiece (no 12C mouthpiece) Slide cream and squirt water bottle (no slide oil) Tuning slide grease Cleaning cloth and snake Electronic tuner and metronome</p>	<p>Baritone/Euphonium <u>Marching Baritone</u> lyre, marching music folio Bach 6 1/2 AL mouthpiece (no 12C mouthpiece) Valve oil and tuning slide grease Cleaning cloth and snake Electronic tuner and metronome</p> <p>Tuba Sousaphone lyre, marching music folio Bach 18 mouthpiece Valve oil and tuning slide grease Cleaning cloth and snake Electronic tuner and metronome</p> <p>Freshmen Percussionists 1 Vic Firth Standard Stick Bag or equivalent 1 Vic Firth 6" Double Sided Practice Pad (Pad 6D) 1 Pair Vic Firth SD1 Concert Snare Drum Sticks (Generals) 1 Pair Vic Firth General Timpani Mallets 1 Pair Becker (Mallettech) Xylophone Mallets (Blue) 1 Pair Balter Pro-Vibe Mallets (T1 Generals) 1 Electronic Tuner and Metronome 2 Black Hand Towels</p> <p>Sophomore Percussionists <i>Everything on the Freshman Percussionist List and:</i> 1 Pair Balter Pro-Vibe Mallets (Hard-Green) 1 Pair Balter 91 Bell Mallets (Polys)</p> <p>Junior Percussionists <i>Everything on the Freshman and Sophomore Percussion List and:</i> 1 Pair Vic Firth Ultra Staccato Timpani Mallets 1 Pair Brushes</p> <p>Marching Snare Players 2 Pairs Thom Hannum Corpsmaster (must have two pairs in performance condition at all times)</p> <p>Colorguard 3 Roles of Black Electrical Tape Flag Bag (Details Provided at Camp) Rifle and Sabre (Details Provided at Camp) 6' Practice Flag</p>
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Communication

If your band has a website, put information about how to access announcement information in this section. Provide the contact number and email address for parents to reach you. Encourage the parents to contact you with questions regarding their students or the program. If the issue is not resolved, they should feel free to contact your supervising administrator.

Grading Policy

Make sure your grading policy is clear and is approved by your supervising administrator.

Dropping the Class

The following has been taken from a current school's band handbook:

Because of the nature of the courses offered in Instrumental Music, enrollment is for the period of one year. Each student is so vital to the success of the ensemble; therefore, it is not possible to drop the course between quarters or between semesters.

Substance Possession/Abuse

The following has been taken from a current school's band handbook:

Any student found to be in violation of the school substance possession/use policy will be referred to the dean and subject to strict disciplinary action. Students will be REMOVED from the program for no less than the semester in which the infraction occurred, and after a thorough investigation, could be subject to PERMANENT removal from the band program and/or subject to legal action. "Substances" include, but are not limited to, alcohol, drugs, and tobacco.

Fundraising

In this section, discuss what your fundraising policy. For example, you may choose to have a fundraiser for the program; students may raise money for their individual accounts; you may choose to have a percentage of the fundraiser split between the student's individual account and the general band fund. Remember to submit fundraiser requests to your appropriate administrator for approval before starting your fundraiser. See your banker or appropriate administrator for policy on the handling and collecting of money.

Make sure you have a clear procedure on fundraiser "wrap-ups". The following section has been taken from a current school's band handbook:

Deadlines for each fundraiser will be announced at the beginning of the activity. Once the final deadline has passed, the student will become financially responsible for any outstanding debts incurred on his or her part during the time of the fundraiser. Failure to return unsold merchandise and/or money collected by the assigned due date will result in a fine placed on the student's account in the school bank. This fine must be paid before a student may withdraw from school, whether the departure is from graduation, transfer, or family move.

Band Letter Policy

If you are awarding students band letters at the end of the year, make sure you have a clearly defined policy on the minimum requirements needed to earn a letter, the deadline in which the students' forms must be turned in, and a way for you to check the form for accuracy.

Student Leadership

Indicate the types of leadership positions you have in your band, and what is expected from the members who are in these roles.

Band Parent Volunteers

Determine what kind of parent group you have, how it is organized, etc. See your supervising administrator for your building's policy regarding parent groups.

2007-2008 BAND CALENDAR

Make sure you put a "revision date" on this section, and state that changes will be announced with no less than two-week's notice.

Beginning-of-the-Year Check List

Mid-July

_____ Send home final summer newsletter with band camp reminders, upcoming expenses, fall rehearsal and performance schedule, etc.

Late July – through Early August

_____ Meet with additional instructional staff to review expectations for the upcoming season, including rehearsal responsibilities, conduct with students and directors, etc.

_____ Make music packets for students, including warm-ups to be used, scale sheets, fingering charts, etc.

_____ Communicate with assistant principal in charge of athletics and coaches with whom you share field space, so you are being a “team player” while working to secure proper rehearsal facilities.

_____ Look over all submitted paperwork to ensure that your requested dates and facilities have been approved. **FILE THESE FORMS IN A PLACE THAT IS EASILY ACCESSIBLE, SHOULD YOU NEED THEM QUICKLY.**

_____ Contact the administration to verify any “before school” performances, such as a Welcome Back Barbecue.

Early – Mid August

_____ Get shirt sizes from students on the first day of camp, if you are planning on ordering t-shirts. Place this order as soon as possible.

_____ Get shoe sizes for marching shoe order, if applicable. Make sure you have extra shoes on hand for late-arriving students. Some schools have “sizer” shoes (one shoe per size on hand) to ensure the correct size is order.

_____ Order gloves, if applicable.

_____ Get parents to help assign students uniforms. Uniforms should be clean before assigning them to students.

_____ Check over the football schedule. If your band performs at away football games, you may need to order at least one set of buses (through your

activities assistant principal's secretary) three weeks in advance of the game.

_____ Schedule an "End-of-Camp" Performance, and encourage parents and friends to attend.

End-of-the-Year Check List

Late March through May

_____ Begin selection process for next year's leadership positions

_____ Audition students for fall ensemble placement in select ensembles.

Early April

_____ Begin to compile "wish list" items for next year's budget. These items are usually asked for with very little notice, usually around the last week of April through the second week of May.

_____ Include current 8th grade band students, who will be attending your school, in all newsletter correspondence until the school year begins.

Mid April

_____ Announce "turn-in" deadlines for the following items:

- _____ Uniforms (marching and/or concert, if applicable)
- _____ School-Owned Instruments (with reminder requirements on cleaning and/or repair, if applicable)
- _____ Band Locker Turn-In

_____ Begin planning next year's marching show, if applicable.

_____ Secure additional instructional staff, if applicable.

Late April

_____ Work with other performing arts teachers to schedule and secure concert dates for the upcoming school year.

_____ Fill out necessary site specific paperwork, such as facility requests, activity requests, theatre usage agreement, etc. to secure your dates. **MAKE PHOTOCOPIES OF THESE FORMS BEFORE SUBMITTING THEM. MAKE SURE YOU DATE THE FORM(S).**

Early – Mid May

- _____ Select Section Leaders, if applicable.
- _____ Select Drum Majors, if applicable.
- _____ Make Marching Percussion Part assignments (drum line auditions), if applicable.
- _____ Turn in fine cards for any outstanding fees, so you are not waiting until the last minute.
- _____ If your ensemble is performing at CCSD Commencement Ceremonies, make sure you have equipment loading and unloading clearly announced. Since this event occurs after school ends, information must be constantly reinforced.
- _____ If you have an awards banquet, make sure all deadlines for awards are in early – mid May. You will have time to double check names and awards, so your event does not “forget” anyone.
- _____ Send out first summer newsletter to all current and future band students.
- _____ Look over all submitted paperwork to ensure that your requested dates and facilities for the following year have been approved. **FILE THESE FORMS IN A PLACE THAT IS EASILY ACCESSIBLE, SHOULD YOU NEED THEM QUICKLY.**

Late May

- _____ Band Banquet, if applicable
- _____ Instrument Inventory completed, and fine cards turned in.

Early June

- _____ Turn in handbook and fall paperwork to graphics.
- _____ Order music, instruments, etc. for the following year (this item may have to wait until July. Check with your banker.)
- _____ Turn in work order to your assistant principal’s secretary in charge of facilities for any equipment or instruments that need to be repaired.

PREPARING YOUR ENSEMBLE FOR EXPRESSIVE PERFORMANCE

Robert Sheldon

Composer/Conductor/Clinician/Concert Band Editor

Alfred Publishing Company

www.robertsheldonmusic.com

1) *Expression is the key!*

- ♪ Tension and Release
- ♪ Pacing
- ♪ Color
- ♪ Vibrato
- ♪ Dynamics
- ♪ Cause and Effect
- ♪ Tone and Presence

2) **Music Selection**

- ♪ Most important element of programming
- ♪ Expressive statement you want to make
- ♪ Difficulty level
- ♪ Concepts you want to teach
- ♪ Craftsmanship
- ♪ Selection process

3) LEARNING PACKETS

- ♪ Sequential teaching
- ♪ Booklet for each student
 - ♪ *Information on the piece and composer*
 - ♪ *Musical elements such as rhythms, melodies, form, terminology, articulations, scales/keys, phrasing*
 - ♪ *Student Conducting*
 - ♪ *Student Composing*
 - ♪ *The actual piece of music is the final page*

4) **Rehearsal Planning**

- ♪ Six-week cycle
- ♪ Time allowed for sight-reading, conducting, arranging, theory, sight-singing
- ♪ Rehearsal Schedule
 - ♪ *Detailed planning of pieces and measures covered each day*
 - ♪ *Other important information such as performances, sign-ups, registrations, challenges, fund raising, activities, etc.*
 - ♪ *Great for homework guide and lesson plans*
 - ♪ *Percussionists appreciate equipment information for set-up*
- ♪ Three weeks for fundamentals and technique
- ♪ Three more weeks for cleaning and expression
- ♪ Be sure to allow time for having some fun!

5) **Cleaning the Music**

- ♪ Divide and Conquer
- ♪ Balance and Phrasing
- ♪ Fix it NOW
- ♪ Great recordings for students

6) **ASSESSMENT**

- ♪ Evaluate continuously
- ♪ Record rehearsals
 - ♪ *Make a list of things to fix*
 - ♪ *This is your lesson plan for tomorrow!*
- ♪ If it is seen in the score you **MUST** hear it clearly
- ♪ Get off the podium to walk around group – watch and listen
- ♪ Video tape group and study **YOUR** gestures
- ♪ Compare interpretations
- ♪ **BECOME** the music!



Sponsored by Alfred Publishing Company

East Peoria High School - Symphonic Band
Rehearsal Schedule
January 18-March 13, 2006

**Each rehearsal will begin four minutes after the tardy bell rings. Tuners will be circulated around the band room. You must be seated, tuned, silent, have your instrument, pencil, music and rehearsal schedule. Each rehearsal will begin with a warm up on the scales indicated and sight-reading. It is your responsibility to have the music indicated completely and thoroughly prepared prior to each rehearsal!*

JANUARY

W18 Ab Major/F minor scales, Sousa 1-4, Grainger to 28, Private Lesson Scholarship Auditions after school

R19 Ab Major/F minor scales, Sousa to 4-6, Whitacre to 24, Private Lesson Scholarship Auditions after school

F20 Ab Major/F minor scales, Grainger to 28-42, Whitacre to 24-51, Private Lesson Scholarship Auditions after school

M23 Db Major/Bb minor scales, Sousa 6-8, Gorb I to 36

T24 Db Major/Bb minor scales, Grainger 42-66, Gorb I 36-52

W25 Db Major/Bb minor scales, Sousa 6-8, Whitacre 24-51, Gorb I 52-72

R26 Db Major/Bb minor scales, Grainger 66-94, Whitacre 51-80

F27 Student Conductors Rehearse Holsinger

S28 Dallas Brass Clinic 3:00-5:00 in Auditorium

M30 Gb Major/Eb minor scales, Review all music and play through complete pieces

T31 STUDENT CONDUCTOR AUDITIONS, Sign up for Challenges

FEBRUARY

W1 Gb Major/Eb minor scales, Sousa 8-11, Whitacre 80-111, Newsletter distributed, PIZZA SALE BEGINS

R2 Gb Major/Eb minor scales, Gorb I 72-end, Grainger 94-132, CHALLENGES AFTER SCHOOL

F3 Gb Major/Eb minor scales, Sousa 11-13, Whitacre 111-134, Holsinger

M6 Cb Major/Ab minor scales, Gorb I review, Gorb II to 28, Grainger review, BAND BOOSTER MEETING 7:30 TONIGHT!

T7 SUPERINTENDENT'S HONORS FESTIVALS - ALL COUNTY BAND REHEARSAL
Student Conductors review all music

W8 Cb Major/Ab minor scales, Sousa review, Whitacre review

R9 Cb Major/Ab minor scales, Gorb II 28-52, Grainger 132-160

F10 Cb Major/Ab minor scales, Sousa 13-15, Whitacre 134-end, PIZZA ORDER FORMS DUE MONDAY!

- M13 E Major/C# minor scales, Gorb I, Gorb II 52-end, Grainger 132-160, PIZZA ORDERS DUE TODAY
- T14 E Major/C# minor scales, Sousa 15-end, Whitacre
- W15 E Major/C# minor scales, Gorb II, Gorb III to 34, Grainger 160-end
- R16 E Major/C# minor scales, Sousa, Whitacre, Holsinger
- F17 E Major/C# minor scales, Gorb III 34-76, Grainger
-
- M20 A Major/F# minor scales, Sousa, Whitacre, UNIFORMS READY FOR PICTURES THIS WEEK!
- T21 A Major/F# minor scales, Gorb I, II, III 76-end, Grainger
- W22 PICTURES ALL DAY
 Marching Band – 1st period GYM – UNIFORMS
 Symphonic Band – 2nd period AUDITORIUM – CONCERT DRESS
 Wind Ensemble – 4th period AUDITORIUM – CONCERT DRESS
 Jazz Band – 6th period – ROOFTOP OF BAND BUILDING – “JAZZwear”
 Concert Band – 7th period – AUDITORIUM – UNIFORMS
- R23 A Major/F# minor scales, Sousa, Whitacre, Holsinger
- F24 A Major/F# minor scales, Gorb, Grainger. JAZZ FESTIVAL TONIGHT – SOLO AND ENSEMBLE FESTIVAL TOMORROW – GOOD LUCK!!!
- S25 SOLO AND ENSEMBLE FESTIVAL – ILLINOIS CENTRAL COLLEGE
-
- M27 Review entire program for concert tomorrow night
- T28 PRE-FESTIVAL CONCERT 7PM Auditorium
- MARCH
- W1 Listen to recording of Sousa and rehearse, play through program, PIZZA DELIVERY AFTER SCHOOL
- R2 Listen to recording of Grainger and rehearse, play through program
- F3 Listen to recording of Whitacre and rehearse, play through program
-
- M6 Listen to recording of Gorb and rehearse, play through program, BAND BOOSTER MEETING 7:30 TONIGHT
- T7 Complete Program
- W8 Complete Program
- R9 Complete Program
- F10 CONCERT FESTIVAL IS TONIGHT @ Pekin High School! Meet in Band Room at 4:45PM – Return 11PM
-
- M13 Listen to adjudication comment tapes
- T14 Return all music, new music distributed with new REHEARSAL SCHEDULE!

Learning Packet – Flute

The Mystery of Duffy's Cut

By Robert Sheldon



THE MYSTERY OF DUFFY'S CUT

LEARNING PACKET

About the piece:

The Mystery of Duffy's Cut was commissioned by the Bux-Mont Intermediate Honors Band, Bucks and Montgomery Counties, Pennsylvania. Not far from the schools involved in this commission, an apparition and a series of strange occurrences have fueled interest in "Duffy's Cut," a mass burial site in Malvern, where 57 Irish immigrant workers died mysteriously while doing work for the Pennsylvania Railroad in 1832. Since the men were not U.S citizens, no death certificates were ever filed, and the Philadelphia and Columbia Railroad had done everything in its power to erase the memory of the men, including not even contacting their families in Ireland.

Living in a large shantytown beside a ravine, all 57 men became victims of a cholera epidemic. There is suspicion that foul play, rather than cholera, had a hand in the men's death since casualty rates for the disease are usually far less than the complete mortality rate experienced here.



For the past 170 years, sightings of ghostly apparitions have been reported at this site, especially on an Ember Night, when according to old Catholic tradition, souls come out of Purgatory to find people to help them and pray for them. A team of archaeologists have been digging at the site, and have placed several artifacts on display at the Immaculata University library. Lately reports have been coming in from visitors to the library about odd occurrences including knocking on doors and windows, televisions turning on and off by themselves, and the sightings of glowing creatures in the evening hours.

This piece was inspired by this story and serves to memorialize the Irish immigrants. The music represents the spirits, their work on the railroad, their feelings of great sadness at never being able to say goodbye to their families. Two Irish folk songs can be heard in the piece.

Bridgit O'Malley, a traditional Irish folk song:

*Oh Bridgit O'Malley, you left my heart shaken
With a hopeless desolation, I'd have you to know
It's the wonders of admiration your quiet face has taken
And your beauty will haunt me wherever I go.
The white moon above the pale sands, the pale stars above the thorn tree
Are cold beside my darling, but no purer than she
I gaze upon the cold moon till the stars drown in the warm sea
And the bright eyes of my darling are never on me.*

Brian Boru's March, was composed in commemoration of the Battle of Clontarf fought in 1014 in which the Irish repelled the Vikings but lost their gallant leader Brian Boru.

?

Why do you think these songs were chosen by the composer to be used in this piece?

About the composer:

Robert Sheldon (b. Feb 3, 1954) taught instrumental music in the Florida and Illinois public schools, and served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for the Alfred Publishing Company, he maintains an active composition and conducting schedule, regularly accepting commissions for new works. Sheldon received the Bachelor of Music from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad, and is Conductor of the Prairie Wind Ensemble in residence at Illinois Central College. He holds membership in several organizations that promote music and music education. The American School Band Directors Association has honored him with the *Volkwein Award* for composition and the *Stanbury Award* for teaching. He has also been an eighteen-time recipient of the American Society of Composers, Authors and Publisher's *Standard Award* for his compositions in the concert band repertoire. His compositions have been recorded and released on compact discs including, **Images: The Music of Robert Sheldon**, and **Infinite Horizons: The Music of Robert Sheldon**, as well as numerous other recordings. Mr. Sheldon has been the topic of articles published in *The Instrumentalist*, *Teaching Music* and *School Band and Orchestra Magazine*, and is one of eleven American wind band composers featured in Volume I of *Composers on Composing Music for Band*. He was honored by the International Assembly of Phi Beta Mu in 1990 as being the International Outstanding Bandmaster of the year.

Visit his website to see other pieces we have played or that you have heard performed by other bands that might be familiar to you: www.robertsheldonmusic.com

Rhythms found in *The Mystery of Duffy's Cut*

1. The spirits awaken



2. Railroad construction



3. Working on the Pennsylvania Railroad



4. Railroad travel



5. Bridgit O'Malley accompaniment



6. Brian Boru accompaniment



Melodies found in *The Mystery of Duffy's Cut*

1. The spirits are called



2. On the Pennsylvania Railroad



3. Bridgit O'Malley



4. Brian Boru's March



Form and analysis of The Mystery of Duffy's Cut:

Introduction	4/4	G minor	Mysterious trumpet fanfare over pedal set up by a timpani glissando depicts a call to the spirits of the dead Irish workers and their awakening.
M15-25		Quartal	The rhythm in the percussion along with the eighth note parts in the winds depicts the train moving down the tracks, while the sound of the brake drum depicts the men working on building the railroad.
M25-37		E-flat major	A happy theme in the trumpets seems to indicate that the men were enjoying the work on the railroad. The first four-measure phrase is interrupted by an additional measure of rhythmic accompaniment after the first two and second two measures helping to bring about a feeling of freedom and joy.
M37-49		A-flat major	A repeat of the previous section in a different key featuring the woodwinds has a more lyric accompaniment, then brings in the full band to complete this part of the piece.
M49-57		A-flat minor	A repeat of the introduction in a different key with different voices act as a transition.
M57-65	3/4	B-flat major	Solo Alto Saxophone begins a mournful rendition of <i>Bridgit O'Malley</i> accompanied by chimes and open fourths in the clarinets that eventually begin to harmonize with the melody.
M65-73			The consequent phrase of the tune is heard in the flutes with added voices and greater harmonization leading to a key transition.
M73-81		E-flat major	A repeat of the tune in a different key with warm harmonies and expanded instrumentation.
M81-89			Full band playing the consequent phrase
M89-93			A coda to the tune with the trumpets playing the melody.
M93-97	6/8	C minor	Bass drone and percussion being to mind bagpipes to introduce the final march.

M97-106		<i>Brian Boru's March</i> is played in tenor voices with drone accompaniment. On the repeat the upper woodwinds add an additional accompaniment.
M106-115	E-flat major	Upper woodwinds take over the last half of the tune which begins in a major key but ends in minor. The brass join in on the repeat with a rhythmic accompaniment that ends abruptly.
M115-end	C minor	A repeat of the introduction in a different key with a long note that makes a crescendo to a final accented note.

?

■ *How does the form and way these tunes are used contribute to the story behind the music?*

Terminology found in The Mystery of Duffy's Cut:

With Solemn Integrity	Played with dignity in a serious manner
<i>p</i>	Piano, played quietly
Glissando	Occurs in the timpani, starting on one note and sliding the pitch while changing notes
Tie	A curved line between notes of the same pitch which indicate combining the duration of both notes into one longer note
<i>mp</i>	Mezzo-piano, played medium soft
Opt.	Optional, an instruction that the part can be played as a solo or with additional players
Solo	Played by one player alone
Accidental	A sharp, flat or natural that alters a pitch from the given key signature
Grace Notes	Small notes that are played quickly immediately before a regular note
Tutti	Everyone plays, usually indicates the end of a solo
Op. 114	Opus 114, this piece is the 114 th original piece written by this composer
Crescendo	To get increasingly louder, often indicated as a long horizontal wedge that opens
Rehearsal number	Large numbers in boxes over specific measures which help mark logical places to start and stop in rehearsal
<i>mf</i>	Mezzo-forte, played medium loud
Decrescendo	To get increasingly quieter, often indicated as a long horizontal wedge that closes
Double bar	A barline that has two lines indicating a key change or the beginning of a new section in the music
Allegro	Fast tempo
Open	Occurs in the trumpet part indicating to remove a mute that was required earlier in the music

<i>f</i>	Forte, played loud and full
Let ring	Occurs in the mallet percussion and auxiliary percussion as a tie after a note leading to a rest indicating that the sound should continue and not dampened or stopped
Courtesy accidental	A sharp, flat or natural used as a reminder to return to the key signature following the use of a recent accidental that altered the pitch, and sometimes used following a key change
Tempo I	Return to the original tempo at the beginning of the piece
Mournfully	Played to evoke great sadness
Piu mosso	More motion, play faster
Flowing Freely	Played with a bit more motion and in a legato style
Poco Rall.	A little slower
Moderate March Tempo	Faster than a processional but slower than a standard march
2 nd time only	Rest the first time and play on the repeat
Repeat sign	A double bar with two dots that indicate the start and end of a section to be played again
Drone	A continual pitch or interval that evokes the sound of bagpipes
8va	To be played an octave higher than written
Ad lib	"At liberty" or to be played at the player's discretion
<i>mf-f</i>	Play mezzo-forte the first time and forte on the repeat
fermata	The curved line with a dot under it that means to hold the note until released
<i>pp</i>	Pianissimo, to be played very quietly
<i>sfz</i>	Sforzando, heavily accented and quite loud
Final barline	A double bar with the last barline bolder than the first, indicating the end of a piece



Can you find examples of these terms in your part? (Not every player has all of these on their music!)

Articulations found in The Mystery of Duffy's Cut:

Accent	(>) To emphasize by playing with more air and separation
Marcato	(^) To be played with a shorter and heavier accent
Slur	A curved line over or under notes of differing pitches that indicate they are to be played without using the tongue to separate the pitches
Staccato	(.) To be played lightly with separation



Can you find examples of these terms in your part? (Not every player has all of these on their music!)

Scales for key signatures found in *The Mystery of Duffy's Cut*

1. G minor



Musical notation for the G minor scale in 4/4 time, consisting of 8 measures. The notes are G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G.

2. E-flat major



Musical notation for the E-flat major scale in 4/4 time, consisting of 8 measures. The notes are E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat.

3. A-flat major



Musical notation for the A-flat major scale in 4/4 time, consisting of 8 measures. The notes are A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat.

4. A-flat minor



Musical notation for the A-flat minor scale in 4/4 time, consisting of 8 measures. The notes are A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat.

5. B-flat major



Musical notation for the B-flat major scale in 4/4 time, consisting of 8 measures. The notes are B-flat, C, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat.

6. C minor



Musical notation for the C minor scale in 4/4 time, consisting of 8 measures. The notes are C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C.

Write your own music to complete the themes found in *The Mystery of Duffy's Cut*

Using the measures that are already written, complete the next measures in a way that is different from the published piece.

1.



Musical notation for exercise 1 in 4/4 time. The first four measures contain a melodic line with accents and slurs. The last four measures are empty staves for completion.

2.

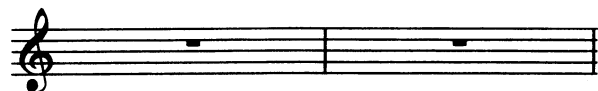


Musical notation for exercise 2 in 3/4 time. The first four measures contain a melodic line with slurs. The last four measures are empty staves for completion.

3.



Musical notation for exercise 3 in 6/8 time. The first four measures contain a melodic line with slurs and accents. The last four measures are empty staves for completion.



An empty musical staff in treble clef, 4/4 time, provided for the student to write their own music.

Conducting patterns found in The Mystery of Duffy's Cut.

Try your hand at conducting. Put your arms down by your side, then bend your elbows up until your hands are pointing away from you. Turn your wrists so that the palms of the hands are facing each other. Hands should be in a relaxed "handshake" position. Start the patterns by bringing your hands up slightly (in tempo) before giving the downbeat:

4/4 pattern

Bring DOWN for beat 1
Move hands TOGETHER without touching for beat 2
Move hands APART just past beat 1 position for beat 3
Move hands UP and a little closer for beat 4
>rebound up slightly after each beat

3/4 pattern

Bring hands DOWN for beat 1
Move hands APART just past beat 1 position for beat 2
Move hands UP and a little closer for beat 3
>rebound up slightly after each beat

6/8 pattern

Bring hands DOWN and slightly apart for beat 1
Move hands UP and a little closer for beat 2
>rebound up slightly after each beat



Try conducting your friends while they play their parts. Can you conduct without counting out loud? Conduct larger patterns when the music is loud and smaller patterns with the music is quiet.

Now you are ready to play The Mystery of Duffy's Cut!

The Mystery of Duffy's Cut

FLUTE

Robert Sheldon
op. 114

With Solemn Integrity 8

Musical notation for measures 8-14. Measure 8 is marked with a box containing the number 8. The music is in 4/4 time, key of B-flat major. It features a melodic line with a fermata over measures 8 and 9, and a dynamic marking of *mp* starting at measure 10.

15 Allegro

Musical notation for measures 15-24. Measure 15 is marked with a box containing the number 15. The music is in 4/4 time, key of B-flat major. It features a melodic line with a fermata over measure 15, followed by a series of eighth notes. The dynamic marking is *mp* at the start and *mf* at the end.

25

Musical notation for measures 25-36. Measure 25 is marked with a box containing the number 25. The music is in 4/4 time, key of B-flat major. It features a melodic line with a fermata over measure 25, followed by a series of eighth notes. The dynamic marking is *mp* at the start and *mf* at the end.

37

Musical notation for measures 37-48. Measure 37 is marked with a box containing the number 37. The music is in 4/4 time, key of B-flat major. It features a melodic line with a fermata over measure 37, followed by a series of eighth notes. The dynamic marking is *mf* at the start and *f* at the end.

49 Tempo I

Musical notation for measures 49-56. Measure 49 is marked with a box containing the number 49. The music is in 4/4 time, key of B-flat major. It features a melodic line with a fermata over measure 49, followed by a series of eighth notes. The dynamic marking is *p* at the start and *f* at the end.

"Bridgit O'Malley"

57 Mournfully

65

Musical notation for measures 57-64. Measure 57 is marked with a box containing the number 57. The music is in 4/4 time, key of B-flat major. It features a melodic line with a fermata over measure 57, followed by a series of eighth notes. The dynamic marking is *mp* at the start and *f* at the end.

Flute - 2

più mosso

Flowing freely

73 *mf*

81 *f*

89 *poco rall.*

“Brian Boru’s March”
Moderate March Tempo 97 *mp*
2nd time only

1. 2. 106 *mf-f*
8va 2nd time ad lib.

1.

2. *loco* 115 **Tempo I**
mp pp sfz

Two Perspectives...One Goal

A look into vertical alignment.

Tammy Fedynich & Tye Ann Payne, presenters

Topics of Discussion

- Recruiting
- Instrumentation
- Retention
- Curriculum & Rehearsal Techniques
- Private Lessons
- Boosters & Fundraising
- More Than The Music

Recruiting

- Middle School
 - Set up recruiting programs that show young students can learn at Middle School level.
 - Make arrangements for multiple recruiting trips.
 - Be visible at your feeder elementary schools.
 - Make sure the process for signing up for band is very clear.
- High School
 - Generate excitement and presence of band program within the community.
 - Be a part of beginner recruiting as time allows. (Drumline, Pep Band, Jazz Band, Colorguard)
 - Be visible in Middle School band halls. Begin forming early student-director relationships.

Instrumentation

- Middle School
 - Placing the right student on the right instrument. Strive to place an “A” student on every instrument.
 - Develop soloists on every instrument.
 - Keep records of special circumstances such as: athletes, cheerleaders, professional fencers, etc.
 - Start a fully instrumentated band in every beginner class.
- High School
 - Track instrument and students numbers throughout the year, beginning, middle and end, and identify weaknesses in the program and make corrections.

Retention

- Middle School
 - Band is a **seven** year commitment.
 - Varied activities and music to motivate students.
 - Do not overkill on time commitments.
 - Provide plenty of social opportunities for band students.
- High School
 - Develop a “Degree Plan” for different situations. Show students **how** they can be in band. (4 x 4)
 - Form relationships with middle school students to help bridge the middle school-high school gap.
 - Be mindful of the time commitment.
 - Provide plenty of social opportunities for band students.
- Develop a rewards system at both levels.
 - Middle School: Certificates, Medals, Stickers...
 - High School: Letter jackets

Curriculum & Rehearsal Techniques

- Middle School
 - Utilize same counting system as High School.
 - Align rehearsal techniques with High School expectations. (i.e. posture, embouchure, behavior)
 - Student learning continues at High School level.
- High Schools
 - Constant communication between Middle School and High School Directors.
 - Align counting systems throughout feeder cluster.
 - Set up short-term goals by grade level for entire program, beginning to end.
 - Deliver rehearsal expectations to Middle School Directors.

Private Lessons

- Middle School
 - Talk about private lessons from day one just as something you do as a part of band.
 - Be prepared to set-up lesson times and facilitate lesson places.
- High School
 - Coordinate lesson teachers you want to use within cluster for sake of continuity.
 - Provide opportunities for advanced students to study with premiere musicians (University Professors, Symphony Musicians)

Band Boosters & Fundraising

- Middle School
 - Set-up lines of communication between Middle School and High School Band Boosters.
 - Facilitate opportunities for booster collaboration.
 - Band Boosters are responsible for majority of band fundraising.
 - Middle School Boosters function more as a Volunteer Group.
- High School
 - Ensure High School students have advanced opportunities for individual fundraising.
 - Ensure that Middle School Boosters are utilized to chaperone Middle School activities and High School Boosters are chaperones at High School activities.
 - High School Band Boosters function more as a Non-Profit Organization.

More Than The Music

- Staffing
- Problems with Administration
- Scheduling
- Budget Cuts
- Changing Academic Requirements.

When we all work together as a complete band program, our goals become attainable and our success becomes exponential.

Habits of

A

*Successful
Band Director*

*Practical Rehearsal Strategies
That Lead to Music-Making*

60th Annual Midwest Clinic
Chicago Hilton and Towers
December 22 and 23, 2006

Scott Rush

AUTHOR OF
HABITS OF A SUCCESSFUL BAND DIRECTOR
GIA Publications, Chicago, Illinois

**HABITS OF A SUCCESSFUL BAND DIRECTOR:
PRACTICAL REHEARSAL STRATEGIES THAT LEAD TO MUSIC-MAKING
Clinician: Scott Rush**

Exceptional musicians are not born; they're made. They're made by great teachers who inspire and motivate – someone had to light the fire. Each of us had those people in our lives. Just as the inspired student must practice, the band director must also practice to be *effective* and *successful*. To be an effective conductor/teacher, the band director must establish habits of four key practices.

The practices are:

- You must design a blueprint for *what* to teach
- You must establish effective teaching strategies for *how* to teach it
- You must develop an appropriate system for addressing *all* learners
- You must cross the threshold from the *Components of Playing* to a rehearsal vocabulary filled with musical concepts

These practices are deceptively easy, but hard to put in place. They are exceedingly hard to do well, but with consistent practice, can become acquired habits.

The Need for Teaching Musical Concepts

- Larry Blocher's study

Key Practice #1: "What" Needs to be Taught

- Components of Playing
- Teaching Inventory Sheet (left column)

Key Practice #2: Establish Effective Teaching Strategies

- Develop several ways to teach the same concept
Key Signature Recognition
Blend
- Teaching Inventory Sheet (right column)

Key Practice #3: Design an Appropriate System for Addressing All Learners

- Determine both large scale sequencing, as well as the sub-components within a concept
- Develop a sequence for teaching certain concepts
Tuning
Balance
Scale Study Sequence
- Use differentiated instruction by incorporating the *Three-Tiered Assessment* model
- Our job is to put tools in their *musical toolboxes*, which will enable our students to make music

Key Practice #4: Crossing the Threshold from the "Components of Playing" to a Music-Making Vocabulary

- *Would you please define music-making?*
- The Phrasing and Musicianship Sheet
- Choose literature that allows for applying and reinforcing musical concepts
- Conceptual teaching promotes transfer from fundamentals to music-making

Our Rehearsal Rooms Should Be Laboratories for Making Music

Components of Playing

List the *Components of Playing*, whether individual or ensemble based, that should be taught as part of an effective teaching curriculum:

1. Tone
2. Timing
3. Tuning *Practice each of these individually*
4. Dynamics
5. Phrasing
6. Articulations (staccato, marcato, legato, slurred, accents)
7. Rhythm
8. Balance *Practice all simultaneously*
9. Blend
10. Attacks
11. Releases
12. Range *Each requires some form of "acting"*
13. Endurance
14. Musicianship (beauty, shape, emotion, nuance, style, mood)
15. Technique
16. Tone Color (intensity, color spectrum, sonority)
17. Consistency / Accuracy (Horn player mentality)

- Use the fundamentals/warm-up time to teach the components
- Establish effective teaching strategies to address various learning styles
- Develop a logical sequence of instruction that accounts for both large scale sequencing, as well as the sub-components within a concept

Teaching Inventory Sheet

Skill to be taught

How to/Materials Needed to Teach It

Scales	
Tone	
Rhythm Study	
Solfège	
Tuning	
Tuning	
Timing	
Dynamics	
Balance	
Articulations	
Interpretation of various accents	
Blend	
Appropriate examples of recorded work	
Phrasing	
Attacks (air attacks vs. tongued)	
Key Signature Recognition	

***DESIGN A WEEKLY CHECKLIST DERIVED FROM YOUR
QUARTERLY "TEACHING INVENTORY" SHEET***

Teaching Key Signatures Using McGrew's Fourths

	0	1	2	3	4	5	6
Flats (b)	C	F	B	E	A	D	G
Sharps (#)	C	F	B	E	A	D	G
	7	6	5	4	3	2	1

Probing Questions: *Why do we start with zero?* *Why do we go to seven?*

Tuning Sequence

1. Explanation of Tuning with the Tuner (no audible pitch; visual process)

2. Stop the needle on a Stationary Pitch (requires a steady airstream)

Both of the above steps are visual in nature and are the only steps that are strictly visual in the process

3. Eliminate waves (use your ears and try to achieve "beatless" tuning)

4. Know how to Adjust the instrument (mechanics; tuning plug on flute)

This step may include knowing that an oboe reed should crow a "C" - knowledge of bocal size, etc.

5. Center pitches on the mouthpiece (headjoint/mthpc & neck, barrel, or bocal)

See "Tuning and Pitch Indicators"

6. Learn inherent "Bad" notes on the Instrument (pitch tendencies)

7. Learn adjustments for *just intonation* (major/minor chords; other situations)

Other adjustments would include anything in the realm of bending pitch, finger shading, etc.

8. Do a Pitch Tendency Chart (good reference for your instrument)

9. Play "In Tone" (many pitch problems will correct themselves)

Other Ways to Improve Intonation...

- SING AND INTERNALIZE YOUR PARTS
- Good Posture and Breathing
- Balance and Blend within the Ensemble
- Good Embouchure Development
- Play on Good Equipment, especially Mouthpieces
- Have a working knowledge of how Dynamics and Temperature affect Pitch

Differentiated Instruction

Master Musician

- A movement from a major solo work for your instrument
- Musical terms test (list of 160)
- Sight-sing intervals through full range in the arts lab (7 out of 10)
- Rhythm Theory through level 6 in the arts lab (10 out of 10)
- Interval Theory through level 9 in the arts lab (10 out of 10)
- Pitch Tendency chart on Intonation Trainer
- Twelve major scales and seven minor scales
- Vibrato exercise, *if applicable for your instrument: quarter note=72*

Advanced Musician

- The All-State solo for your level
- Twelve major scales
- Musical terms test (list of 100)
- Sight-sing all diatonic intervals in the arts lab (7 out of 10)
- Interval Theory through level 7 in the arts lab (10 out of 10)
- Rhythm Theory through level 5 in the arts lab (10 out of 10)
- Pitch Tendency Chart on Intonation Trainer

Intermediate Musician

- One approved etude/solo for your instrument
- Nine major scales
- Musical terms test (list of 70)
- Sight-sing intervals using five diatonically adjacent syllables (7 out of 10)
- Interval Theory through level 5 in the arts lab (10 out of 10)
- Rhythm Theory through level 4 in the arts lab (10 out of 10)
- Pitch Tendency Chart on Intonation Trainer

Formula grading scale adjusted for each level of instruction

Scale Study Sequence

- *Teach the order of sharps and flats*
- *Teach enharmonic notes for mastery*
- *Teach rules for determining the key signature (3 ways)*
- *Teach the proper spelling of scales*
- *Teach appropriate transpositions for each of the instruments*
- *Teach the chromatic scale enharmonically correct*

Thoughts About Phrasing and Musicianship

Musical Tips

- Long notes should have direction - they should intensify or decrescendo.
- Phrases should have peaks and valleys, arrival points, and weighted notes (agogic).
- You should carry over phrases and make sure that you don't breathe at inappropriate spots.
- If a line is repeated, do something different with it the second time.
- Find tension and release points.
- Musical moments usually take longer to build than they do to pull away.
- In many styles, short notes lead to long notes.

Extramusical Stimuli

- It's what's NOT on the page that makes the music.
- Use "mood" words to establish style and ambiance.
- Assign words to entire musical phrases to help establish meaning and purpose.
- Persichetti said, "Music is either dancing or singing."
- It's what happens from note-to-note that makes the music come alive.

Philosophical Prompts

- Trust your soul to feel and express the music – be musical! Tell a musical story with passion and conviction.
- The conductor's blood must drip with musical conviction, both to the players and the audience.
- Try to discover music in every phrase.
- Unlike a painting or sculpture, music can be re-created again and again, with new meaning and understanding.
- The paper and ink don't make the music; instruments make no sounds on their own – the soul creates the music.
- Music must be interpreted to the point that the performance is said to be *artistic* and the performers, *artists*.

"Where is the electric socket for possibility (music making)? It's just there over the bar line, where the bird soars. We can join it by finding the tempo and lean our bodies into the music; dare to let go of the edges of ourselves... and *participate!*"

SCALE PERFORMANCE STANDARDS: 10 Point Scale

10	There are no discernible flaws to the most discriminating listener. The presentation takes on all positive characteristics of a professional performance.
9	Maximum tempo is used for the instrument. The scale is well in tune and the performance is perceived as effortless. The performer plays the scale melodically with proper phrase direction, shape and tonal energy. All elements of musicality are present.
8	Tempo is approaching maximum for the instrument. Tone quality is consistent and well-developed over all ranges. Vibrato is refined and mature. Inconsistencies in pitch in extreme ranges may exist to a small degree. Articulation is clear over the range of the scale and does not cause distraction.
7	Takes on all positive characteristics of a "6" but at a faster tempo . There is melodic direction and the scale begins to take on a refined feeling.
6	Starts and articulation are clear and tone quality is characteristic. Technique is even and there is no smearing. The scale is not perceived as slow. Rhythm is totally accurate regarding relation of quarter note and eighth notes: The scale does not rush or drag on the key notes. Octave tuning has been addressed though inconsistencies may exist in the extreme ranges. Vibrato is present on long notes and the last note finishes the phrase musically.
5	All notes are correct. Tone is developing properly but may be inconsistent in the extreme ranges. Rhythm is even or very close and the correct range was performed. Vibrato may or may not be present. Articulation is consistent but may be in need of further attention.
4 - 4.5	Most notes are correct but rhythm may be uneven or the scale was played too fast for accuracy. Tone quality may not be refined but would not be considered poor. Correct range was attempted but may not have been completed.
3	Some of the notes are correct. Tone quality may be poor and the correct range may not have been performed.
2	Tone quality may be poor and many of the notes are wrong , or the student did not finish the scale.
1	The student attempted to play the scale but it is unrecognizable.

GRADING GUIDELINES (Modify as needed)

ALL SCALES (Play 12 + Chromatic in one sitting)	SINGLE ETUDE
<p>High School Varsity Bands</p> <p>Grading Objective: Play 13 scales and average 6 or better.</p> <p>TOTAL = 75 or greater (and all scales ≥ 5)Grade = 100 (A) 75 or greater (1 or more < 5).....Grade = 85 (B) Less than 75.....Grade = 70 (D)</p>	<p>High School Varsity Bands</p> <p>Grading Objective: Perform Etude with Box 4 proficiency.</p> <p>SCORE = 60 or greater.....Grade = 100 (A) 50 - 59.....Grade = 85 (B) 40 - 49.....Grade = 70 (D)</p>
<p>Junior High Varsity Bands High School Sub-Varsity Bands</p> <p>Grading Objective: Play 13 and average 5 or better.</p> <p>TOTAL = 65 or greater (and all scales ≥ 5)Grade = 100 (A) 65 or greater (1 or more < 5).....Grade = 85 (B) Less than 65.....Grade = 70 (D)</p>	<p>Junior High Varsity Bands High School Sub-Varsity Bands</p> <p>Grading Objective: Perform Etude with Upper Box 3 proficiency</p> <p>SCORE = 50 or greater.....Grade = 100 (A) 40 - 49.....Grade = 85 (B) 30 - 39.....Grade = 70 (D)</p>
<p>Fundamental Groups</p> <p>Grading Objective: Play 13 scales and average 4.25 or better.</p> <p>TOTAL = 55 or greater (and all scales ≥ 4)Grade = 100 (A) 55 or greater (1 or more < 4).....Grade = 85 (B) Less than 55.....Grade = 70 (D)</p>	<p>Fundamental Groups</p> <p>Grading Objective: Perform Etude with Box 3 proficiency.</p> <p>SCORE = 40 or greater.....Grade = 100 (A) 30 - 39.....Grade = 85 (B) 20 - 29.....Grade = 70 (D)</p>

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This performance challenges the listener's concept of the **ideal**. Professional in all aspects, the performer and the presentation may be compared to the **finest musicians** on the instrument.

There are no distractions and the technical execution of the piece is perceived as **flawless**. Articulation and tone quality are clear and never a distraction. This performance distinguishes the musician as among the best at the high school or college level, worthy of selection to the **All-State Band** or All-State Orchestra.

Box 5
Div 1+

The performer executes **all of the technical demands of the piece fluently**. Minor inconsistencies in articulation, phrase direction, and tone quality in extreme ranges and at extreme dynamic levels may be present but are rare. Moments of true artistic expression are frequent as all elements of a well-prepared performance are in place. The performance would be worthy of Outstanding Soloist recognition at solo & ensemble competition and *may* qualify the performer to advance to **Area** level.

Box 4
Div 1

Notes, rhythms, articulations, dynamics, and phrasing are correct and performed confidently. Slight errors (if they occur) are handled without stopping. Tempos are appropriate for the etude and for the skill and musicianship of the performer. Breathing is natural and rarely causes distraction. The performance would always receive a Division I rating by UIL standards and *may* qualify the performer for membership in **Region** band.

Box 3
Div 1-2

Comprehension is demonstrated, as note and rhythmic errors are almost nonexistent. Stops (if any) are minor and recovered-from quickly. Rhythms are performed correctly but may be uneven or have a tendency to change tempo. Dynamic contrast is present and convincing. Correct articulation is present although it may be inconsistent. Tone quality is characteristic throughout most of the excerpt but may suffer in more technical passages. Phrasing has been addressed and carefully worked out, but may not be fully refined. The performer occasionally displays expressive qualities which **elevate the piece beyond mere notes**.

Box 2
Div 2-3

An awareness of the key is present, though **frequent errors** may occur in notes and rhythms. Tone quality is developing properly though inconsistencies may exist outside the comfortable register of the instrument. Tempos are constant, but may be significantly below those required. There is some dynamic contrast. **Frequent or occasional stops prevent any meaningful musical communication.**

Box 1
Div 4-5

There is a superficial level of preparation and the presence of some fundamental technical skill. Wrong notes and rhythms are a constant distraction, and little or no attention to articulation and dynamics is evident. Characteristic sound may or may not be present.

An attempt was made to play the etude. Tone quality may be poor and many of the notes are wrong due to a **severe lack of preparation or poor fundamental skill**. The student may not have finished the piece.

MUSIC PERFORMANCE STANDARDS: 100 Point Scale

MARCH PERFORMANCE “TIPS”

Expressiveness: *Marches provide opportunities to shape melodies and countermelodies; to use vibrato, dynamics, articulation, accentuation to create motion, direction, and warmth in musical lines; to contrast instrumental colors and/or musical elements (especially on repeats!) (TO MAKE STUDENTS AWARE OF EXPRESSIVE POSSIBILITIES, DEMONSTRATE/RECORD EXPRESSIVE EFFECTS ON YOUR INSTRUMENT, THEN RECORD THEIR EFFORT TO MIMIC THOSE EFFECTS: PLAYBACK AND DISCUSS).*

Tempo: *Marches require precise execution of the right tempo for the right march in the right programmatic function, in the right acoustic. Marches require consistency and discipline in tempo execution. (ASK STUDENTS TO CLAP TO A TEMPO WITHOUT THE ASSISTANCE OF A METRONOME OR CONDUCTOR, AND BRING TO THEIR ATTENTION THAT THEY ARE RUSHING).*

Ensemble: *Marches require precise execution of figures, from top to bottom of the ensemble, with vertical and horizontal ensemble consistency. (ASK STUDENTS TO CLAP TO A TEMPO WITHOUT THE ASSISTANCE OF METRONOME OR CONDUCTOR AND BRING TO THEIR ATTENTION THAT THEIR ENSEMBLE, WHILE SLOPPY AT FIRST, TIGHTENED AS THEY INCREASINGLY FOCUSED ON THIS PERFORMANCE SKILL).*

Phrasing: *Marches require well conceived and faithfully executed phrasing up and down the ensemble; creative liberties of phrasing may be allowed as a section, but no “cheap solos” can be allowed by individuals who play through planned phrase breaks. (ASK STUDENTS TO PLAY AND RECORD A MARCH WITHOUT, THEN WITH, PHRASING INSTRUCTION. PLAY BOTH RECORDINGS BACK SO THEY CAN HEAR THE CLARITY AND POWER OF EFFECTIVE, CONSISTENT PHRASING).*

Rhythm: *Marches require extreme rhythmic discipline. Rhythms are typically played as written. A dotted eighth-sixteenth rhythm means exactly that, with the exception of note length. Generally, the dot in a dotted note rhythm is *removed* and replaced with a rest; the little note that follows is emphasized, or “kicked.” In tied notes of the same pitch, the tied, same pitch note is generally removed and replaced with a rest. (PLAY A DOTTED RHYTHM FIGURE IN SWING STYLE, THEN AS WRITTEN WITH DETACHED STYLE. RECORD BOTH AND PLAYBACK WITH COMMENTS). (Sousa: “I like my notes to have a little daylight between them.”)*

Note beginnings: *Marches require precise execution of a vast array of articulations—including tenuto lines, sideway accents, rooftop accents, Sfz’s, and Fp’s, dots, and wedges. (RECORD BAND PLAYING A MARCH PASSAGE WITHOUT INSTRUCTION; DEMONSTRATE NOTE ATTACKS ON YOUR INSTRUMENT, THEN RECORD THE BAND AS THEY MIMIC THE STYLE YOU DEMONSTRATED—DISCUSS).*

Note endings: *Marches require precise and sensitive execution of phrase endings. Generally, phrases are lifted, not CHOPPED, especially in melodies, countermelodies, and especially in the song-like trio. (DITTO TO ABOVE. THIS IS A GOOD OPPORTUNITY TO TEACH WIND PLAYERS HOW TO “TAPER” PHRASE ENDINGS BY SOFTENING AND RELEASING WITH AIR, NOT TONGUE. ENCOURAGE THEM TO LISTEN TO VARIOUS ARTISTS/ENSEMBLES FOR GOOD EXAMPLES OF TAPERED PHRASE RELEASES.)*

Rests: *In a march, a rest is REALLY a rest.* It may constitute a “dramatic gap” which must be “clean.” This includes BASS DRUM, TIMP, CYMBALS, BELLS, CHIMES, etc., which must be AGGRESSIVELY DAMPENED AT RELEASE to achieve this effect.

Textures: *Marches offer great opportunities for improving “vertical awareness” and for executing creative texture variations.* Courageous interpretive decisions and dramatic dynamic execution will reveal an evident, descending hierarchy of textural elements (generally) as follows: melody, countermelody, supporting harmonies; beat (“oom’s” and “pah’s”). These elements may be widely varied in style or dynamics for expressive effect. Opportunities abound to make creative, dynamic emphasis of non-melodic textural elements such as suspensions, imitations, accompaniments (on repeats), “money notes” in rich harmonies, and “harmonic turnarounds” in tuba, percussion, and other “time keeping” instruments as they occur.

Timbres: *Most marches are predictably orchestrated.* If one is not careful, one will get a “trumpet dominant” color, or worse, “a tutti gray” color which is the result of *all* instruments playing at a loud dynamic. Timbres can be creatively varied by instrumentation (i.e., cornets instead of or in addition to trumpets to support, rather than compete with woodwind section); elimination/addition (melodic brass removed or added for effect); re-registration (i.e., clarinet melody dropped one octave on repeats); bell direction (brass and saxophones); bell up effects (in brass); reduction (reduce brass to one/part when accompanying; reduce tubas and other low-wind “beat makers” when melody orchestration is light); or substitution (REPLACE tubas with bass clarinets, bassoons, possibly saxophones or even string bass to lighten the bottom and “float” the ensemble). Percussion coloration can be varied by changing instrument staging, drum tuning, drum sticks/mallets’ shape and weight, and substituting different sized drums, cymbals, bells, triangles, etc. (EXPERIMENTATION, RECORDING/FEEDBACK, DISCUSSION WILL REVEAL MANY POSSIBILITIES!)

Percussion Effects: *Marches require percussion section precision and creativity. Marches give the percussion section a chance to shine!* Use percussionists for dramatic effect. The bass drum is generally “felt,” not heard except on accents; the snare drum often replicates the melody and can be appropriately emphasized as a solo instrument; “drum song” features may require added players and even special staging (*Semper Fidelis* is a good example); special effects (chimes, bells, wood blocks, sirens, etc.) offer great opportunities for experimentation; snare/field drum and cymbal colors and *staging* can be varied for effect and/or to reflect the character of themed or period marches. The percussion section is the most visually interesting section to the audience—use them as “showmen” to add to the visual and musical appeal of the performance. Keep unused percussionists occupied by giving them the score to study and follow. (EXPERIMENT, RECORD, DISCUSS, CREATE!).

Staging Effects: *Marches beg for creative staging.* Individual or section features can be emphasized through interesting horizontal and vertical staging. Special effects, such as bells up, and/or sections/individuals *standing up* adds color and audience interest; featured solo instruments (wind instruments, or percussion--chimes, wood block, etc.) can be brought to the front of the stage to “solo position.” (TASTE, DISCUSSION, EXPERIMENT, RECORD, CREATE!).

Form: *March form is generally predicable and easy to teach.* THINK OF MY FARMHOUSE METAPHOR, AS FOLLOWS: **INTRODUCTION** = FRONT PORCH; **FIRST STRAIN** = FRONT ROOM; **SECOND STRAIN** = BACK ROOM; **TRIO** = GARDEN; **BREAK UP STRAIN** = GAZEBO; **FINAL STRAIN** = BACK GATE; **STINGER** = GATE LATCH!

50 WONDERFUL MARCHES

Drawing on Norman E. Smith's ten-year (1976-1986), international poll of march popularity, *The Instrumentalist's* "100 Most Popular Marches" poll (c.1970) and ideas of my own, the 50 marches (and editions) recommended here are of the smaller kind, including quicksteps, slow-steps, circus marches, gallops, rags, "specials," and more. After each title, a suggested difficulty level has been included (indicated by "D" and a ranking of "2" to "5" with "5" being the most difficult). Editor information (indicated by "E") and publisher information (indicated by "P") are also included. The author wishes to thank Ms. Wendy McCallum, Doctoral Conducting Assistant, the University of North Texas for researching and supplying the editor and publisher information. This information was current at the time this book was published.

Admittedly, this list is a selection. It was compiled according to three criteria: quality, difficulty, and internationality. Every effort was made to strike a balance between these three determining factors. Publisher information is extremely perishable—this info was current as of August 03.

1. *Alte Kameraden ("Old Comrades")* Carl Albert Teike (Germany) **D:** 4; **E:** Wiley; **P:** TRN
2. *Americans We* Henry Fillmore (U.S.A.) **D:** 3; **E:** Fennell; **P:** Carl Fischer
3. *Amparito Roco ("The Sheltered Cliff")* Reginald Clifford Ridewood (Also attributed to Jaime Texidor) (U.S.A.) **D:** 4; **E:** Winter; **P:** Boosey & Hawkes
4. *Army of the Nile* *Kenneth Alford (England)* **D:** 4; **E:** Fennell; **P:** Boosey & Hawkes
5. *Barnum and Bailey's Favorite* Karl Lawrence King (U.S.A.) **D:** 5; **E:** Bainum; **P:** Barnhouse
6. *Bravura* Charles Edward Duple (U.S.A.) **D:** 4; **E:** Edmondson; **P:** Queenwood
7. *Brighton Beach* William Peters. Latham (U.S.A.) **D:** 2; **E:** None; **P:** Belwin Mills
8. *Chicago Tribune* William Paris Chambers (U.S.A.) **D:** 4; **E:** Boyd; **P:** Ludwig
9. *Chimes of Liberty* Edwin Franko Goldman (U.S.A.) **D:** 3; **E:** Schissel; **P:** Barnhouse
10. *Citadel* Frank Williams Erickson (U.S.A.) **D:** 2; **E:** None; **P:** Belwin Mills
11. *El Capitan* John Philip Sousa (U.S.A.) **D:** 3; **E:** Fennell; **P:** Theodore Presser
12. *Emblem of Unity* Joseph John Richards (U.S.A.) **D:** 3; **E:** Swearingen; **P:** Barnhouse
13. *Entry of the Gladiators ("Thunder and Blazes")* Julius Ernest William F_cik (Czechoslovakia) **D:** 4; **E:** Seredy; **P:** Carl Fischer
14. *Florentiner* Julius Ernest William F_cik (Czechoslovakia) **D:** 4; **E:** Fennell; **P:** Carl Fischer
15. *From Tropic to Tropic* Russell Alexander (U.S.A.) **D:** 4; **E:** Bainum; **P:** Barnhouse
16. *Hands Across the Sea* John Philip Sousa (U.S.A.) **D:** 3; **E:** Brion/Schissel; **P:** Barnhouse
17. *His Honor* James Henry Fillmore (U.S.A.) **D:** 3; **E:** Fennell; **P:** Carl Fischer
18. *Hosts of Freedom* Karl Lawrence King (U.S.A.) **D:** 2; **E:** Paynter; **P:** Barnhouse
19. *Il Bersagliere ("The Italian Rifleman")* Edoardo Boccalari (Italy) **D:** 4; **E:** None; **P:** Carl Fischer
20. *La Inglesina ("The Little English Girl")* Davide Della Cese (Italy) **D:** 4; **E:** Bourgeois; **P:** Wingert Jones
21. *Invercargill* Alex F. Lithgow (Scotland) **D:** 4; **E:** Glover; **P:** Barnhouse
22. *Lassus Trombone* James Henry Fillmore (U.S.A.) **D:** 4; **E:** Schissel; **P:** Barnhouse

23. *Le Régiment de Sambre et Meuse* ("The Regiment of the Sambre and Meuse") Robert Planquette (Also-- Joseph Francois Rauski) (France) **D:** 4; **E:** Fennell; **P:** Carl Fischer
24. *March Electric* Giuseppe Creatore (Italy) **D:** 4; **E:** Falcone; **P:** Summy-Birchard
25. *Marche des Parachutistes Belges* ("March of the Belgian Parachutists") Peter Leemans (Belgium) **D:** 4; **E:** Bourgeois; **P:** Wingert Jones
26. *Marche Lorraine* Louis Gaston Ganne (France) **D:** 4; **E:** Williams; **P:** Alfred
27. *Mars der Medici* ("March of the Doctors") Johan Wichers (Germany) **D:** 3; **E:** None; **P:** Molenaar
28. *Middy, The* Kenneth J. Alford (England) **D:** 4; **E:** None; **P:** Boosey & Hawkes
29. *Military Escort* Harold Bennett (James Henry Fillmore pseudonym) (U.S.A.) **D:** 2; **E:** Fennell; **P:** Carl Fischer
30. *National Emblem* Edwin Eugene Bagley (U.S.A.) **D:** 4; **E:** Fennell; **P:** Carl Fischer
31. *Officer of the Day March* Robert Browne Hall (U.S.A.) **D:** 2; **E:** Molenaar; **P:** Molenaar
32. *On the Mall* Edwin Franko Goldman (U.S.A.) **D:** 4; **E:** None; **P:** Carl Fischer
33. *On the Square* Frank A. Panella (U.S.A.) **D:** 3; **E:** Morris; **P:** Panella/Morris
34. *Our Director March* Frederick Ellsworth Bigelow (U.S.A.) **D:** 3; **E:** Molenaar; **P:** Molenaar
35. *Pentland Hills* James. H. Howe (England) **D:** 3; **E:** None; **P:** Southern
36. *Punchinello* William Rimmer (England) **D:** 4; **E:** None; **P:** Molenaar
37. *Purple Carnival* Harry Alford (U.S.A.) **D:** 4; **E:** Erickson; **P:** Schirmer
38. *Quality Plus* Frederick Alton Jewell (U.S.A.) **D:** 4; **E:** Longfield; **P:** Barnhouse
39. *Royal Air Force March Past* Sir Henry Walford Davies (England) **D:** 3; **E:** Gore; **P:** Boosey & Hawkes
40. *Scossa Elettrica* ("Electric Shock") Giacomo Puccini (Italy) **D:** 4; **E:** Yates; **P:** Ludwig
41. *Show Boy, The* William L. Huff (U.S.A.) **D:** 2; **E:** None; **P:** Carl Fischer
42. *Standard of St. George, The* Kenneth J. Alford (England) **D:** 4; **E:** None; **P:** Boosey & Hawkes
43. *Stars and Stripes, Forever, The* John Philip Sousa (U.S.A.) **D:** 4; **E:** Brion/Schissel; **P:** Barnhouse
44. *Them Basses* Getty Herschel Huffine (U.S.A.) **D:** 4; **E:** None; **P:** Carl Fischer
45. *Unter dem Doppeladler* ("Under the Double Eagle") Josef Franz Wagner (Austria) **D:** 4; **E:** Glover; **P:** Barnhouse
46. *Valdres* Johannes Hanssen (Norway) **D:** 4; **E:** Schissel; **P:** Barnhouse
47. *The Vanished Army* Kenneth Alford (England) **D:** 4; **E:** Fennell; **P:** Boosey & Hawkes
48. *Washington Grays* Claudio S. Grafulla (Spain) **D:** 4; **E:** Reeves; **P:** Carl Fischer
49. *Washington Post March, The* John Philip Sousa (U.S.A.) **D:** 3; **E:** Brion/Schissel; **P:** Barnhouse
50. *Zacatecas* Genaro Codina (Mexico) **D:** 4; **E:** Glover; **P:** Birch-Island

THE INTERPRETATION OF THE MARCH

I. The four most essential performance elements for the effective rendition of a march are:

- (1) Tone quality; intonation; control
- (2) Technical accuracy; articulation; unity
- (3) Tempo; precision; togetherness. RHYTHM
- (4) Interpretation: accents; style; phrasing; dynamics; balance; nuance, expression.

In order to achieve these objectives we should follow the suggested outline below:

1. Get the notes in our head before attempting to get them in our fingers. This is achieved by:
 - (a) Think the note; hear the note; sing the note; finger the note; Play the note
 - (b) Then follow the above pattern by phrase
2. Slow practice shall always precede rapid practice.
3. Never play or practice faster than you are able to think or read the passage accurately.
4. Rhythm is the most vital element of music. No performance of a march can be effective unless the rhythm is precise, steady, and accurate.
5. Martial style is detache style: i.e. separate the notes. They must not touch each other. Make a slight separation on the release of the tone, before articulating the succeeding one.
6. Support the attack and the breath. Play with the breath - not the lips. Brass players - avoid undue lip pressure.
7. Release the tones on the breath; not with the tongue. Avoid tutting, especially guard against tutting the short tones.
8. Accent: i.e. emphasis, is of special importance in the performance of a march. In general, play the long notes louder than the short ones.
9. Always mark the breathing points before distributing the parts to the band members.
10. Tempo must be preconceived before starting the march. It should be steady throughout, unless the composer or the musical score indicates otherwise. Consistency of tempo is of utmost importance.
11. Observe dynamics, accents, phrasing, climaxes, nuance, expression, style, and avoid exaggeration in all elements of interpretation.
12. Avoid curtailing the long notes: hold them full value with full sound to the end of their duration.
13. The inner voices (2nd and 3rd parts) must be balanced; they are too often weak and lacking in definition.
14. The countermelody must be clearly defined and projected with accurate enunciation and precise articulation and rhythm.
15. Basses and horns: These sections demand and should be given priority of attention and rehearsal time. They are of great importance to the effective rendition of the march, since they provide the basic tempo, harmony and movement, which are of paramount importance to the support and continuity of the melodic line and the ornamentations.
16. The basic elements of the march are: Melody, harmony, and rhythm. The basses and horns represent 2/3 of the total. Hence give them appropriate attention.
17. Tone quality must be maintained, regardless of the technical difficulties of the passage. It is what people really hear.

18. Rhythm is the means by which the march achieves life, vitality, motion, and character. It is what keeps the march alive and vital, and it is here that so many bands fail in their performance. The foot-tap is the true guide and means for achieving correct, precise rhythm. It will eliminate the too common faulty rushing and crowding of the beat and rhythm, and will establish a means for achieving the correct distribution of the notes within the beats.
19. Slow practice, i.e. subdividing the meter is essential to the correction of the common tendency of rushing and rhythmic distortion.
20. Attacks must be precise, articulate and firm; proper articulation is of great assistance in the establishment of accurate rhythm.
21. Proper accentuation is also helpful in maintaining the proper pulse, stability and clarity of the rhythm.
22. Technic: fluency, facility, control, and accuracy is achieved through slow, concentrated study and practice. Don't hurry. Easy does it.
23. Percussion: Percussionists too often fail to play with rhythmic stability and accuracy. Again, it is the distribution of the notes between the beats that is neglected. Also phrasing, style, emphasis is not properly observed. Percussionists too frequently "overplay", i.e. tend to beat the drum rather than play it. Snares and drum heads should be kept in proper condition and given due care and attention. Unfortunately many drummers fail to study music, but rather confine themselves to the development of the rudiments and technical aspects of performance.

The percussion section like the basses and horns, establish the basic beat, rhythm, movement, tempo, and precision of the performance; therefore it behooves us to give great heed to this often neglected, even forgotten section of the band. Cymbals should be of superior quality and proper size and the performer one who possesses true interest in this important voice of the percussion section. Much time and guidance must be given to the percussion section, for it is here that the band maintains its floating quality in the performance of the march.

24. The ornamentations found in clarinet, flute and other woodwind parts should be given due attention and assiduously rehearsed. Avoid overlooking the voices; rehearse them in slow motion, until technical accuracy and unity has been mastered.
25. Give serious study to the score, especially in the matters of blend, balance, accents, instrumentation and proper projection of the voices in their respective sections.

REMEMBER: Nothing in the band world is more inspiring, thrilling, and musically satisfying to band audiences than a stirring march, when performed by a superb band under the direction of vital inspired leadership.

Select the marches carefully, rehearse them thoroughly, and perform them with life, vitality, and observe your audience reaction.

W. D. REVELLI

THINGS I WISH I HAD KNOWN YEARS AGO

(or, Experience Is Something You Don't Get Until Just After You Need It!!!)

A Clinic Presented by Paula Crider
Texas Bandmaster's 57th Annual Convention/Clinic
Sponsored by the Hal Leonard Corporation

1. You Can't Know Everything

- * It is a sign of strength, not weakness to admit that you don't have all the answers.
- * Before you find the answers, you must know the questions.
- *"Education is not the filling of a pail, but the lighting of a fire!" —Wm. Butler Yeats
- *"Knowledge is only potential power. For the power to be manifested, it must be applied."
—Ferrari

2. It's All About The Music...And The Musicians !

- * Other people's opinions are never as important as your own.
- * Great musical moments provide unforgettable experiences.

A Student's Wish

Look past my armor and seek the goodness within.
Demand my best; but don't lose faith should I fall short of your expectations.
Tell me the truth, but always with compassion.
Teach me to experience beauty through music, and goodness through life.
Help me to experience those unforgettable moments
that are only possible through uncommon dedication and relentless hard work.
Inspire me by your example.
Be my teacher,
and I shall take the best of you with me for the rest of my life.

—L. Reynard

3, The Fear Factor/Raising The Bar

- * Fear of failure is the single most insidious impediment to success.
- *"Musicians are weird!" —I.R. Dumas
- *"No one can make you feel inferior without your consent."

—Eleanor Roosevelt

4. PC's Allegro Guide to 24 Personal Epiphanies, Paradigm Shifts and Other Somewhat Useful Factoids. (A "Reader's Digest" sketch of things I wish I'd known much sooner...and why they work!)

1. Great band programs are built one person at a time.
2. Know thy score.
3. Rehearsal planning.
4. Discipline and motivation.
5. Student leadership.
6. Use your ears: give the strobotuner a vacation!
7. Metronome or "metrognome?"
8. Expressive conducting. (Directors must practice, too.)
9. Sensitizing the ensemble.
10. The Rule of 21.
11. Laughter, the necessary ingredient.
12. Time management.
13. Chronic excusitis, the dreaded pandemic.
14. The value of "storying"
15. Sang, sang, ka-tang-tang.
16. Notes, notes & more notes.
17. Chateau Lafite Rothschild or Ripple?
18. In praise of praise.
19. Setting goals & surpassing them.
20. Life is not fair!
21. A daily "ear cleansing"
22. Self-evaluation : "Why did my evil twin appear on video tape?!"
23. Finding sources of joy and inspiration.
24. Enjoy the journey/taking time for yourself.

5. Doing Good Is Equally Important As Is Doing Well

The greatest good you can do for another
is not just to share your riches,
but to reveal to him his own.

—Disraeli

Pitfalls are the Pits!

The Most Common Mistakes Band Directors Make

Don Haynes

TBA – July 2004

Let's explore:

I. What does a successful band director look like?

- a. In his community?
- b. To his parents?
- c. To his students?
- d. To his administration & fellow colleagues?

If you can describe a successful director, you can evaluate one (yourself).

II. What is expected of band directors in the 21st century?

- | | | |
|---------------|---------------|---------------------------|
| a. teacher | b. counselor | c. consultant |
| d. promoter | e. accountant | f. motivator |
| g. bookkeeper | h. conductor | i. problem solver |
| j. organizer | k. architect | l. designer m. speaker |

III. Critical mistakes band directors make often involve -

- a. communications
- b. ethics (never compromise your ethics!)
- c. competition driven (abusive to students, staff and self)
- d. failure to properly plan (rehearsals, trips, transportation, calendar of events, disburse information to everyone, esp. parents)
- e. ENJOYMENT for band is taken away (your approach)
- f. good rehearsal skills (ask for help, seek advice)
- g. selection of contest music (ask colleagues for ideas that fit)
- h. getting "too close" to your students- perceptions- (draw the line)
- i. money & financial records (get parent or colleague to assist)
- j. inappropriate language or gestures of disrespect
- k. being "fair" and impartial – auditions, tryouts, etc.
- l. failure to "play ball" with the faculty and administration
- m. RETURN your phone calls / respond to your EMAIL!
- n. get the paper work done in a timely manner – avoid the stress!
- o. ignoring family and self needs (time and attention)
- p. YOUR HEALTH! (drop a few pounds, enjoy your life!)
- q. failing to ask colleagues to come listen (watch) your rehearsals
- r. failure to keep band "fun", meaningful, and enjoyable
- s. maintain energy to make it through the day – get your rest!
- t. failure to properly interact with an irate parent (no plan)

14. RETURN phone calls!!! - People gain tremendous respect for directors, teachers, and public servants who return their calls. It speaks highly of you to them!
15. Be positive much more than negative. Enjoy the kids, your friends, your job!

Don Haynes may be contacted through email at:
LBJBandDirector@aol.com

PRODUCING SPECIAL EVENTS TO ENCOURAGE MUSICAL ACHIEVEMENT

Presented by Frank Troyka
Texas Bandmasters Association Convention
Friday, July 21, 2006 • 5:00-6:00 pm • CC Room 214 AB
Saturday, July 22, 2006 • 5:15-6:15 pm • CC Room 213

Sampling of Events

Program-Wide Events

- Marching Band End-of-Season Celebration and Concert (November)
- Winter Concert and Sing-Along (December)
- Ensemble Concert & Color Guard Exhibition (February)
- Spring Marching Rehearsal and Performance (March)
- Solo Recital (May)
- Concerto Competition (May)

Group-Specific Events

- Leadership Retreat (July)
- Symphonic Camp (July/January)
- Area Retreat (December)
- Design/Production Retreat (Staff only, April)

The Four Focus Events of This Presentation:

Area Retreat, Ensemble Concert, Solo Recital, Concerto Competition

Area Retreat

- Location: Forest Glen Outdoor Learning Center, Huntsville, Texas.
- Participants: Students who qualify for Area in the TMEA All-State process (15 out of 20 students actually attended).
- Cost per student: \$75 (2 nights lodging, 5 meals, master class instruction).
- Event Goals: Provide an opportunity for focused individual practice, instruction, and performance in final preparation for the All-State audition.
- Features
 - Three performances, two of which are digitally recorded for individual study.
 - Three-hour master class with a full faculty.
 - Seven hours of individual practice.
 - Individual written self-evaluation in addition to group feedback.
 - Distraction-free environment but with opportunities for recreation.

Ensemble Concert

- Location: Cypress Falls High School (multiple performance rooms).
- Participants: All wind, percussion, and color guard students (required).
- Cost per student: \$10 (adjudication and materials).
- Event Goals: Improve individual student ensemble skills; develop student ownership and awareness in the ensemble experience; increase individual student musicianship through increased accountability for his/her contribution to the band program as a whole.
- Features
 - Directors determine ensemble personnel and repertoire.
 - Repertoire may be off the PML as determined by a director.
 - Four to five weeks of ensemble preparation in the form of student-led rehearsals.

- Weekly ensemble evaluations (Ensemble Questionnaire) allow for student reflection and monitoring by the directors.
- Directors “coach” rather than rehearse the ensembles.
- Students perform in class in anticipation of the actual concert.
- Concert includes four simultaneous recitals (1½ hrs, each with a program and an audience).
- Students and concert attendees are coached on performance etiquette.
- Each ensemble performance is evaluated by an outside judge using UIL ratings and criteria.
- Color guard performance featured as a finale to the event.

Solo Recital

- Location: Cypress Falls High School (multiple performance rooms).
- Participants: All wind and percussion students (required).
- Cost per student: \$10 per student (adjudication and materials).
- Event Goals: Develop the individual student musician; develop student ownership for his own musical experience; provide an individual performance objective for the end of the school year (particularly for seniors).
- Features
 - Every student performs for an audience.
 - Five or six simultaneous recitals (1½-2 hrs each) held on two nights.
 - Recital program includes private teacher acknowledgment.
 - Students may play off the PML with the approval of a director.
 - Every student performs for comments and ratings at UIL standards.

Concerto Competition

- Location: Prelims at Cypress Falls as component of the Solo Recital; Finals at Cypress Falls or local church (2006 venue: Foundry United Methodist Church in Houston).
- Participants: Any wind or percussion student (volunteer).
- Cost per student: N/A (Booster expense approximately \$1200 for facilities, awards, adjudication).
- Event Goals: Provide an additional level of musical distinction to encourage and reward exceptional individual musicianship.
- Features
 - 92 participants in prelims representing all four concert bands; 9 finalists (2006 statistics)
 - Each of the four concert bands are represented among the finalists (at least 1 each from the 2nd, 3rd, and 4th bands, plus 6-8 “at-large” finalists).
 - Each instrument family is also represented.
 - Repertoire may be off the PML as determined by a director using UIL ratings and criteria.
 - All finalists receive a personalized trophy. A winner and runner-up are determined from the entire pool of finalists.
 - Two to three judges evaluate the finalists on the merits of the performance only (no scores).

Acknowledgements

Matthew McInturf, President, Texas Bandmasters Association
 Al Sturchio, Executive Director, Texas Bandmasters Association
 John Morrison, Hamilton Middle School Band
 Shawn McAnear, Cypress Falls High School Band
 Malcolm Helm, Lake Highlands High School Band (deceased)
 Denise Kaiser, Kaiserhof Lutheran Retreat Center, Tomball, Texas
 Kevin Edney, Forest Glen Outdoor Learning Center, Huntsville, Texas

FINAL

Cypress Falls Band

Area Retreat

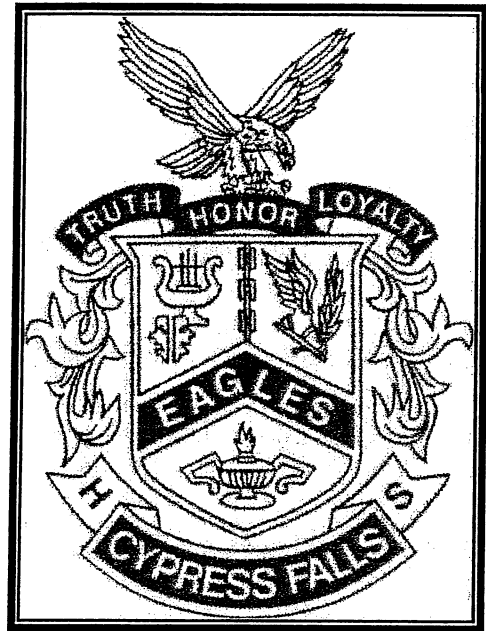
Wednesday, December 28 thru

Friday, December 30, 2005

Information and Itinerary

RETREAT LOCATION

Forest Glen Outdoor Learning Center
34 Forest Glen
Huntsville, TX 77340
Phone 936-295-7641 • 936-295-3932 (after hours)
www.forestglen.org
Emergency: Frank Troyka, 832-457-4302 (cell)



GENERAL INFORMATION

There are five main objectives of our Area Retreat:

1. To put all of the performers in a new environment so that they may renew their approach to their instruments and, by default, their All-State etudes.
2. To provide extra performance opportunities in the form of group and studio recitals.
3. To create an opportunity where we can all learn from each other and from other noted expert teachers and musicians.
4. To allow individual practice time to work on deficiencies that are specific to each performer.
5. To share and grow our mutual love of music.

We will have three performances over the course of the 2½ days on retreat. The first recital will take place shortly after our arrival on Wednesday, the second on Thursday evening, and the last on Friday morning. The first and last recitals will be digitally recorded and CDs provided to each performer for individual review and study.

Transportation to and from Forest Glen will be via CFISD school bus. In addition, one or two students will drive their vehicles in order to help transport large equipment and instruments. Adults who will be in attendance throughout the trip include Frank Troyka, Stephen Gulledge, Bud Johnson, and Chelsea Derrick. Other adults will join us at different times to serve as master class instructors and clinicians.

There will be 16 students participating (5 girls and 11 boys). All students will be housed in the same building. Our cabin is called The Quad and it features four separate bedrooms, each with a private bath and shower, and each with six bunk beds. The girls will share one room and the boys and adult staff will occupy the other three.

The cost per person for the retreat is \$75. Please plan to pay IN CASH upon departure. Receipts will be provided. Five meals will be provided during our stay. They include dinner on Wednesday; breakfast, lunch, and dinner on Thursday; and breakfast on Friday. In addition, each student will have to purchase two fast-food meals en route each way. Students are encouraged to bring extra snacks and beverages. A cooler filled with ice will be provided.

Forest Glen is located about 15 miles east of Huntsville off of Spur 2296 (Watson Lake Rd.) in the Sam Houston National Forest. A map is attached.

ITINERARY

Wednesday

- 8:15 am Arrive at Cypress Falls with all materials (see checklist).
9:00 Depart for Forest Glen via CFISD school bus.
Fast food lunch en route (student out-of-pocket expense).
12:00 noon Arrive Forest Glen. Unload equipment into The Loft. Move sleeping gear and luggage into The Quad.
1:00 pm IPT (Individual Practice Time) to prepare for Recital #1.
2:00 **Recital #1** in The Loft. Each student will perform each of the etudes in their entirety. Each performance will be recorded so the student may study his/her performance. Following all performances, we'll cover *Musical Guidelines for Practice and Performance*, by Stephen Gulledge.
6:00 Dinner.
6:45 Individual review and evaluation of performance recordings.
8:00 Group debrief of evaluations.
9:30 Video: *Reaching for the Note*, a PBS documentary on the life of Leonard Bernstein.
11:30 Turn in for the night.

Thursday

- 7:00 am Wake up. Prepare for the day.
8:00 Breakfast.
9:00 Master Classes with guest faculty:
Kathy Daniel, *Piccolo and Flute* Steve Gulledge, *French Horn*
Chelsea Derrick, *Piccolo* Lee Cotham, *Tenor Trombone*
Frank Chambers, *Bassoon* Jack Allen, *Bass Trombone*
Jeff Loeffert, *Clarinet* Bob Daniel, *Tuba*
Scott Plugge, *Saxophone* Bud Johnson, *Low Brass*
Randy Adams, *Trumpet* Rick Rodriguez, *Percussion*
- 12:30 pm Lunch
1:30 IPT to apply information from self-evaluation and master classes.
3:30 Rec time! Specific activities TBA.
6:00 Dinner.
7:00 IPT.
8:00 **Recital #2** in "studios."
Flute/Piccolo/Bassoon (4 participants, King's Court)
Clarinet/Saxophone (3 participants, Upper Room)
Trumpet/F Horn (3 participants, Tri Plex Meeting Room)
Low Brass (4 participants, Rec Center Meeting Room)
Percussion (2 participants, The Loft)
9:30 Movie.
11:30 Turn in for the night.

Friday

- 7:00 am Wake up. Pack. Prepare for the day.
8:00 Breakfast.
8:45 IPT (warm up).
9:15 **Recital #3.** All together in The Loft.
11:45 Load equipment.
12:00 noon Depart for Cypress Falls. Lunch en route (student out-of-pocket expense).
3:00 pm Arrive Cypress Falls.

Cypress Falls High School Band Area Retreat

Individual Performance Critique

Performer: _____

Aesthetics; Sound (Tone Quality, Intonation)

What is it that you like about your sound?

What is it that you do not like about your sound?

Do you make your best sound through the entirety of the etude?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

When do you make your best sound?

Etude #1: _____

Etude #2: _____

Etude #3: _____

Etude #4: _____

When is your sound the least refined?

Etude #1: _____

Etude #2: _____

Etude #3: _____

Etude #4: _____

What can you do to work on the problems you just identified?

Technique (Clarity of Articulation, Finger/Implement Control, Rhythmic Integrity)

Do you exhibit technical proficiency, i.e. the ability to perform the required skills within the suggested tempos?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Do you perform without audible distractions?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Can you identify the melody in each technical phrase? ("N/A" applies to percussion only)

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO N/A	YES NO N/A	YES NO N/A	YES NO N/A

*Is there any place in any of the etudes where you sound frantic?
If so, where? (consider all of your etudes)*

Describe the texture (posture, muscle tension) of your body while executing a technical passage:

What is the process necessary to achieve organized, relaxed technique:

Do you convincingly communicate the proper rhythms at a steady tempo?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Are you within the parameters of the suggested tempo?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Do you choose a tempo that encourages accuracy and musical continuity?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Musicianship (Phrasing, Style, Meter, Artistry)

Do you perform ALL the printed musical instructions? Example: *allegro moderato, sempre staccato, piano, crescendo, accelerando, etc?*

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Does your performance create interest through contrast?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Winds: Do you perform your breaths in places that support the musical phrase?

Etude No. 1	Etude No. 2	Etude No. 3
YES NO	YES NO	YES NO

Percussion: Are there clear phrases throughout each etude?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Based on your choice of tempo and style, do you perform in the correct meter?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Please write down any musical words written on your etudes that you may not know the definition of:

Are your adjustments in tempo and dynamics paced out evenly over time (not getting too loud too soon or too slow too fast)?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Can you listen to your performance while looking at your part and hear all the things printed on the page? (dynamics, style, tempo adjustments)

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

On a scale of 1 to 10, rate this performance in relation to your personal potential (10=YOUR absolute best possible performance by January 7, 2005).

Etude No. 1: _____ Etude No. 2: _____ Etude No. 3: _____ Etude No. 4: _____

Ensemble #: _____ Day of the week when you rehearsed: _____
 Your name: _____ Rehearsal date: _____
 Type of ensemble: _____ Rehearsal location: _____
 (brass quintet, flute trio, etc.)

Ensemble Rehearsal Questionnaire

Please complete this questionnaire on your own rather than confer with your fellow ensemble members. Please turn this questionnaire in to the appropriate director on the date requested.

Including this rehearsal, how many times has your ensemble practiced *with everyone present*? _____

Where did you rehearse? _____

Was everyone present for the entire rehearsal? YES NO _____

Did you have a *specific* goal for this rehearsal? YES NO If yes, briefly describe the goal(s):

Did you personally give input regarding the interpretation of the piece or the rehearsal process? YES NO

Did you use a metronome? YES NO Did you work on intonation? YES NO Chord tuning? YES NO

How much material was covered? _____

Was everyone prepared for the rehearsal? YES NO

Did anyone hold the rehearsal back? YES NO

Is the ensemble *significantly* better after this rehearsal? YES NO If not, please state briefly why not?

Did your ensemble practice for a full hour? YES NO Is your ensemble ready to perform? YES NO

Did you go straight through the piece? YES NO COMMENTS: _____

What is your group's *specific* goal for your next rehearsal? _____

COMMENTS (optional): _____

Your signature: _____

Ensemble Responsibilities

Each member of the ensemble is responsible for the following:

- Having his/her measures numbered correctly.
- Preparing his/her individual part satisfactorily prior to the first ensemble rehearsal (figure out any difficult rhythms, fingerings, unfamiliar musical terms, etc). Rehearse together, but practice on your own time.
- Having all materials at each rehearsal, including a tuner, metronome, pencil, a supply of good reeds, valve oil, cork grease, slide cream, mallets, etc.
- Having an instrument that is in good working condition so that one member does not hinder the other members of the ensemble.
- Arriving in time to warm up (or set up) before the rehearsal begins.
- Playing his/her individual part in tune.
- Identifying chords (with the aid of the ensemble captain, a director, or other members of the ensemble) and adjusting his/her notes in the chord as necessary.

In addition, the ensemble captain is responsible for the following:

- Numbering the score and having it at every rehearsal.
- Knowing the definition of all musical terms and understanding all musical symbols found in the score. A pocket music dictionary is recommended.
- Keeping a copy of the score handy and using it to identify chords, melodic lines, and to address ensemble problems.
- Coaching the ensemble on proper chord tuning, particularly when those chords are exposed or occur at cadence points (usually phrase endings).
- Coordinating rehearsal schedules and communicating effectively with each member of the ensemble regarding location and times.
- Keeping multiple copies of the Ensemble Rehearsal Questionnaire and distributing them to each member following the rehearsal. Each individual member is to turn them in to the appropriate director. The ensemble captain does not collect completed questionnaires.
- Compile a list of unresolved questions that may be brought to a director.
- Communicating any concerns to a director in a timely manner.
- Following the ensemble's final performance, the ensemble captain will collect any school-owned originals and turn them in to the appropriate director. Any judge's written comments must be erased from all originals. Measure numbers may remain.

2006 Cypress Falls Solo Recital

Information for judges:

Every wind and percussion student will perform tonight and Wednesday night. You will hear a wide variety of skill and preparation. Of course, there are varying levels of "uptightness" too.

We will not collect sheets until the end. Please do not give sheets to students.

Unfortunately, this is a recital rather than a clinic, and there is no time for you to work with students as you might following a UIL event. We have 15-22 solos per room and we need to keep things moving.

Use the same standard you would use for a UIL event. If you give a "low" rating, you don't have to write a book to justify it. Try to give concrete observations so the student knows specifically what he/she must do to improve next time.

Some of the literature is not on the PML. That's ok for this event.

We have allowed the use of photocopies for the judges with originals for every selection on file. Please feel free to make written comment on those copies.

Students have been coached on proper recital etiquette. Feel free to comment on demeanor, but use your rating to evaluate the performance itself.

You may wish to designate particularly strong Division I performances with an Outstanding Soloist award (you would circle "Outstanding Soloist" instead of "I" and write "OS" in the rating blank.

Grade level and current band placement are on the sheet for your consideration.

Concerto Competition Participants

Finalists for our Concerto Competition will be selected from your rankings. There will be at least one representative from our 2nd and 3rd bands. The remainder will be from the 1st band. Ten to twelve finalists will be selected from all performances from both nights.

Concerto sheets are BLUE.

Rank everyone in your room by strength of performance, not by instrument. You may give a numeric score on a separate sheet to help with this, but it's not necessary. The only important issue is that you rank them in order from strongest to weakest (please break any ties). A tote sheet has been provided to help you with your rankings. You might want to place your blue sheets in order as you go. Before your sheets are collected, please fill out the Concerto Prelims Rank sheet.

You do not have to rank white sheets.

There is a chance that you might not consider any of the concerto participants in your room to be worthy of participating in the finals. Please let us know that!

Instructions for Recital Emcees:

Thank you for helping with this tonight! The purpose in having a host in each room is to help keep a formal atmosphere to the evening's performances and to help with any changes as they arise.

Each room has a "stage" door (through which the performers enter) and an audience door. You will stay near the stage door most of the evening so you can open it as performers enter and exit.

The event is scheduled to begin at 6:30, however we will begin at 6:35 with the following announcement which you will make. Feel free to modify this script so it feels natural to you:

"Good evening everyone. My name is _____ and I am pleased to welcome you to this evening's performances. Inside your program you will find some reminders to help you and the student performers have an enjoyable experience. I'd like to touch on just a few of those reminders if I may.

"Some of our kids will be very comfortable performing in front of a group and some will be very nervous. Let's be sure to encourage all of them without reservation. When each student enters the room, please applaud as he or she takes the stage. This will help put them at ease and make them feel welcome. Check your program to see if the student is performing a piece that has more than one movement and hold your final applause until all movements are completed.

"If you find a performance particularly enjoyable, you are invited to applaud long enough for the performer to take a second or third bow.

"Each of the performers will return to this room to listen to the remaining performances. We ask that you remain for all of tonight's soloists so that each has a full audience to perform for.

"If you must leave the room for any reason, please exit between performances so you don't distract the soloist. If you would like to take pictures, please take them after the soloist finishes his performance as he takes his bow."

"All of our soloists will be evaluated this evening as a part of the educational process for continued improvement. Some are being evaluated for a chance to advance to the Finals of the Cypress Falls Concerto Competition next Monday evening, May 15 at The Foundry United Methodist Church.. Judging those students this evening is _____ from _____ . Let's all please welcome Mr./Ms. _____ to Cypress Falls. (applause)

"Now, please check that all cell phones and other audible devices are turned off and we'll begin tonight's concert."

At the conclusion of the final performance, please announce:

"That concludes this evening's performances. Thank you for staying to hear all of the soloists and for helping to make this such a special event. As a reminder, the finalists of the Concerto Competition will perform along with our Symphonic Band next Monday evening, May 15, at 6:30 pm at The Foundry United Methodist Church."

Instructions for Guides:

Thank you for volunteering to help with tonight's recital! The purpose in having guides is to help things stay on schedule and to help create a formal concert atmosphere. In addition to escorting the soloists from the warm-up room to the "stage door," you will re-set any chairs and stands as needed for each soloist.

PROCEDURES AND FLOW FOR GUIDES:

1. A list of performers will be posted outside the stage door and at the warm-up room..
2. At 6:25, go to the warm-up room and escort the first performer to the stage door. Check if the performer needs a chair and how many stands he needs. Set up the stage as needed, then return to the stage door.
3. At 6:35, the emcee will make an announcement welcoming everyone. The emcee will say, ***"Now, please check that all cell phones and other audible devices are turned off and we'll begin tonight's concert."*** Wait about 30 seconds, then open the door and let the soloist enter. Close the door QUIETLY behind him.
4. Immediately go to the warm-up room get the next performer. Wait quietly outside the door and listen for the audience to applaud for the soloist on stage. When you hear the applause, OPEN THE STAGE DOOR SO THE SOLOIST CAN EXIT. Keep the door open so the soloist can re-enter for a second bow, if appropriate.
5. When the soloist finally exits, go in and quickly set the stage for the next performer (if necessary).
6. Watch the host and wait for a signal to open the door for the next soloist.
7. When signaled, open the door and let the soloist enter, then go to the warm-up room to get the next soloist. Go quickly because some solos are shorter than others and you need to be back at your room in time to allow the performer to exit.
8. Help keep things quiet "backstage" so the soloists and the audience are not distracted.

REMINDERS:

- Help keep things quiet "backstage" so the soloists and the audience are not distracted.
- Don't distract soloists with any "silly" conversation or behavior. Some will be nervous and some will be excited, but all will want to be at their best. ***Be a calming influence.***
- Be alert! Keep things moving and be ready for the next task.

Thank you for your help!

THE INTERPRETATION OF THE MARCH

- I. The four most essential performance elements for the effective rendition of a march are:
- (1) Tone quality; intonation; control
 - (2) Technical accuracy; articulation; unity
 - (3) Tempo; precision; togetherness. RHYTHM
 - (4) Interpretation: accents; style; phrasing; dynamics; balance; nuance, expression.

In order to achieve these objectives we should follow the suggested outline below:

1. Get the notes in our head before attempting to get them in our fingers. This is achieved by:
 - (a) Think the note; hear the note; sing the note; finger the note; Play the note
 - (b) Then follow the above pattern by phrase
2. Slow practice shall always precede rapid practice.
3. Never play or practice faster than you are able to think or read the passage accurately.
4. Rhythm is the most vital element of music. No performance of a march can be effective unless the rhythm is precise, steady, and accurate.
5. Martial style is detache style: i.e. separate the notes. They must not touch each other. Make a slight separation on the release of the tone, before articulating the succeeding one.
6. Support the attack and the breath. Play with the breath - not the lips. Brass players - avoid undue lip pressure.
7. Release the tones on the breath; not with the tongue. Avoid tutting, especially guard against tutting the short tones.
8. Accent: i.e. emphasis, is of special importance in the performance of a march. In general, play the long notes louder than the short ones.
9. Always mark the breathing points before distributing the parts to the band members.
10. Tempo must be preconceived before starting the march. It should be steady throughout, unless the composer or the musical score indicates otherwise. Consistency of tempo is of utmost importance.
11. Observe dynamics, accents, phrasing, climaxes, nuance, expression, style, and avoid exaggeration in all elements of interpretation.
12. Avoid curtailing the long notes: hold them full value with full sound to the end of their duration.
13. The inner voices (2nd and 3rd parts) must be balanced; they are too often weak and lacking in definition.
14. The countermelody must be clearly defined and projected with accurate enunciation and precise articulation and rhythm.
15. Basses and horns: These sections demand and should be given priority of attention and rehearsal time. They are of great importance to the effective rendition of the march, since they provide the basic tempo, harmony and movement, which are of paramount importance to the support and continuity of the melodic line and the ornamentations.
16. The basic elements of the march are: Melody, harmony, and rhythm. The basses and horns represent 2/3 of the total. Hence give them appropriate attention.
17. Tone quality must be maintained, regardless of the technical difficulties of the passage. It is what people really hear.

18. Rhythm is the means by which the march achieves life, vitality, motion, and character. It is what keeps the march alive and vital, and it is here that so many bands fail in their performance. The foot-tap is the true guide and means for achieving correct, precise rhythm. It will eliminate the too common faulty rushing and crowding of the beat and rhythm, and will establish a means for achieving the correct distribution of the notes within the beats.
19. Slow practice, i.e. subdividing the meter is essential to the correction of the common tendency of rushing and rhythmic distortion.
20. Attacks must be precise, articulate and firm; proper articulation is of great assistance in the establishment of accurate rhythm.
21. Proper accentuation is also helpful in maintaining the proper pulse, stability and clarity of the rhythm.
22. Technic: fluency, facility, control, and accuracy is achieved through slow, concentrated study and practice. Don't hurry. Easy does it.
23. Percussion: Percussionists too often fail to play with rhythmic stability and accuracy. Again, it is the distribution of the notes between the beats that is neglected. Also phrasing, style, emphasis is not properly observed. Percussionists too frequently "overplay", i.e. tend to beat the drum rather than play it. Snares and drum heads should be kept in proper condition and given due care and attention. Unfortunately many drummers fail to study music, but rather confine themselves to the development of the rudiments and technical aspects of performance.

The percussion section like the basses and horns, establish the basic beat, rhythm, movement, tempo, and precision of the performance; therefore it behooves us to give great heed to this often neglected, even forgotten section of the band. Cymbals should be of superior quality and proper size and the performer one who possesses true interest in this important voice of the percussion section. Much time and guidance must be given to the percussion section, for it is here that the band maintains its floating quality in the performance of the march.

24. The ornamentations found in clarinet, flute and other woodwind parts should be given due attention and assiduously rehearsed. Avoid overlooking the voices; rehearse them in slow motion, until technical accuracy and unity has been mastered.
25. Give serious study to the score, especially in the matters of blend, balance, accents, instrumentation and proper projection of the voices in their respective sections.

REMEMBER: Nothing in the band world is more inspiring, thrilling, and musically satisfying to band audiences than a stirring march, when performed by a superb band under the direction of vital inspired leadership.

Select the marches carefully, rehearse them thoroughly, and perform them with life, vitality, and observe your audience reaction.

W. D. REVELLI