Rookie Season: Build to Achieve

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Independent Study

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You Got the Job! What Next?

When discussing what my topic would be for this project, many ideas were discussed. Fear was a driving factor for me in choosing this topic. I am a new graduate with zero teaching experience looking for a band director position in a world where success is key. In preparation for success this question that went through my mind. I got the job, what next? If you speak to family and friends, they will explain that success is extremely important to me and I will do anything to achieve it. However, no person goes into something and wants to fail. In order to achieve any problem or goal I believe you must have a plan of action.

As a new teacher you never really know what to expect. From our college experience from student teaching we see a small dose of what being a teacher includes, but not really the big picture. This project explores many aspects of being a band director and managing a program. I will state that my approach may not be the only way as each situation and school is different. This project can be used as a guideline or reference for other new graduate teachers that want to be successful in their first year of teaching. You, the reader, may discover a better way to achieve an issue discussed in the project and that is great. This project is my plan of action and what I believe will help me be successful in my first year as band director.
Part I

Organization

Organization is defined as 1) a particular purpose: the act or process of putting the
different parts of something in a certain order so that they can be found or used easily and 2): the
act or process of planning and arranging the different parts of an event or activity by the
Merriam-Webster Dictionary. I believe organization to be an important quality of a successful
first year teacher or any band director for that matter. The music teaching profession requires
many different components, such as numerous concert bands, marching band, jazz band,
basketball band, and solo and ensemble. This requires a paper trail and entry fees, which requires
organization. For the big picture, don’t we put different instruments together in an order so they
can achieve the goal of playing music? Organization.

How does someone become organized? Below is a list of what I believe to be effective
organization materials:

- 30-60-90, 1-year, 5-year Plan
- Instrument Inventory
- Music Inventory
- Uniform Inventory
- Charms

30 60 90 1-year 5-year Plan

I am a firm believer in planning for the future rather than the present. A 30-60-90 plan is
originally a business plan for setting goals. I think the plan can be modified to be effective for
developing a music program. A 30-60-90 Plan is used to assess the situation and devise a written
plan and set goals for the program. Administrators want to know what you plan to do while
leading the program. The great thing about this plan is it provides the administrators with how
you are going to accomplish those goals. There is not a set format, just use what best works for you. I like using bullets, but you can also just write in prose.

Another form of organization that is imperative is inventory. The inventory I am referring to is instruments, music, and uniform. Depending on where you teach the school may have purchased these items and therefore want a record kept of each item. The method for which you can keep inventory is by Microsoft Excel or a program called Charms. It is in my opinion that both ways should be used so a thorough record is kept.

Instrument Inventory

In keeping inventory for instruments, I would suggest having this information: instrument, brand, model year (if possible), and the most important, serial number. You may decide to include condition as this would help keep a record of repairs.

Music Inventory

The music library is extremely important as this is our curriculum for our ensembles. I suggest that a library for each individual ensemble should be kept. For instance, concert bands, marching band, jazz band, basketball band, solos, and chamber ensembles. In keeping inventory for music I would suggest using a numbering system with the following information attached: title, composer, arranger (if applicable), publisher, year, and grade level.

Uniform Inventory

Marching Band Uniform inventory is extremely important. Many programs fund-raise in order to buy new uniforms. Uniforms are extremely expensive which require a thorough record. In keeping inventory I suggest using a number system for bibbers and jackets. For gloves, hats, and gauntlets I would suggest counting each size and keep a record that way. For plumes I would suggest having an overall number.
Charms

“The Charms Office Assistant is the unquestioned leader in cloud-based organization, management, and communication. It is an all-encompassing office assistant, ready to go to work when you are. It will keep track of all your student and parent information such as email addresses, phone numbers, groups, chaperones, and lots more. It will organize and make sense of your library, and keep track of your inventory, props and uniforms. Charms knows who turned in their form, who missed practice, and where they stand or sit with our seating charts.

Charms is a complete financial package as well! It will help you track fundraisers and disburse profits. You can manage local and international trips with ease. Charms helps you create fixed billing items and knows who paid them, who still owes for repairs, and can give you a running balance of your activity fund and booster club bank accounts. Parents can even pay for trips and fees online with credit cards through our exclusive Parent/Student Area.

Parent Communication has never been easier or more effective! Charms will keep track of all your events on a live, interactive on-line calendar - available to all your students and parents by group over the Internet. You can send mass e-mails, record and blast phone messages and even type and send text messages directly to your student's and parent's cell phones. You can upload handouts, sound files, assignments, audition materials, maps, pictures and more for students and parents to access 24/7.

Music students can keep practice logs online, record and upload playing tests, and track their own grades. Parents can track inventory assignments and monitor attendance and merits or demerits earned.”

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The information provided is from the Charms website. This program offers a variety of services and may work great for you. Some school systems require you to work from this program. If they do the fee will already be paid, however if not the fee is a little expensive, but may be worth it. In the profession there is a mixed feeling about charms vs. Microsoft excel. Some are Charms advocates and others say excel is easier. The decision is up to you for which to use.

As a first year teacher I would ask your administration for a record of what inventory should be present. After you receive this, I would check inventory using you elected method and see if they match. If they do or do not match immediately report this to your administration so the correct action is made.

Communication

Communication is key and success to all problems. Effective communication is imperative with parents and students. You should provide your school phone and e-mail to parents as the primary means of communication. Here is a list of other communication devices that I find effective:

- Website
- Newsletter
- Parent orientation meeting
- Phone trees/texts/E-mail
- Social media

Website

I am really surprised at how many band programs do not have a website in this day and age. I believe a website to be extremely important in many ways. A website allows exposure to not only the members, parents, and administration, but to the whole world. With this in mind, the website should look professional in nature. Websites can be used as a communication tool,
calendar, director information, student information, booster information. The goal with a website is to communicate materials to everyone. The possibilities are truly endless with what can be mentioned on the website, but this is what I believe should be included:

- Photos
- Announcements
- Awards
- Advocacy for the arts
- Band director/staff biographies
- Letter from director
- Newsletters
- Private teacher information
- Fundraising and sponsor information
- Important due dates and deadlines
- Ensembles offered
- Performance opportunities
- Winter guard/drum line
- History of the band program
- Philosophy/mission statement

**Newsletter**

A newsletter has been used for an extremely long time as a way of communication in music programs. This method seems to allow communication to everyone. I believe a newsletter should be distributed monthly. Not only should current students receive a newsletter, but prospective students of the future should also receive one. A newsletter is a great recruitment strategy. Another thought is to have a high school section in the middle school newsletter. This is what I believe should be included in a newsletter:

- Band director letter
- Booster letter
- Announcements
- Calendar of events for the month
- Expected fundraisers
- Honors and awards
- Birthdays
- Important mentions
- Student section
Monthly quote
Advocacy

Parent Orientation Meeting

Parents are the driving factor in a band program. When parents meet you for the first time, you need to be excited and make them excited about band. Every parent interaction is extremely important as they are judging your organization and efficiency. Parents need to feel that you have their child's best interest at heart. The number one way to lose parent contribution in my opinion is by wasting their time. Here is what to discuss at an orientation meeting:

- Philosophy/Mission Statement
- Parent Information
- Student Information
- Medical Forms
- Instrument Rental process and forms
- All paper work
- Booster club sign-up/structure
- Advocacy
- Band Handbook
- The upcoming year plans

Phone Trees/Text

Phone trees have been around for a long time and are effective when communicating to many people. The main concern with a phone tree is taking the time to make one and explain the system to everyone. Text messaging seems to be the desired method of communication rather than a phone call to deliver a message in this day and age. In reality texting is not in any way professional when communicating to students or parents. However, there are "apps" and programs that allow the director to send reminders and messages about upcoming events to everyone effectively and efficiently.
Social Media

Many band programs are using social media websites like Facebook and Twitter as a means to communicate to parents and students. Programs are successful with using social media as a means of communication. In this day and age there are many people with these accounts. I must provide a word of caution that some band directors were fired from their job due to controversy with the band social media page. A word of advice I suggest is making sure your administration is okay with you using social media. However if used correctly social media can be an efficient and effective way of communication.

The Band Handbook

The band handbook is a source of communication and could be perhaps the most important form of communication. In my opinion, a band handbook is extremely important, however, not every band program utilizes this as a strategy. The handbook provides guidelines for the students and parents. The great thing about having a handbook is dealing with parent issues. If a parent ever goes to the principal over a decision or statement that was made, you have it in writing in the handbook. The parent also signed a contract stating they have read and agree to abide by the handbook. The handbook is protection for you and the band program. The main purpose of a handbook is to inform every one of what to expect while in the band program. I believe the handbook to be so important that I have provided an example of my handbook. Remember additions and subtractions can be made. There is not a set formula for developing a band handbook.
Hershey High School

Band of Pride

Hershey, KY
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Welcome to the Hershey High School Band of Hershey, KY! We are excited to welcome you to our organization. This Handbook will provide you with the information that you may need throughout your time in band. This will provide expectations for both the student and the parents.

Students should be ready to DEDICATE hard work and effort to our program. Expectations are high, but the results are extremely rewarding. We take PRIDE in our program.

**Philosophy/Mission**

An exceptional educator portrays commitment, compassion, understanding, patience, reliability, responsibility, and management. As educators we have the power to impress upon students a love of learning. Through this learning experience we instill skills for students to use for a successful life.

Music Education should be available for every student in the public school. I believe every student can learn at a high level with exceptional instruction and support. In the classroom I will teach not only music, but how to be a successful person so after students leave the program they may be successful. Students should learn so they can grow as a musician and as a person. In reality, every student I teach is not going to pursue music; but, through the discipline and hard work from learning music, they have skills to achieve their aspirations in life.

Students should be taught through experience, diversity, technology (smart board and smart music), and demonstration. Students have different learning styles to teach, including visual, aural, and kinesthetic. Zoltan Kodaly, a music education theorist, said "it is not that you teach a hundred things one way, but you teach one thing a hundred ways." I will use the National
Standards for the Arts and Teaching Music through Performance in Band Volumes 1-9 as a guideline to develop a curriculum.

When students graduate, I want them to be lifelong learners and musicians. Life will throw curveballs and I want students to have the correct skills to overcome their obstacles and learn from their mistakes. I believe every student can achieve their goals they set in life with the correct training, support, and mindset.

**Organization/Membership Requirements**

I. The students must have previous experience with music from the middle school band program from which they transfer from or private lesson experience.

II. At the beginning of each semester auditions will be held to see if students will be in the Concert Band or Symphony Band. The audition will consist of scales, prepared piece, rhythm reading, and sight reading. From these requirements the students will be placed in either ensemble.

III. Seating will be determined by audition process.

IV. A challenge system will not be implemented, however if the director feels that any student is not playing their part with the amount of potential the student has, then the director has the right to move that student down a chair. This could also happen vice versa.

**General Rules**

1. Students are responsible for having music, a pencil, instrument, and a stand for EVERY rehearsal.

2. There will be a charge for every additional copy of music that needs to be made other than the first copy that the student was provided with. MUSIC IS THE STUDENTS RESPONSIBILITY!

3. Never ASSUME anything. Always ask questions if you do not understand instructions.
4. Students are responsible for the care of their own instrument.

5. Students will need to rent their instruments unless they are playing on an instrument that is available through the school system.

6. Students are responsible for attending ALL performances and rehearsals.

7. Excuses must be turned in 48 hours in advance for a missed rehearsal and a week before a performance.

8. Excused absences will be determined by school policy and on a case by case basis by the director.

9. No food or drink, except water in the band room.

10. Always have a good attitude and be ready to make music!

**Classroom Expectations**

1. Students are expected to be at every rehearsal on time and prepared to begin before the bell rings. This includes having instrument, stand, and music.

2. After the bell rings the room should remain silent until the warm-ups begin. Warm-up will begin as soon as the bell rings. If students come in late they will be considered tardy and their daily attendance grade will be affected.

3. Warm-up routine will last 15-20 minutes and will work to develop tone and ability.

4. Students should have ALL your music that has been handed out in their concert folder.

5. Students should be prepared with a pencil. If you do not have a pencil and a random pencil check occurs then the students' daily attendance grade will be affected.

6. Students should respect the classroom and peers. NO TAKING during rehearsal unless you are asking a question.

7. Students should be attentive during all rehearsals.
8. Students should try their best to focus in order to advance the program.

9. Students should practice a minimum of 20 minutes a day working on problem sections and technique.

10. Be prepared to learn and come to class with a GREAT attitude!

Rehearsal Schedule

Marching Band- Daily after school from 3:00 p.m. to 5:30 p.m.

FROM THE BEGINNING OF SCHOOL UNTIL NOVEMBER MARCHING BAND WILL REHEARSE AFTER SCHOOL MONDAY THRU THURSDAY 3:00 P.M. UNTIL 5:30 P.M.

WE WILL ALSO HAVE SATURDAY MORNING REHEARSALS ON DAYS THAT WE GO TO CONTEST. THE TIMES FOR THOSE REHEARSALS WILL BE GIVEN AT LEAST ONE WEEK IN ADVANCE.

Concert Band- Daily during 3rd period (Sectional rehearsal will be scheduled as needed)

Symphony Band- Daily during 4th period (Sectional rehearsal will be scheduled as needed)

Instrumental Rental

Instrumental rental program will be provided at the first band parent meeting of each school year.

All students are responsible for providing their own instrument, unless it is an instrument that can be rented through the school. Instruments should be polished and taken off. Students are responsible for their own instruments. Students should also purchase reeds, valve oil, cork grease, and etc.

Equipment Needs

PERCUSSION ACCESSORIES

Each percussionist should have the following materials as specified by (Percussion Instructor Name), percussion instructor:
A pair of marching sticks

A pair of general snare sticks

A pair of general timpani mallets or staccato mallets

A pair of rubber xylophone mallets, Musser Blue or Musser Green

A pair of yarn mallets, DS 16 or DS 18

A triangle beater

A pitch pipe, F – F or C – C

A stick bag

*Percussionists will be assessed a $x instrument rental fee for use of school equipment, provided that all accessory equipment is obtained. Otherwise, the normal $x fee will apply.

**Instrument and Mouthpiece Upgrades**

**MOUTHPIECES**

**CLARINET**
Van Doren B40 or B45 mouthpieces
DEG Barrels
Rovner Ligatures

**SAXOPHONE**
Selmer C*

**TRUMPET**
Bach 3C or 1 ½ C

**HORN**
Schilke 29 or 30

**TROMBONE**
Bach 5G or 4G
Schilke 51 or 51 D

**TUBA**
Helleberg 120 S
Bach 18
Instruments (Intermediate and Professional Models)

Piccolo  Yamaha YPC 62
Flute     Yamaha 581 H
Clarinet  Buffet R-13
Oboe     Loree or Fox 400
Bassoon  Fox Renard 220 or 222
Saxophone Old Selmer Mark VI or Yamaha Custom
Trumpet  Bach Stradivarius
Horn     Paxman M20 or Holton 179
Trombone Bach 42 B, BO or Edwards
Euphonium Yamaha 321 – S or Willson
Tuba     St. Petersburg or Perantucci

Method Books

FLUTE
Rubank Intermediate Method
Rubank Advanced Method
Altes Method
Art and Practice of Modern Flute Technique – Kincaid
Eck Method / Practical Studies / Tone Development

CLARINET
Rubank Intermediate Method
Rubank Advanced Method
Klose Celebrated Method for Clarinet
Rose: 40 Studies for Clarinet, Book I
Melodious and Progressive Studies – Hite

**OBOE**

- 50 Classical Studies for the Oboe - Joppig
- Rubank Advanced Method
- Andraud Practical and Progressive Method
- Barrett Oboe Method

**BASSOON**

- Rubank Intermediate Method
- Rubank Advanced Method
- Weissenborn Practical Method for Bassoon

**SAXOPHONE**

- Rubank Intermediate Method
- Rubank Advanced Method
- Universal Method for Sax – DeVille
- Gatti: 35 Melodious and Technical Exercises

**TRUMPET**

- Rubank Intermediate Method
- Rubank Advanced Method
- Arban Complete Conservatory Method
- Herbert L. Clark Technical Studies
- Schlossberg Daily Drills and Technical Studies
Just as the blind child cannot paint a picture of the sunset, an instrumentalist cannot duplicate a characteristic sound on their instrument without an appropriate model to emulate. Below are suggestions of artists for each instrument. Every student in the (School name) band program should own at least one recording of the following artists:
FLUTE
Jean-Pierre Rampal, Jim Walker

CLARINET
Harold Wright, Larry Combs

OBOE
Joseph Robinson, John Mack

BASSOON
Bubonic Bassoon Quartet, Christopher Millard

SAXOPHONE
Jean Rousseau, Joseph Luloff, Steven Mauk

TRUMPET
Phil Smith, Adolph Herseth

HORN
Dale Clevenger, Dennis Brain

TROMBONE
Joseph Alessi, Christian Linberg

EUPHONIUM
Brian Bowman, Roger Behrend

TUBA
Arnold Jacobs, Sam Pilafian

Band Grading Policy

Goals:

Students will learn how to play musically

Students will learn how to produce a characteristic tone using his/her instrument

Students will learn proper instrument repair

Students will learn proper instrument technique

Students will learn to identify musical time periods and styles

Students will be artistic and have understanding of the arts

Students will develop listening skills

Grading Categories:

Performances 1000 points

Class/Rehearsals 250 points
Preparation/Tests 500 points
Being Prepared/Materials 250 points
Total Possible 2000 points

Grading Categories:
1800-2000 A
1600-1799 B
1400-1599 C
1200-1399 D
0-1199 F

Class/Rehearsals
A written excuse is required 48 hours in advance of a missed rehearsal in order to be excused. Other emergencies will be considered on a case by case basis which will be determined by the director. Missing rehearsal will affect the overall grade. An excessive amount of absences will result in the overall grade being lowered. If a rehearsal is missed it is the students’ responsibility for finding out the assignments the students missed BEFORE returning to class.

Sectionals may take place, at this time section leaders will work problems areas for their section. The director will come around to make sure work is being done, if there is no work being done then the students’ daily grade will be lowered.

Performances
All performances are MANDATORY. No exceptions will be made unless it is an emergency which will be determined by the director. If a student MUST miss a performance there should be an excuse turned in two weeks in advance to the director asking permission which may or may
not be permitted. These performances include solo and ensemble as well as honor bands. If a performance grade is unexcused the points are automatically lowered to a zero.

All students should also be dressed in tuxes for men and concert dresses for women. Failure to do so will result in a lowered daily grade. If you need assistance with wardrobe PLEASE see the director.

Tests

Playing tests will being given at random. Each student should have all materials prepared and ready to play upon the directors' request. Tests will be graded as they are given and will be given at least weekly. Failure to prepare will result to a zero for the daily grade.

Being Prepared/Materials

Students must have instrument, reeds, pencils, and music daily.

Students must be in seat with stand by the time the tardy bell rings.

Students should have all cases against the wall.

Students should have all mutes, slide grease, cork grease, valve oil, and other accessories at your seat before the tardy bell rings.

You must follow the classroom agreements. Failure to do these things will result in a lowered Class/Rehearsals grade.

Lessons

The band program receives a grant for all students to take private lessons. Lessons will be during and after school. It is the students' responsibility to schedule lessons with their private teacher.

The director has a list of teachers that are available for students. Make-up lessons are also the students' responsibility. The students will master warm-ups for their instrument as well as scales and arpeggios, band literature, sight reading, and solo repertoire. If the student is not attending
lessons then the private teacher will contact the director and action will be taken place to make sure the student is attending all lessons.

Travel Guidelines

The band will take several trips throughout the year. The trips will be planned several weeks in advance and the parents will be given information as soon as plans are made. Trips have the same policy as performances in which they are MANDATORY. Set rules will be expected and enforced. YOUR BEHAVIOR DOES NOT ONLY REFLECT YOU AND YOUR PARENTS, BUT ALSO THE BAND PROGRAM AND THE SCHOOL.

Band Trip Policies

1. Luggage will be inspected by band parents.
2. If you are caught with any contraband, you will not be allowed to go on the trip and you will receive an unexcused absence.
3. If unacceptable behavior occurs, then the student will be sent home immediately at the students' expense. NO EXCEPTIONS.
4. Students must sit in the same seat of the same gender.
5. Couples will need to be six seats apart or seated directly behind the director or band parent.
6. While the bus is in motion you must remain in your seat.
7. Every member must ride to and from all trips unless plans are made BEFORE the trip.
8. Students should be respectful and represent the school at all times.
9. On overnight trips students will have “bed checks” by 11 p.m. each night. During these bed checks all students will be accounted for and lights will be turned out. At this time the band parent will use a match or tape the door to make sure the students do not leave their room during the night.
10. If an emergency does occur the parents will be contacted.

11. While on a trip with the band director, the band director will act as the disciplinary. The students will be expected to respect rules and regulations.

Failure to follow rules will result in disciplinary action. Each situation will be on a case by case basis. The consequences are to be determined by the director. If necessary the student may be terminated from the band program.

**Performance Schedule**

Marching Band schedule will be released in September. Expect to travel each weekend after the month of September until the end of November.

Concert Band- will have two concerts, one in December and another in May.

The band will also play at Concert Festival in late March or early April.

Symphony Band- will have three concerts, one in October, December, and May. The band will also play at Concert Festival in late March or early April.

Basketball Band performance dates and times will be announced a month in advance via a monthly calendar.

**STUDENTS MUST PARTICIPATE IN ALL PERFORMANCES!**

**Dress and Attire**

Marching Band- Uniforms will remain at the band room and will be cleaned as needed. Uniform checks will take place before leaving the band room before each performance. Shoes will be cleaned by the students weekly. Each student should have clean black socks, undergarments, and marching band shoes for each performance. Hair should be off the neck so that no hair shows when the hat is on the head. NO jewelry allowed. Uniforms are to be kept on in its entirety until directed otherwise. ALL parts of the uniform.
Basketball Band- students will wear marching band t-shirts with blue jean pants (NO HOLES) to every home and away game. Shirts will need to be tucked in and a belt is recommended. No facial jewelry allowed. You should always look cleaned up and well groomed.

Concert/Symphony Band- Men will wear a tuxedo. Women will wear black concert dresses. Women no more than a one inch heel. All heels must be black. No un-natural hair color. No cologne or perfume of any kind. No excessive jewelry. You should always look clean cut and well groomed.

If at any time students need help purchasing these items please talk to the band director immediately. Our program is here to meet the needs of our students and we will do what it takes to have participation from each and every student, regardless the circumstances.

Band Fees

Students will be required to pay $400 per year. Fund raisers will be available to help raise the money. No student will be turned away from the program because of financial reasons, but all students are required to do the proper fundraisers to raise their $400. These funds will go toward marching band and concert band music, travel, and maintenance. These funds will be used for your student’s individual needs.

$100 due by September 1st
$100 due by December 1st
$100 due by February 1st
$100 due by May 1st

All payments are nonrefundable.

If payments are not made you will NOT participate.
Students will be responsible for paying for one meal during the day on the trip. All other meals will be provided by the band boosters.

**Fund Raisers**

Turkey Dinner- each year the band hosts a turkey dinner. The students will be in charge of selling a minimum of 10 turkey dinner tickets at the price of $10. The students will work the dinner and the parents will be in charge of cooking the meal.

Fruit Sales- students will be required to sell at least 8 boxes of fruit. Students will help unload the fruit and will deliver the fruit to the individuals that buy it as a courtesy of the band program.

Poinsettia Sale- students will be required to sell a minimum of 8 poinsettia plants. Students help unload the poinsettias and will deliver them to the buyers.

Home Competition- students will be working the event the entire day. Students will act as hosts, guides, assistance, concessions, etc. Parents are asked to participate and is extremely appreciated.

Home Football Games- band boosters are responsible for concessions at home football games. All funds will go toward the band program to meet the student’s needs. All funds will be accounted for in the monthly budget by the band treasurer.

**Band Boosters**

The Band Boosters consist of the band parents and volunteers. All parents are encouraged to participate. This is the best way to be involved with your students’ activities. Band Boosters will travel with the band to meet the students’ needs.

Officers will be elected every Fall. Officers will be elected by the Band Booster members.

Officer positions are: President, Vice President, Treasurer, and Secretary.
Band Boosters are the sole supporters of our program and are much appreciated. We couldn’t run this program without the involvement of the parents. We hope that each of you will join our boosters and become an active member of our organization.

On special basis, special committees will be formed to provide services for the band program. We give monthly calendars once a semester. So you will receive a calendar for August through December and January through May.

IF YOU HAVE ANY QUESTIONS PLEASE FEEL FREE TO CONTACT ME.

Once again WELCOME to our program. We are excited that you have joined such an amazing organization. The work will be tough, but the reward is unimaginable!
Contract for 2014-2015 Season

Student:

By signing the below, I understand the commitment I have made to the band program, its members, and directors. I will do everything in my power to be on time and attend all rehearsals and performances prepared and ready.

Student Signature ___________________________ Date __________

Parent:

By signing below, I understand the commitment my child is making to the High School Band Program. I will do everything that I can to ensure my child attends and is on time to every rehearsal and performance. I understand the time commitment involved for my student to participate. I will make sure that my student practices and is attending private lessons. I will assist other band parents in support of the students as I am asked and my schedule allows. I will make sure my child’s financial obligation to fundraise or make a payment for the costs are met.

Parent/Guardian Signature ___________________________ Date ________
<table>
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<tr>
<th>2014 Contact Information</th>
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<tbody>
<tr>
<td>Student Name</td>
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<tr>
<td>Parents Name(s)</td>
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<td>Mailing Address</td>
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Part II

Curriculum

Curriculum is a word that may intimidate some music educators in a performance class. What is the curriculum in a performance based class? There are two questions to consider when dealing with curriculum. What are you going to teach? How are you going to teaching it? Literature is how we teach music to students in performance based classes. In Part II, I will discuss some music education theories, rehearsal, fundamentals, and literature. I believe all of these elements determine what the curriculum is in a performance class.

Music Education Theory

Johann Heinrich Pestalozzi

Pestalozzi’s beliefs can be sorted into three groups: Goal of Education, Method of Education, and Discipline in Classroom.

Pestalozzi believes the human being is most important rather than education. According to Pestalozzi, education serves two purposes, the development of the individual and the improvement of society. Educating the whole child is a major part of the individual level. Pestalozzi believed the way a person becomes whole, is by having a balance between intellectual knowledge (head), physical and technical education (hands), and moral and religious education (heart). Society is improved by education developing intellect, emotion, morality, and social aspects of a person.

Curriculum is not as important as the child in Pestalozzi’s eyes. The purpose of teaching according to Pestalozzi consists of unlocking knowledge that is hidden away. Pestalozzi

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accomplished unlocking knowledge by using unorthodox approaches that differed from curriculum-based methods. With the belief that children learn through experience, Pestalozzi believed students should learn the answer on their own. Pestalozzi proposed a three step method; to observe, to correct, and to analyze and describe. Pestalozzi believes the way to learn is from the known to the unknown or from simple to complex.

Pestalozzi’s classroom was maintained like a family. He developed the idea of the “family classroom” from the way his mother raised him and his sister. Pestalozzi said “There can be no doubt that within the living room of every household are united the basic elements of all true human education in its whole range.” Teachers should show they care about the well-being and not just academics to earn the trust of students. He believed that “without love, neither the physical nor the intellectual powers will develop naturally.”

Edwin Gordon

Edwin E. Gordon has contributed to music education through research. The areas of research includes: music aptitudes, audiation (coined by Gordon), rhythm in movement and music, music development in infants and very young children, and a Music Learning Theory. “Audiation” is the ability to hear and comprehend music in the mind. The music learning theory is a hierarchy of musical skills that includes two types of learning: discrimination learning and inference learning. The theory begins with simple ideals and becomes more complex as the theory progresses to inference learning.

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Music Learning Theory

**Discrimination Learning**

1. Aural and oral
2. Verbal association
3. Partial synthesis
4. Symbolic association
5. Composite synthesis

**Inference Learning**

6. Generalization
7. Creativity and improvisation
8. Theoretical understanding

Learning sequence activities are a sub-component of the music learning theory. These activities allow students to have a greater understanding of concepts in music. These learning sequences help create a complete music curriculum by reinforcing all musical concepts.

**Content Learning Sequences**

**Tonal content learning sequence**

1. Tonalities in one part
2. Changes in tonality or key in one part
3. Two or more tonalities or keys in two or more parts
4. Harmonic progression in two or more parts

**Rhythm content learning sequence**

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Howard Gardner proposed a theory of multiple intelligences in his 1983 book *Frames of Mind: The Theory of Multiple Intelligences*. The theory of multiple intelligences states that individuals possess eight or more relatively autonomous intelligences. Individuals draw on these intelligences, individually and corporately, to create products and solve problems that are relevant to the societies in which they live. Gardner chose eight different intelligences for his theory: linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, naturalistic intelligence, interpersonal intelligence, and intrapersonal intelligence.

**Multiple Intelligences**

Linguistic intelligence is the ability to analyze information and create products involving oral and written language such as speeches, books, and memos.

Logical-Mathematical intelligence is the ability to develop equations and proofs, make calculations, and solve abstract problems.

Spatial intelligence is the ability to recognize and manipulate large-scale and fine-grained spatial

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Musical intelligence is the ability to produce, remember, and make meaning of different patterns of sound.

Naturalist intelligence is the ability to identify and distinguish among different types of plants, animals, and weather formations that are found in the natural world.

Bodily-Kinesthetic is the ability to use one’s own body to create products or solve problems.

Interpersonal intelligence is the ability to recognize and understand other people’s moods, desires, motivations, and intentions.

Intrapersonal intelligence is the ability to recognize and understand his or her own moods, desires, motivations, and intentions.

**Bennett Reimer**

Bennett Reimer began his instrumental career as a clarinetist, but switched to oboe. After his instrumental career, he became involved with music education. Reimer has many experiences in the collegiate world of music education. He is now considered a specialist in the philosophy of music education, curriculum development, theory of research, and comprehensive arts education programs. Bennett Reimer’s philosophy’s main concept is an aesthetic experience.

Reimer's original philosophy stated that music exists to allow human beings to have an aesthetic experience, which Bennett believed to be the highest level of experience. Reimer believed teachers should teach students to perceive the elements of music. According to Reimer the curriculum should contain literature that includes masterpieces of Western Art Music.

Students should learn from these masterpieces by analyzing the music by listening. The building block for the curriculum are the elements of music.\(^{12}\)

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Reimer recently published a revised philosophy in which he provides new insight to teaching music. He now states music exists as an expression that human beings feel. Reimer believes teachers should teach students that music expresses emotion. The curriculum of music literature should contain "good music" (music evoking a feeling) from around the world. From this music students should experience many different approaches of how to experience music.

The building block for the music curriculum involves roles people adopt in relationship to music.

Teachers will have a firm pedagogical base and sensitivity, all will learn music because it helps us develop self-knowledge.\(^3\)

David Elliott

David Elliot is regarded as a music educator, author, and lecturer. He has completed many books regarding music education. Elliott is the author of *Music Matters: a New Philosophy of Music Education*. An important idea Elliott describes in his book is musical practice.

According to Elliott there are many musical practices. Depending on the kind of musician determines the experience the musician has. Elliott suggests that music (a particular composition) cannot be separated from its practice.\(^4\)

Elliott's philosophy consists of these components. Elliott describes music exists because it is a human experience and music is something people do. He continues to explain that teachers should teach students that music can provide a satisfying experience. The literature that should be included in the curriculum should be in the teacher’s practice. For example, a teacher with a background in jazz should use jazz charts or a teacher with a background in orchestra should teach using orchestra music. The teacher should provide learning experiences for students in the


teacher’s musical practice. In conclusion, the musical practice of the teacher should shape the music curriculum\textsuperscript{15}.

**Comprehensive Musicianship**

"Comprehensive Musicianship (CM) was founded by composer Norman Dello Joio, music educator Robert Werner and other musicians. The Ford Foundation funded the Contemporary Music Project in 1963 in order to reshape school music programs to give greater emphasis to creative composition and contemporary music, to bring composers into contact with children, and to reduce the compartmentalization of the music profession into separate disciplines."\textsuperscript{16}

Comprehensive Musicianship is the interdisciplinary study of music. This means that many elements of music such as theory, history, performance, literature, and composition are integrated in one lesson. Music teachers required much more preparation before teaching due to many concepts are discussed.

The goal of Comprehensive Musicianship is to give students competence in description, performance, and creativity. The way in which students would learn include composed music from many different periods, including contemporary, traditional, and world music. Students will experience a relation of theory and history, which was a problem area for students, as well as composition and common elements. The students will acquire aural skills by listening and performing large works and discrete patterns. The instructional sequence should depend on the working curriculum and literature.

**Rehearsal**


There are four stages for planning a rehearsal: 1) curriculum, 2) units of study, 3) lesson plans, and 4) rehearsal outlines.

In the strategies we learn the curriculum is evident through our literature. From the literature we can form units of study that we want the students to learn. Lesson plans allow the director a sequence for instruction to be given. I really enjoy form #4. Rehearsal outlines is another sequence where we know what specific sections and long term things. Handouts are extremely helpful when learning a piece of music. Directors should use resources/handouts to supplement the instruction already given. Through these information sheets the students are learning more than play fix it then rinse and repeat.

Growth occurs through rehearsals and help you make it to the end goal. First, I believe to be an effective teacher, you must have a plan for rehearsal. In order to plan, you must score study and know the problem areas of the pieces you plan to play. After score study, then I think a rehearsal plan can be made for rehearsals. In Kentucky, the state requires lesson plans. These lesson plans can be used for your rehearsal plan, however I believe they are extremely tedious and an easier way is present. However, as a first year teacher you must complete KTIP (a process that is required to receive your teaching certificate). Below is the template for the Kentucky lesson plan:

**KTIP Lesson Plans**

Name: ___________________________ Date: ____________

# of Students: _____ Age/Grade Level: _______ Content Area: _____________
# of IEP ____________  # of GSSP ____________  # of LEP ____________

Learning Sequence Title: ____________________________________________

Lesson Title: ________________

LESSON ALIGNMENT TO LEARNING SEQUENCE:

A. Identify essential questions addressed by this lesson.

B. Connect the objective to the state curriculum documents, i.e., Kentucky Core Academic Standards OR Program of Studies/Core Content. Follow each connection with a sentence describing how this is accomplished in your lesson.

C. Describe students' prior knowledge or the focus of the previous learning.

D. Describe the characteristics of your students who will require differentiated instruction to meet their diverse needs impacting instructional planning in this lesson.

<table>
<thead>
<tr>
<th>Objective/Target:</th>
<th>Assessment Description:</th>
<th>Strategy/Activity:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media/Technology Resources:</td>
<td>Assessment Accommodations:</td>
<td>Activity Accommodations:</td>
</tr>
</tbody>
</table>

A. Opening:

B. Strategies and Activities:
C. Modifications:

D. Formative Assessment:

E. Closing:

F. Summative Assessment:

G. INSTRUCTIONAL IMPACT/ ANALYSIS OF TEACHING AND LEARNING

1. Analyze student assessment(s) and discuss the accomplishments of your students and the growth in learning that was achieved.

2. What worked well in your lesson? Why?

3. What did not work well in your lesson? Why?

4. What changes in the delivery of your planned lesson did you have to while you were teaching due to student needs, understanding or behavior? How did these changes impact student learning?

5. Describe how you gave instructional feedback to the students.

INSTRUCTIONAL REFINEMENT

1. What changes would you make before you taught this lesson again?

2. How would you reteach your objective(s) if students did not make satisfactory progress?

3. How could you alter your classroom management choices to make this lesson better?

I believe a simpler and more efficient rehearsal plan is available. Below is the rehearsal plan that I believe to be simpler, effective, and efficient:

Rehearsal Plan
The hierarchy listed below answers the question of what we are going to teach while rehearsing the literature:

1. Rhythmic accuracy
2. Correct notes (key signatures)
3. Quality of sound (intonation)
4. Articulation (starts, stops, lengths)
5. Precision (accuracy, repetition)
6. Melodic phrasing & expression
7. Dynamic contrast (loud/soft)
8. Balance & Blend (timbre-quality of sound/matching)

The way in which to rehearse and assessment the elements listed above is A II: B A :II. The process listed: A is a problem area in the music, B is the instruction and adjustment to be made, and the final A, is the result. Repeat until the problem area is fixed to your standard.

The macro/micro method answers the how we are going to teach the hierarchy. I believe it is important when rehearsing to have a timeline. The timeline I believe in is called macro and micro rehearsing. Macro consists of the big picture. So reading the whole piece three times, then going into large sections of a piece. Micro consists of the little details of a piece. So the sections within a section that present issues. Micro consists of repetition rehearsing. The figure below shows the concept of macro and micro.
Now that we have established the hierarchy and how we are going to teach it. The next step is to determine how to structure the rehearsal. In high school, students should have a fundamental base, so 20% of the rehearsal should be devoted to warm-up/fundamentals. Literature is the main curriculum for the high school ensemble, so 80% should be devoted to literature.

**Fundamentals**

If the students do not have a fundamental foundation, how do we expect them to play literature? Teaching fundamentals is extremely important to the development of a success band and program. In the high school ensemble the warm-up is the most appropriate place to address and master fundamentals. The fact of the matter is; it does not matter if you are playing grade 6 literature, a bad tone is still a bad tone. My sources of information on fundamentals are from Francis McBeth's *Effective Performance of Band Music* and *Listening for Rehearsal or for Adjudication* by Manley Whitcomb. The following list is what I consider to be imperative fundamentals:

- Tone
- Tonal Center
- Intonation
- Balance
- Articulation
- Precision
• Interpretation
• Dynamics

Tone

In my opinion, the most important fundamental is a characteristic tone. This skill is imperative for all students to produce an overall characteristic ensemble sound. How do we develop tone? I think something that may not be taken seriously is a model for characteristic tone. I believe the director should give students names and recordings of the tone the director wants them to play with. The list should be listed in the band handbook. I also believe that scale exercises and long tones are imperative when developing characteristic tone. The following information is the fundamental basis for one production.

We will break the next steps into three groups: brass/flute, double reeds, and single reeds. The first group we will discuss is brass/flute. The first thing to consider is fundamental production consisting of breath and embouchure. For this group the most important things for developing tone are posture, direction of airstream, speed of airstream related to size of aperture, and proper fundamentals in holding instruments.

The next group is double reeds. The fundamental production for double reeds are a result of reed, breath, and embouchure. The production of a good tone starts with the reed. The next thing to consider is the shape of the aperture. Pitch change and tone rely on the breath speed the most. Another thing to consider is the amount of reed the students has in their mouth and where the lips contact the reed.

The last group is single reeds. The fundamental production for single reeds are a result of mouthpiece, reed, breath, and embouchure. The first thing to consider is the softness or hardness of the reed effects tone production. The position of the reed and mouthpiece in mouth is
something to consider relating to tone. Other things to consider for characteristic tone include 
flat chin, aperture size, and angle of air against reed.

**Tonal Center**

Tonal center begins with pitch center. Pitch center is defined as the midpoint between the 
sharpest and flattest pitch producible with an acceptable tone. The conditions tonal center 
include: the instrument set so that the pitch center is near A-440 at 72° temperature. Tonal center 
is the point near the pitch center where the maximum satisfactory sound is produced with the 
least effort and where the tone is characteristic and pleasing. If you do not achieve tonal center, 
you are either below or above. Being below the tonal center means you are flat and above tonal 
center means the pitch is sharp.

**Intonation**

Teaching intonation is a subject that I feel is not fully understood by most directors and 
students. I feel I always hear and ask the question, how do you teach intonation to your band? 
Some directors use two tuners and allow students to hear the waves. Some directors use singing 
and ear training. And some directors do not teach intonation at all, they go student by student 
with a tuner and fix tuner notes. Intonation depends on adjustment by the students. What 
knowledge does the director and students need to know about intonation?

Scott Rush presents the following process for tuning the ensemble. You are either in or 
out of tune. 90% of required listening skills should be spent devoted to tuning.

**Tuning Sequence**

1. Tune with the tuner 
2. Stop the needle on a stationary pitch 
3. Eliminate waves 
4. Know how to adjust the instrument 
5. Learn inherent “bad” notes on the instrument 
6. Learn adjustments for “just” intonation
7. Complete a pitch tendency chart
8. Play “in tone”

The director should know the approximate setting for instruments at A-440.

a) Flute – 3/16” head joint pull
b) Clarinet – 1/8” barrel joint pull
c) Double reeds – tuned with reed and breath support
d) Saxophone – mouthpiece set to control written note g (not flat) and written d (not sharp) – frequent check of neck cork for wear.
e) Cornet/Trumpet – medium mouthpieces with approximately ½” tuning slide pull
f) Horn – all slides tuned with tuner. Hand position. Stroboscope
g) Baritone/trombone – medium mouthpieces – approximately ¾” tuning slide pull.
h) Tuba – medium mouthpieces – 1” tuning slide pull. Valve slide adjustments

The director should also teach to the students the tendencies of pitches for their respective instrument.

Balance

“Balance” is most associated with the McBeth pyramid. This system is based on the bass voice and the overall sound should be built from the bottom up.
Balance has two distinct aspects: 1) balance in terms of color (treble vs. bass instruments)

2) balance in terms of texture (melody vs. accompaniment.)

Pyramid Balance

- Melody versus accompaniment/overall texture
- Woodwinds balance down to bass clarinets
- Brasses balance down to tubas

Balance during dynamic changes

- Bass voices 100%
- Tenor voices 80%
- Alto voices 60%
- Soprano Voices 40%

Articulation

How to teach articulation seems to have less agreement among directors, like intonation. McBeth’s Effective Performance of Band Music has a great section of many great musicians describing how to teach articulation.

In my opinion, articulation sets the great bands a part from the good bands along with tone. I believe the best way to teach articulation is by syllables and sizzling, which allows students to hear the interpretation and what to do with the air. Yes, I do believe that students should have a conceptual basis of staccato, accent, marcato, and legato but if they know what it means and they cannot demonstrate the skill, does the conceptual basis really matter?

To teach articulation I believe you need a syllable that works for the students. The interpretation of the music will determine what syllable to use. The syllables are as followed:
• Ti, Ta, Toh, Too
• Di, Dah, Do, Doo

**Precision**

Precision means cohesion of elements throughout the entire ensemble. When we think of precision, it is in direct correlation with tempo, but attacks/releases, and articulation are also included. I would hear the word precision in rehearsal all the time, but I didn’t really know what it mean, but know I do. I like what Scott Rush presents pertaining to precision which I listed below.

- Precision is a direct result of students listening intently enough to make clear entrances (breathing together is paramount), match articulations, and play together.
- The attack pattern is useful in dealing with initial attacks, as well as addressing the beginning, middle, and end of notes.
- The five-step scale study is effective in teaching articulations. Various tonguing and slurring articulations can be performed along with displaced accents.

**Interpretation**

Interpretation is a word that I associate with conducting and the score. To me that means making sense if all the markings in the score and hearing/perceiving them in my mind. How do I want that to sound?

Tempo is the first thing to interpret Ina score or piece of music. In dealing with faster tempos, the thing to consider is shortest notes in the piece. In turn, the longest note in a slow piece determines tempo. The marked tempo can sometime be an error. When dealing with accelerando, ritard, allargando, and rubato, study is the answer and should be subtle. Many things can determine the tempo and relationships between tempos in a piece can be made. Tempo is sometimes a subjective issue, so score study is the answer to those problems.
Phrasing is a large part of interpretation. Phrasing means grouping notes and giving shape to the group. Breath marks and slurs can be markings of phrase length. However, phrases sometime occur where a breath is not necessary. Dynamics associated with phrasing and for good reason. Dynamics (rise and fall) give shape to the phrase and make the music enjoyable to listen to.

**Dynamics**

Dynamics mean the loud and soft of music. When discussing dynamics one must interpret the dynamics from the nature of the composition. Dynamics are relative in my opinion as a forte in a lullaby is not a forte in Persichetti's *Masquerade*. Some things to consider when dealing with dynamics: climax, dynamic shape, opening dynamic related to all others, loudest/softest spots, and make a diagram of dynamic shape. The last thing to consider are crescendo and decrescendo. These dynamics must be carefully planned so the peak is reached at the correct time. Something to consider is crescendos are generally easier for groups, while decrescendo require more concentration and work.

**Literature**

As I mentioned above I believe literature to be the curriculum for performance based music classes. Literature to consider are Concert Band, Solo and Ensemble, and Marching Band. I am a firm believer that concert band should be the point of emphasis. Concert band is where students gain their fundamental knowledge. Solo and Ensemble is a branch that enhances the experience for students and mastery of their instrument. I am a believer in competitive marching band, however it should not determine the curriculum. Another thing to consider about marching band is competitive versus non-competitive. I believe to make that decision, one should consider
the school and students. What works best for your situation in relation to the students and school atmosphere?

I think the above has an impact on literature and is definitely related to structure of curriculum.

**Concert Band Literature**

The grade of the band should determine the grade of music. The best resource in my opinion for literature is the *Teaching Music through Performance in Band* volumes. Scott Rush presents the following about literature selection.

- Choose literature that allows for applying and reinforcing musical concepts
- Conceptual teaching promotes transfer from fundamentals to music-making

**CURRICULUM MODEL**

Content Areas
1. Concert Repertoire (Core and Historical)
2. Musical Elements (melody, harmony, rhythm, and timbre)
3. Form and Structure
4. Technique Development
5. Listening

**Year 1-4 Grade 2-6**

<table>
<thead>
<tr>
<th>Concert Repertoire</th>
<th>Musical Elements</th>
<th>Form &amp; Structure</th>
<th>Technique Development</th>
<th>Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical</td>
<td>Year 1 – Melody</td>
<td>Organizing Form</td>
<td>Outlined Mastery</td>
<td>Appreciation</td>
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<tr>
<td>Core</td>
<td>Year 2 – Harmony</td>
<td>Organizing Form</td>
<td>Outlined Mastery</td>
<td>Appreciation</td>
</tr>
<tr>
<td>Historical</td>
<td>Year 3 – Rhythm</td>
<td>Organizing Form</td>
<td>Outlined Mastery</td>
<td>Appreciation</td>
</tr>
<tr>
<td>Core</td>
<td>Year 4 – Timbre</td>
<td>Organizing Form</td>
<td>Outlined Mastery</td>
<td>Appreciation</td>
</tr>
</tbody>
</table>

This would be my implementation of the 4 year hybrid curriculum. Students would play music from each of the historical periods of music.

- Year 1 – Medieval/Renaissance
- Year 2 – Baroque Classical
• Year 3 – Romantic
• Year 4 – Contemporary 1 & 2

I believe this covers more material and students are exposed to many diverse pieces of music. The students are offered a comprehensive music curriculum with this curriculum in my opinion.

Improving Musicianship through Small Ensembles

Advantages of Chamber Ensembles:

• Students will experience wonderful literature by great composers
• Students must be musically independent
• Students will improve their musical communication
• Students can’t hide within the section
• Ensemble concepts are reinforced and transfer from small to large ensemble
• It’s one of the best ways to develop great players in your program

Marching Band Literature

Does the music lend itself to the teaching process?

• Is there something that can be learned about the composer/artist
• Will the work allow us to discover other works by the same composer/artist?
• Will the music expose my students to other genres?
• Will the selections allow my students to make music, especially within the realm of things that are not written on the page?
• Will the music allow my students to perfect the various components of playing, or are they simply providing effect?
• If my students were assigned to create program notes for each of our marching band selections, would the notes have depth and meaning?

The Marching Band Show

Designing a marching band show can be extremely overwhelming, especially in the competitive world. How do you design a show? The following process is what I believe to be an effective plan to design a show.

Planning
• Concepts: music, poetry, dance, movies, literature, art, technology, trends etc.
• Theme/concept must provide numerous opportunities for music and visual
• Research the theme you choose to see everything associated with it
• Develop a storyline to make decisions for flow and pacing
• Create show segments/scenes

The Musical Score
• Study each movement of the show by looking for: group strengths/weaknesses, variety, pacing, venue, earmark events for each section based on storyline.
• Arrangements should include devices that illicit response from the musician
• Diversity in music selection/genres
• Visual imagery
• Music must be perfect before setting drill

Visual Package
• Brainstorm ways to portray theme, image, or concept
• Use of guard as character. What can they do to enhance the show?
• What uniform, costume, or props are needed
• Does the theme provide visual opportunities and does the music provide imagery
• Count sheets
• Interpret mood, energy, and storyline of music
• Communicate to visual designer what you see
• How do you want the group to sound

Production
• What you do after the show is staged is the secret to effectiveness
• Producing is the ability to detail the show toymaker things stand out
• Concept driven
• It is not the event, but what happens before and after it
• Macro to micro
• Make lists and prioritize changes
• Rehearsal time and program goals in the production/detailing process

Production Techniques
• Thin out
• Restore parts
• Change expression levels
• Body facings, levels, and gestures
• Vary tempos
• Decrease counts
• Add sound effects
Considerations

- Innovation is a great thing, however, present a theme with quality and consistency
- Do what works for your group

Part III

A Year in Review

Recruitment and Evaluation Plan

Recruiting is the most important aspect of a successful band program. In order to be successful in recruiting, I must create a product (band) that people want. The product must have a favorable image and be recognized throughout the community. In today’s generation there are many activities available for students to participate. I believe the way to be successful in competing with these activities for student participation is allowing the student to be diverse. In other words, I must work with the student, the student’s parents, and coach or sponsor of the
other activity to devise a plan where the student can participate in both activities. I believe if we limit the student to one activity, then we limit the student’s potential to grow as a well-rounded human being.

Recruitment can be limited or difficult at times. There could be many causes due to recruitment issues, some are listed below:

- The band has a negative image in the community or school.
- Students may not consider it “cool” to be in band.
- The previous teacher was not a charismatic personality.
- The quality of the band is not very good at this point.
- The school administration does not currently value the band program.
- Parents don’t see the value of having their child in the band program.
- The school schedule is not conducive to building the band program.

These issues listed above should not become excuses for why the band has not developed. These issues can be overcome with an outstanding recruiting effort. My recruitment plan consists of these steps, visibility, enthusiastic, successful, and fun.

**Step 1**

Make myself visible to students. I will achieve visibility by introducing myself to students as the Band Director.

**Visibility Strategies for Elementary Level**

I believe students decide if they want to pursue music in middle school at the elementary level. In order to recruit students from the elementary level to the middle school level, I must make myself known in the elementary schools. Constant communication with the elementary music teacher is key. I will achieve this by visiting music classes, allowing students to play for them, attend music performances, and send congratulatory notes after performances. The goal is to hear in the hallway, “That’s Mr. Aker, the band director!”
Visibility Strategies for Middle School Level

The transition from middle school to high school can be detrimental to a band program. Retention is key when recruiting for high school band. I believe the way to achieve retention is by making myself visible to students. I believe the high school director should team teach at least the eighth grade band, if not all middle school band classes. This allows the students to become acquainted with the high school director, which gives students confidence while transitioning. If team teaching is not an option then I would utilize resources such as visiting the band class, allowing students to play for them, attend performances, and send congratulatory notes after performances. The goal is to hear in the hallway, “That’s Mr. Aker, the band director!”

Additional Recruitment Strategy

A recruitment strategy I will implement as high school director will be a program called Winds Outreach. The program is after school one day a week for an hour in the spring semester (due to marching band in the fall). In this program high school band students will provide free private lessons to middle school students. This program is a great recruitment tool because it allows the middle school students to meet and work with the high school students before they make the transition to high school. The nerves of being new from the middle school students does not present an issue.

Step 2

After I become “visible” to students, I must show students I believe in my product (band). When speaking to students I should be energetic and excited. The students will be able to determine by my energy if they will enjoy or be bored in my class. Questions will be encouraged, as well as listening carefully and treating them like they are important to me, because they are.
Step 3

Success. Sometimes starting a new job, success may not be apparent from the previous teacher. Reality is students want to be a part of successful activities. Students need to sense success in what you are presenting. Having a vision, is the key to succeeding. The way to achieve a vision is by devising a 30-60-90, 1 year, and 5 year plan. This allows the administration, parents, and students to see the vision and goals I am setting for the program. By utilizing this a sense of success is achieved.

Additional Recruitment Strategy

A popular recruitment strategy is allowing bands under my direction present a concert or performance for potential band members. The performance portrays growth and success to potential members and parents. Another strategy that is common is to allow professional musicians play for potential members.

Step 4

After the first three steps are completed, the next step is to ensure students have fun. As I mentioned before the attention span of children in this generation is remarkably short. The way to achieve fun is by bringing something new and exciting to the table. Band must be interesting, fun, and cool. Making sure I relate to the students and make learning music mean something to them will endure the students have fun.

Additional Recruitment Strategies

A band program is more than just a 45-50 minute class. Band is a lifestyle that must be sold to students. The lifestyle includes presenting students with an identity, a social group, a fun
skill, and instant success. To make this work, it is important to know what students are looking for. For an example:

- A place to fit in; acceptance
- To be successful
- A place to have fun
- To continue to be in class with friends
- To be in a class that is not boring
- To take trips, ride roller coasters, and a host of things not considered “school” activities.

**Professional Mission Statement**

From writing this project, my mission statement is written above. This document contains my philosophy of teaching band to students. The mission statement is to educate students in music through band? Yes I could provide you with my philosophy of music education, but by writing this my philosophy has changed and that is something that should be said. Your philosophy will change with experience.

This project explores many aspects of being a band director and managing a program. I will state that my approach may not be the only way as each situation and school is different. This project can be used as a guideline or reference for other new graduate teachers that want to be successful in their first year of teaching. You, the reader, may discover a better way to achieve an issue discussed in the project and that is great. This project is my plan of action and what I believe will help me be successful in my first year as band director.
Bibliography

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