



Administration of School Bands

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Spring 2004**

(Note: Never teach your students to rest a trombone on the piano!)

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***page numbers do not include handouts)**

Chapter 1: The Profession of Music Education

January 12, 2004

Characteristics of good teachers:

1. Mutual respect
2. High expectations
3. Emotional
4. Demeanor - "Professional demeanor open to humanity"
5. Knowledge
6. Interest (School savvy) - students have a life outside classroom
7. Value classroom experience - wants to be there
8. Values student input
9. "Discipline" - as an efficient way to run things
10. Empathy/wisdom
11. Creativity - ways to teach
12. Enthusiasm - personal/musically
13. Leadership, organization, persuasion
14. Positive reinforcement
15. Sense of humor

January 13, 2004

I. Books:

The Teaching of Instrumental Music by Colwell

Teaching Band and Orchestra by Lynn Cooper

II. Characteristics of Bad Teachers

1. Inconsistent
2. Unprofessional behavior
3. Inappropriate behavior
4. Bad delivery
5. Discipline techniques flawed
6. Good knowledge - can't relate
7. Lack of focus
8. Apathy - burnout
9. Unfair (teacher's pet)
10. Lack of patience
11. Lack of musicianship
12. Talks too much during rehearsal
13. Paranoia

III. Why teach music in schools (know your audience)

1. Contributes to well-rounded individual
2. Gardner's multiple intelligences
3. Cognitive development
4. Teaches discipline
5. Culture - who we are, where we come from
6. Basic math - use everyday, Calculus - only if you become an engineer
7. Music became part of curriculum after WW I.
 - a. Superintendents jealous of other school bands.
 - b. Service men came home - trained in military bands
 - c. C-melody sax craze
 - d. Beginning of extracurricular sports
 - e. Teaching theory/history during band - universities offered BME degrees
 - f. 1920s/30s - National band contests
8. Development of aesthetic sensitivity
9. Music is unique within curriculum

IV.

Art

Expose to repertoire

Listening to great works

Symphony trips

=Loose top and bottom

Skill

Limited repertoire

Emphasis on technique
Repetition
Values winning
=Loose top and bottom

Activity

Fun music
Trip to cedar point
Play @ mall
=Loose top, retain bottom

***Explain where we would like to be as a teacher and say why on midterm.

January 14, 2004

I. Setting up rehearsal room/Time Manage.

1. Which way are students facing?
2. Are they distracted by something on wall, windows, clock, etc?
3. Put a watch on podium.
4. Pay attention to student's body language to see when class is over.
5. Don't rely on bells.
6. Always give assignments *before* the "bell" or end of class, so students have the opportunity to write it down.

II. Professional organizations

1. Organizations for all teachers

- a. NEA - National Education Assoc.
 - controversial in politics
 - largest PAC (political action group) in D.C.
 - \$ to pres. campaigns

NEA Structure:

National, State, Regional, & Local organizations!
Not a Union - professional organize.

- b. AFT - American Federation of Teachers

- Union v. Non-union NEA
- For merit pay, while NEA against
- Now merging with NEA
- Popular in major metro. areas

What good are these groups?

- Contract negotiations
 - paycheck
 - medical, retirement benefits
 - special provisions for some teachers

2. National Music Organizations

- a. MENC - Music Educators National Conference

- largest national music organization
- not as valuable for band directors

Structure: National & State chapters

(ex. IMEA)

What do you get as a member?

- magazines (*Teaching Music* & MENC Journal)

- b. IAJE - International Association of Jazz Educators

- c. ASTA with NSOA - American String Teachers Association with National School Orchestra Association

- d. NBA - National Band Association
 - largest band association in world
 - Instrumentalist* magazine
 - Awards
- e. ASBDA - American School Band Directors Association
 - nominated and voted in
 - after 5 years of successful teaching

III. State-to-State organizations

- 1. Indiana - used to be divided in half.
 - a. IMEA - Indiana Music Educators Association (with MENC)
 - Musicator* magazine
 - IMEA convention
 - All-state orch. percussion ens., choir
 - Teachers workshops
 - Non-competitive events
 - b. ISSMA - Indiana Secondary School Music Association (each individual school joins ISSMA)
 - c. IBA - Indiana Band Association
 - All-state band
 - 3-way audition
- 2. Michigan
 - a. MSBOA - Michigan School Band & Orchestra Association (school is member)
 - b. MMEA - Michigan Music Educators Association (with MENC)

****Don't let office throw mail or old band director's mail away!!! Your membership papers could be in there.

In these professional organizations, the members are officers.

Chapter 2:

The Secondary School System

January 15

Handouts:

1. Human relations handout
2. Tri North Orchestra Grade Outline
3. NBA Online Application
4. Eleven Commandments for Band & Orch. Directors
 - a. The impact your personality has is amazing. Students begin to act like you and are drawn into your personality

I. Extracurricular Activities

- Jazz Band
- Marching Band
- Pep Band
- Honor Groups
- Fundraising
- Show Choir backup band
- Musical pit
- Booster groups - if the boosters are meeting, YOU should be there!
- Select group
- Full orchestra
- Special rehearsals, dress rehearsals
- Sectionals
- Auditions, challenge, tests
- Repair/Maintenance - don't do this during rehearsal, unless you can fix it FAST!
- Program planning - choose, order, stamp, pass out music.
- Rehearsal/Concert setup & cleanup
- Trips
- Concerts/Competitions
- Uniform pass out
- Ordering uniforms/equipment
- Paperwork/Grades
- Parent-Teacher conferences
- Teacher meeting
- Professional development (meeting, clinics, seminars)
- Working with students after school
- Writing, arranging music or simplifying parts
- Marching band drill/music writing
- Score study!
- Inventory
- Summer Activities
- Student practice after school (percussion, other large/school owned instruments)

II. Curricular Activities

1. Traditional schedule (6-8 daily periods)
 - a. For music, more periods=good
2. Block schedule
 - a. Longer rehearsal time
 - b. Fewer rehearsals
3. Prep periods - generally 1 or 2 per day

4. Traveling teacher?
5. Study hall/Hallway duty

III. Orchestra/Band ideas in High School

1. After school
2. Meet at same time, in different room
3. Orchestra winds

January 20

1. Scheduling - Making vs. Preparing Music

- Rehearsing IS making music
- Enjoying the music-making aspect of rehearsing and practicing
- Sometimes a dress rehearsal is the *peak* performance

2. Dealing with other teachers

- Another teacher can add validity to a program, or do the opposite
- Non-cooperative teachers
- How do we fix this?
 - a. Realize that *all* programs are important.
 - b. Be careful about when concerts are given. - at beginning of grading period.
 - c. Take fieldtrips early in grading period.
 - d. Give other teachers complimentary tickets, even if you don't charge!
 - e. Go to other school events to show support! Makes a difference to students, parents, and coach.
 - f. Natural contention among coaches and music teachers. Eliminate this!
 - g. Spend time in teacher's lounge.
 - h. Don't write passes to get kids out of class.

3. Resentments other teachers might have

- We are getting paid for our *hobby*
- We get the best kids, leaders, smart ones, etc.
- Students want to be there
- In the limelight more than other teachers
 - a. Famous, name is announced, in paper, etc.
 - b. Band directors put their product in front of community.
 - c. Bad letters to the editor, reviews.
- You get more money - duty pay
- GO to teacher's meetings

4. Dealing with administrators

- See the principal/superintendent about positive things.
- Establish rapport.
- Be organized financially!
- Be organized about school work: grades, paperwork, etc.
- Deal with discipline problems yourself as much as you can.
- Keep them informed about the music program - they don't like surprises.
- Set yourself up...Good first impression, let them know your temperament, who you are.
- Include administrators, school board member's names on programs.

5. Janitors & Secretaries

- Get to know the "switchboard operator"
- Get to know the "bookkeeper" or the person who manages your money.
- Janitors are important, and many take pride in their contribution to education.
- Grease the wheels

6. Budgets

- Different budget areas
 1. `Supplies - music, strings, reeds, metronome, etc.

2. Maintenance - fix things
 3. Capital Outlay - more expensive items.
- Where does this money come from?
- a. The principal generally sets budget.
 - b. 95% of \$ comes from the state
 - c. Local property tax, state income tax, state sales tax.
 - d. Federal government give grants, and usually supports special programs.
 - e. Most of big money goes to salaries.
- State equalization of funds
- a. Money from wealthy areas goes to poor areas to equalize/offset funding.
 - b. State guarantees that every school gets \$X.XX per student.
 - c. Local options allow communities to raise local taxes to raise school income.

January 21

1. Budget - come out of school budget
 - a. Capital outlay
 - expenditures over \$1000
 - b. Maintenance
 - repair budget
 - c. Supplies
2. Activity fund - not school board
 - "slush fund" - in/out fund
 - ex. \$ from fundraising
 - \$ from selling emergency supplies
 - handled through school secretary
3. Keep things locked up in office! Chances are, kids know where you keep money.
4. How we spend budget money

Ex. Metronome \$100

A. Requisition form - use this for to write down something you want. (be specific as to model number, color, accessories, etc.) Put down list price, vendor, budget #. Principal must sign off. Business office must approve. Secretary types up "Purchase order."

B. Purchase order (PO) - check sent to business that promises to pay upon delivery. Each PO has individual number called PO #. Exact information from requisition form goes on PO.

C. Delivery of item - when box reaches school, receiving verifies it was properly purchased; it is reconciled and delivered to you. If correct...

D. "OK to pay" on purchase order. Goes to business office.

5. Ordering things in an emergency

A. Call in the item with a purchase order #.

B. Fill out requisition, walk it through process, bring to principal, take to business office & get PO #.

C. Call in order (DO NOT DUPLICATE).

6. Ordering through a bid process - get vendors to compete for best price

Ex. Lauret English Horn (or other instrument) w/case, model number, certain extra key, delivery date, must be new, adjustment/setup on arrival.

A. Requisition form, normal processing

B. Request for bids - sent out by business office to vendors provided by you.

C. Some districts, by law, have to go with lowest bid.

7. Music dealer visits to school - weekly

- A. Take repairs from school and fix.
- B. Buy supplies in emergency.
 - have bill post-dated
 - make purchase order!
- C. Should come on your schedule.

8. School handbook

- A. Get a hold of the handbook
 - schedule
 - floor plan
 - grading system
 - fire/tornado procedures
 - lockdown
 - blackout (emer. light?, flashlight)
 - parking
 - teacher rules (reporting/dismissal)
 - sick procedures
 - school calendar
 - teacher's meeting schedule
 - chain of command
 - discipline policies
- B. Students will know if you do not know rules.
- C. Attendance - create a system that involves no erasing. Gradebooks are kept for years after course. Keep it maintained and don't lose it. Must be able to justify the grade you give.

9. Grades

- A. Be objective, not subjective.
- B. Don't base a grade on attendance - incorporate into grading process. Attendance at rehearsals, concerts, etc.
- C. Grade effectively.
- D. Examples of objective grading:
 - learning (quizzes, exams)
 - playing (test w/ objectives)
- E. Can you really measure improvement or potential?

January 22

1. Staff

- A. Elect/appoint students to positions
 - head librarian
 - other librarians
- B. Have students do jobs
 - equipment manager
 - moving things/rehearsal setup
 - a room that is setup when students walk in, changes your entire rehearsal.
- C. Secretary
 - attendance
 - impervious to peer pressure
- D. Orchestra/Band manager
 - takes over rehearsal in case of demise of conductor
- E. How do you fill positions?
 - application form
 - experience/skill
- F. Training
 - score order
- G. Number music in order of acquisition, don't file alphabetically

2. Merit system

- A. Earn points for achievements/doing things
 - taking private lessons
 - drum major
 - solo
 - pep band
 - jazz band
 - marching band
- B. Highest points get NSOA or Sousa award
- C. Other awards given for points
 - 2,000 pts: band jacket, etc.
- D. NOT tied to grades

3. Video - "School music and reverse economics" by John Benham

- A. Saving school music programs during budget cuts
 - aesthetic, perceptual, and creative dimensions in arts
 - contribute to positive self-image
 - positive outlet for emotions
 - essential to balanced curriculum
- B. Shift from Student centered/curricular approach to Adult centered/monetary approach
- C. Music is philosophically and academically curricular but also financially curricular!
- D. Since music is during school day, if it is cut, students have to go somewhere else. Makes classes larger.
- E. *Reverse economics - long term effects of eliminating music program is more costly than anticipated.

- F. When music is cut, other classroom teachers need to take on the overflow. Sometimes the school has to hire more teachers, usually more than 1!
- G. Effect of canceling elementary program (students leave academic class for lessons) - collapse in middle school and senior high programs.
- H. Political strength keeps programs from being cut!
- I. Education of the *whole* child.

4. Video - Henry Mancini

- A. Easy to take music for granted.
- B. Arts are our real essence of our civilization.
- C. Balanced education!
- D. State music requirements can be met by taking 1 course.
- E. Only 1/3 of students take music after 8th grade.
- F. 3 main characteristics of current music ed:
 - inconsistency
 - imbalance
 - inaccessibility
- G. Retire the myth that music and arts are a frill, that they don't have the payoff like math.
 - reasoning, problem solving
 - communicating with others
 - perseverance, discipline, commitment

5. Video - "A Way of Learning" by Dr. Tim

- A. 4 areas**
 1. Intrinsic value
 - process is product
 2. Academic/Peer association
 - higher scores
 - other skills - interpersonal, communicative
 3. Preparation for life
 - take intellectual skills, combine with emotion, and find solution
 4. Child's self-worth, self-image
 - makes students feel good
 - there is no "bench"
 - self-discipline = self-worth
- B. Can't afford *not* to have music!
- C. No real education without music.

January 23

1. Information on students

- A. Get accurate information from students
 - address where they "receive" mail
 - family information
 - Parent's names (letter addressing)
 - Letters = "Dear Parents", to be vague is to be safe
 - spelling is important
 - update often: divorce, death, etc.
- B. Instrument information
 - description
 - serial numbers

2. Music Department Handbook

- A. Given to students for parents/students to read and sign and return.
- B. Concert information, grading, class policies, rules, history, conductor info/bio, student opportunities, private teacher info, new instrument info, merit point info, uniform care, scholarships/awards, summer music camp info (possible scholarships?), booster group, chaperone/parent volunteer info, trip information.
- C. Policies that are not in the school handbook.
- D. Try and have rules consistent for entire music department.
- E. Trip handbook! Be very specific, parents need this information.

3. If you don't trust your students, don't take them on a trip

4. Publicity

- A. In school publicity
 - School newspaper
 - Develop rapport with faculty newspaper advisor.
 - Spoon feed school reporters
 - Intercom! - write out announcement to be read over intercom.
- B. Bulletin boards & hall posters
 - change boards often
 - update trophy case/plaques
 - make things seem happening
- C. Yearbook
 - great opportunity for music photos
 - find out which band kids are on staff
 - special section on band/orch?
- D. Out of school publicity
 - town/local newspaper
 - advertising in paper = \$
 - local papers are better - have free calendar space

- news release - type up and bring to newspaper (who,what,when,where)
 - write news release as reporter
 - write 1 extra paragraph
 - E. Local radio
 - which station is the best market
 - get good time of day - morning!
 - some free community ads
 - F. Internet - web site
 - linked to school website
 - keep updated
 - have a student do it
 - G. Local/cable TV
 - H. Radio show
 - local radio station has air time for public radio show
 - once a week on weekend
 - pre-tape show at home, track break for commercials.
 - record students playing: solos, excerpts from concerts, interviews
 - requested past performances
 - I. Guidelines
 - write professionally
 - type out - proofread
 - avoid telephone interviews-mistakes
 - reporters have agendas
 - avoid negative publicity
 - newspapers love printing names because they sell more copies
 - pictures are good too
 - play up article w/ good taste.
5. Inventory
- A. Type & submit to main office in case of fire.
 - B. Items to be on inventory:
 - instruments: brand, serial #, case #, condition, cash value or replacement cost.
 - piano(s)
 - chairs/stands
 - special equipment: tuner, sound equipment, amplification system
 - office equipment: computer, desk
 - uniforms
 - C. Be specific
 - D. Checkout system
 - have students fill out card and sign
 - put information in computer
 - E. Possible school instrument insurance
 - cheaper than home owner's
 - rider on school policy
 - approx. \$10 for year coverage w/

small deductible
-require students to have insurance
if they are using school instruments

6. Instrument care

- DON'T tell kids to go home and clean!
- teach them the proper way to clean

7. Parents

- if you are teaching children, more than likely they will have parents.
- parents put out a lot of money/time so kids can participate in instrumental

music

- parental fears: lose interest, waste of money, interfere with school work, afraid kid will become professional musician, music limits other activities, don't think kids have any talent, gender bias,
- don't give parental advice! The only exception is child abuse, report it!

January 26

1. Double reeds - talk to double reed players you know and buy their reject reeds. They are probably better than the machine-made ones at the store. Some companies exist (Symphonic Reeds, Wheaton, IL)

2. Catalogues & Companies

A. Wenger does not discount

B. Carl Fischer, Malecki, JW Pepper, Shattinger (band) for music. For original orchestra music, Lux, Calmus (sic).

C. You *will* be inundated with catalogues.

3. Parents (cont.)

A. Parents afraid student will quit - social aspect of school music helps the student stay in.

B. Parents believe practicing is boring - counteract prejudices that practicing is boring. We believe practicing homework, and parents should expect and treat it like regular assignments from a regular class.

C. Try to not let parents to force students to practice too much.

4. Parent Groups

A. Chaperoning

B. Raising money

C. Expectations parents have of you:

-leader

-diplomatic

-confident

-have ideas, creative

D. Find out what has worked in the community for fundraising. You will then deal from a position of strength.

E. Your goal is to make them feel like you are one of them. They *need* to trust you.

5. Organization of booster groups

A. Vertical method

Band group:

Meets at high school, loosely related to middle school

Orchestra group:

Meets at high school, linked with middle school b/c same teacher.

*Both groups don't interact

B. Horizontal method

High school:

Band and Orchestra group meet together

Middle school:

Band and Orchestra group meet together

C. All inclusive

All groups meet together and share funds from fundraising.

D. Appoint a chaperone chairman!

- call chaperones
- schedule chaperones
- check first aid kits
- find new chaperones

E. Meetings

- need enough meetings to make group run, but not too many.
- for every general meeting, have an executive meeting beforehand.
- executive board makes decisions, and brings to general meeting for a vote.
- committee meetings: nominating committee, fundraising decision meeting, etc.
- try to have a posted beginning and ending time for meetings.
- have refreshments after meeting.
- have students perform at end of meetings. Changes the nature of discussion.

F. Over 80% of public school programs have an organized booster group.

- the other 20%: rich communities (parents will write a check), inner city
- in many places, the fundraising is higher than the school budget.

G. What parent groups can do:

- chaperoning
- helping at concerts
- selling tickets
- plan awards ceremonies
- uniform inspections: when students know they look good, they play better. If a student knows he/she looks sloppy, they'll play sloppy.
- organizing camp

H. in loco parentis

- you are the parents of the student when you are away.
- you are responsible.
- you have to call parents in case of a problem.

6. Evolution not Revolution!

- every once in a while there will be something so big, you *have* to change it immediately.
- in the beginning, change only the things that absolutely have to be changed. Ex. possible hazing, dangerous thing, lawsuits?

7. Fundraising

A. 96% of all secondary school programs do fundraising.

B. May involve only director and students, or possibly the booster group.

C. What do you need the money for? (assuming you have a budget that covers basics)

- trips
- awards
- scholarships
- defray costs of camp/all-state
- banquets/ceremonies

D. Points to consider when selecting fundraising.

- give people a product/service that they value.
- sell quality items. Don't make people feel like they are making a donation
- get parents to do most of the work
- have a rotation of things
- don't get too involved with fundraising in class

- do only 1 fundraiser at a time
- you must protect students from being exploited
- opt for lesser number of big fundraisers instead of many small fundraisers
- when using a fundraising company, they should do most of the paperwork

January 27

1. Fundraising

- A. Incentive for students to sell
 - the prizes do not work
 - what works?...CASH Prizes
- B. Cash prizes
 - encouragement to sell at least the minimum number.
 - if you sell 10, name goes into drawing to win \$200 cash prize.
 - the more you sell, the more times your name goes in.
 - cash prizes for the highest sellers of each group. 1st=\$30, 2nd=\$20, 3rd=\$10
- C. Salesman should give you the cash prize out of his/her commission, which is most of the money.
 - substitute \$ for silly prizes
- D. "Sell for good of cause..."
 - make sure parents understand this is simply incentive.
 - Incentive bonus

2. Major way of fundraising - Use of brochure

- A. Transactions are COD
- B. Statistics
 - 3-4% of people don't pay for what they ordered.
 - that % will go to people who missed the sale.
 - you will sell more if you use COD.
- C. Only exception = perishable items.
 - get cash up front
- D. In a small community, school is community hub.
 - have an official calendar
 - sell it
 - sell advertising in your calendar!
 - you will make a profit just by selling advertising space.
 - little student participation = big profits
- E. Playbill
 - create a playbill-like book with TONS of advertising with the program in the middle.
 - hand it out at every concert
 - the program can be made as an insert.
- F. Discount Cards
 - local advertising space offers coupons on card.
- G. Find out what other fundraisers are going on in your school. Stay away from those.

3. Brochure quality

- A. Pick a brochure that makes you salivate and that looks attractive.

4. Sales

- A. Prepare your students to hear "no."
- B. Make sure students remember who they are representing.
 - have them introduce themselves.
- C. Avoid the use of the word "money."
- D. If they are shooed away, they should be polite and leave. Some people will give them cash donations. They should provide a receipt and turn it in with the order form.

Possibly have the students ask for a check rather than cash.

- E. Effectively dealing with people
 - brochure must be in good condition
 - put brochure in customer's hand!
 - say "which of these would you like to order." Assume they will order.
 - cuteness factor
 - students need to smile
- F. Don't burn out students with many door-to-door sales. Have only 1 per year.
- G. The pride students have in your program will be motivation for them to sell.
- H. Advertise your sale in the paper.
- I. Make sure students tell customers they are from the local school. They'll be more likely to support.
- J. Send a copy of brochure home with the newsletter so parents can bring it to work.

5. Profit Margin

- A. Candy sales
 - biggest profit margin = 40-50%
- B. Candles = 20%
- C. Citrus fruit = 15%
- D. Some companies will allow school to determine profit margin. They have to decide a purchase price.

6. Fundraising suggestions

- A. Have a minimum amount of time to deal with brochure sales. Give people a weekend, one week, another weekend, with the money due on Tuesday.
- B. 1 week or 4 weeks makes no difference. Why? Human nature. A few students start selling right away. Many wait until the deadline, while a few sell over time. Money due on Tuesday b/c everyone will forget if it is Monday.
- C. Customers get the stuff they order faster if the time span is shorter.
- D. Appoint a fundraising chair in your booster group.

7. Newsletter

- A. Make it look professional
- B. Always include letters from the directors
- C. Include advertising (fundraising)
- D. Get reduced US Postal rate for bulk mail.

**Assignment: send fundraiser letter home.

- product
- dates
- other information
- no more than 3 paragraphs

8. Other items

- A. Send home information on first day of school, or at first parents meeting. DATES! Be extremely proactive.
- B. Send home summer camp information.

**Handouts: Business suggestions, news clippings & teacher needs, comic strips

January 28

**Handouts: Proposal preparation/Staff letter, "The musical partnership" (parent handouts), Uniform contract, Instrument insurance form, Class rules, Schedule pep, Band boosters sign up sheet, Health forms, Chaperone policies, American bandmasters association, Early retirement incentive, salary schedules, Clinton Iowa fringe benefits.

Assignment - budget letter

- budget has been stable since 1991
- meet to discuss budgetary increase
- give a few hints as to what meeting is about.

January 29

1. Fringe benefits (cont.)

*Handouts - Carmel Clay Schools contract, Franklin county school corporation, Nevada pay schedule, Monroe county salary schedule, appendix II extra-curricular salary schedule.

2. Things to consider when signing a contract

-salary, raises, etc.

-benefits: retirement %, major medical support and out of pocket cost, dental, cost of living, extra duty pay.

-hidden benefits: attendance policy (paid days off), accumulation of absent days.

3. Note on fundraising

-Have parents handle money as much as possible.

-Ex. If fundraising money is due on Tuesday, have student give money to parent and have parent count it immediately in front of student and write it down.

-This is easy if you dismiss students one by one during rehearsal or after school.

-Take yourself out of the loop

Chapter 3: Beginning Instrumental Classes / Recruiting

February 3

1. Beginning instrumental classes - getting started

A. Recruiting Blocks

- parents who were in music and enjoyed it = positive recruiting block
- parents who were in music and hated it = negative recruiting block
- parents who were upwardly mobile and couldn't do music and want their kids in music

B. When

- in 5th grade students are mature enough to begin in group classes
- the younger the students are, the lower the ratio of teacher:students needs to be
- the beginning age is getting higher because of money - organized around middle school
- some schools will have before school volunteer programs so kids can start earlier

C. Factors

- peer pressure
- community (college nearby, drum corps, other programs)

2. Statistics

- A. About 5% of kids who start in elementary program finish as seniors
- B. Most kids drop after 1st and 2nd years.
- C. Big drop during high school
- D. Smaller drops in high school. (class conflicts hurt!)

3. Pull out programs

- A. Other teachers don't like it. Taking their best and brightest
- B. Bad habits develop in student's playing in a week between classes

4. Middle school

- A. Meets daily!
- B. The # of times you meet each week is key. Can move faster and better.
- C. Better to start later and meet more often than starting earlier and meeting less.
- D. However, more conflicts in the upper middle grades.
- E. Middle school kids are still really excited about school. Even 8th graders, and some 7th graders get "cool."

5. Recruiting

A. Music aptitude survey

- marketing tool
- gives a way to talk to parents
- Selmer music survey
- 4 parts
 1. Identify higher or lower pitches
 2. Same or different chords
 3. Same or different scales
 4. Same or different rhythms
- identifies students backgrounds
- test graded on 120 pt scale
- mail out your pamphlets and brochures to kids who score high
- mail out other types of information to other students
- is there a minimum grade requirement to be in band?

- ask teachers for students GPAs and english/reading grades.
- have principal send this letter, teachers will jump.
- have students give you mailing address so you can send stuff home
- DON'T mention recruiting or band, because of test anxiety
- put an X on the corner of students' papers who were talking...

B. GPA

- GPA tells us how younger kids are coping with school.
- if you add something else on to them, they will probably be able to cope.
- reading grade tells us left/right coordination
- take a matrix w/ categories and mark scores
- target the higher group with brochures, etc.

C. Demonstration concert

- bring a group of students to every elementary
- have younger students play on the instruments (with strings). Maybe have students finger notes on instrument with winds?
- stress less attractive instruments (bass, tuba, viola, french horn, etc.
- YOU as the teacher are being evaluated during the recruiting.
- bring the closest age level possible that was decent to the elementary school.
- your attitude/demeanor during recruiting is important

D. Instruments

- start with other instruments (clarinet, tuba)
- have sections of instruments put together little ditties
- hide the saxophones, flutes, trumpets
- hold tubas above head (it's not heavy)
- show off tuba, baritone/euphonium, french horn (27 feet of tubes, warfare/hunting)
- show off mallet instruments (NOT drums)

E. Comments from teachers

- student wants to be in band
- notes about behavior (take with grain of salt)

F. Posters

- advertise for your program to the younger students

G. Recruiting meeting/1 on 1 recruiting

- talk to groups of students who are interested
- talk to individual students
- call in students who you know will be in band (legacies, students who expressed interest, anyone else)
- tell students with lower averages that they would have to call the principal (if there is a grade requirement)
- give kids their score on survey
- what instruments are they interested in?
- have kids roll their fingers on table
 - ask students beforehand if they are going to have any orthodontia work done.
- "fit" students with an instrument with parents at parents meeting
- DON'T rely on your music company

H. Follow-up

- parents who didn't come to meeting? Call them.
- maybe call parents the day before the meeting
- schedule parents meeting as close as your first band class as possible. Keep interest high.

I. Kinds of instruments kids will be dealing with

- some kids have instruments (older brother's)
- have them bring it in to make sure it's playable
- rental instruments (rent to own)

J. Points to consider

- # of times you see your students each week
- homo vs. heterogeneous classes
 - full band or sectionals
 - sectionals are better to start
 - hetero is cheaper
 - hetero is more fun (social)
 - with homo you can use same fingering
 - more individual attention with homo
- when is the best time to start?
- have/start summer program (hard to start)
 - summer prog. can be homogenous
- start in fall. Good habits get established

6. Principles of starting beginners

A. Arrive at first class without instruments

- the instruments are at school already
- have music company deliver to you
- go through instruments.
- prepare, tune, fix instruments
- send some back if there is a problem

B. Teach students how to come into room

- channel their adrenaline
- get rid of stands
- set up chairs and get rid of extras
- spread chairs out, with names
- kids sit where they are supposed to
- deal with gum/candy
- teach them to walk in quietly and efficiently
- when they are ready, have older students help and place instruments on floor in front of students.
 - teach how to open case
 - teach names of parts of instruments
 - teach how to pick up
 - make music in first lesson (bowing of open strings, open tones, just mouthpiece/barrel/ligature on clarinet, mouthpiece sounds, head joint, bassoon reeds, etc.)
 - teach how to tighten bow correctly
 - teach how to disassemble (especially more complex instruments like clarinet and bassoon)

- make sound in 1st day
- teach them how to play the entire first page of the method book without looking at it
- helps when book is introduced. They already know how to play it.

February 4

1. Teaching Beginners (cont.)

a. Attempt to pace progress with the students

- not according to plan
- pace with students progress
- has learning occurred?

b. When to move forward

- when majority has mastered a concept
- find a median between slower and most advanced students (highest common denominator)

-supplement by helping slower musicians and giving advanced students more to do.

c. Students will drop your class for many reasons

- move away
- some are there because their friends are there, or parents made them take band (these are not enough to sustain students)

-statistically, only 3-6% of beginners who start in the beginner program graduate at the end of their senior year

d. You are the biggest factor in pacing

- don't move too fast
- slow down, and don't get bored
- student's time moves at a different tempo than yours

e. Reinforce!

- go back a lot and reinforce concepts
- after the 3rd lesson, go back to lesson 1
- check retention

f. Using a book

- if you use a book, don't use the book for a while
- teach them the whole first page before putting it in front of them

g. Have class sing

- use note names while they sing if homogenous class.
- if not, sing on "ta"
- allows students to hear pitches and comprehend rhythms

h. Don't take tempos that are too fast, but do vary the tempos

- each person has a natural tempo that feels good
- be aware of you tempo tendencies and vary tempos

i. Conducting

-do not snap when conducting, it replaces the student's need to listen to each other

- help students internalize the beat with exercises
- don't conduct from very beginning (with beginners)
- conducting does not help beginners, we would rather them internalize the beat
- conducting may only confuse

j. Rhythm

- don't neglect internalization of beat
- teach subdivision

k. Tonguing

- don't introduce before first notes
- allow students to play naturally, then introduce tonguing
- with winds: if there is a sound problem, there is a physical problem

- l. Don't say "don't"
 - instead of saying "don't tighten your throat," say "make sure to keep you throat relaxed"
 - tell students what to do, not what not to do
 - m. Inspect instruments often
 - make sure things still work
 - take notes of thing that need repairs
 - n. Maintenance rules
 - for every string on the instrument, there's one in the case
 - 3 extra reeds
 - pencil in folder
 - have inspections
2. Some thoughts on successful teaching
 - a. Start on baritone, then move to tuba
 - b. Teach students the "flat c" hand position
 - round fingers on top, flat thumb
 - universal hand position that can be manipulated for each instrument
 - c. Tell students to make muscles "soft." Kids try to hard to relax.
 - d. Make sure students are breathing deep
 - put hands on sides
 - expand lungs
 - e. Sitting up straight
 - come to edge of chair
 - find middle point of head
 - f. Instant sound
 - if anything gets in the way before the tone, there is a technical problem
 - g. Make sure bottom lip is even with top lip
 - maybe a way to start
 - h. Should look normal when they play
 - if they look uncomfortable/funny, there may be a problem
 - i. Trombones, keep thumb on the slide
 - don't let them touch the bell with thumb
 - j. Teach slide pull with fingering
 - students will be used to kicking slide out
 - k. Tuning note is only one note
 - although we tune, we must listen to check
 - tuning occurs at one time, one temperature, etc. and thing can change
 - l. NEVER roll flute for intonation
 - teach how to move air stream to "lip up" or "lip down" to adjust intonation
 - j. Lip slurs on brass
 - teach lip slurs
 - warm up with lip slurs
 - k. Teach harmonic series with fingerings
 - be able to give reminders about fingerings and slide positions
 - l. No two parts of the body should touch when playing
 - ex. Crossing legs, elbows on stomach, etc.
 - m. The note family is sound, the rest family is silence, but both are equally important.
 - n. Teach subdivisions
 - when we teach any note, teach the underlying subdivision
 - teach whole notes go through beat 4

- o. Draw shapes for students to represent sounds and shapes of notes
 - p. Teach syncopation as style, rather than rhythm?
 - ex. Quarter, half, quarter in 4/4 is not syncopated, but in cut time it is. 9 times out of 10 the middle note is accented, and the outer notes are shorter
 - q. Teach dotted notes correctly
 - dot adds half the note value
 - avoid dotted quarter for a while
3. Assignment - Recruiting letter
- sell the program
 - philosophy
 - child did well on aptitude test
 - parents meeting date/time
 - 2-3 short paragraphs

**Handouts - example recruiting letters, music/recordings access list, goals of first lesson, rental form copies, why students succeed or fail,

February 5

1. Method book review

- a. Method books do not specify what level they are intended for
- b. How do you determine if your book is appropriate for your student's level?
 - appearance: is it kid friendly? The appearance changes the way kids approach the book.
 - fingering chart, pictures of proper playing position. Many fingering charts are undecipherable by kids. If fingering chart is on cover, inside cover of book = bad.
 - introductory pages: pointers on playing instrument before reading music occurs.
 - what is taught first?
 - progression on book, how fast does it move?
 - music theory training help? - transpositions, major chord, half/whole steps, etc.
 - piano accompaniment
 - possibly a play-along cd
 - if the book is more methodical, it's probably for younger students
 - does the book force you to review

2. Beginning class instruction

- a. About 60% of your time should be spent wandering the classroom
 - shows students we are not confined to the podium
 - allows control of classroom
 - sets the standard that students are to listen at all times
- b. Never sing along with students while they are playing
- c. Teach them how to practice in your daily rehearsals

3. Evaluating students' to parents

- a. At the end of the trial period, parents will want a letter that describes their child's progress.
- b. Trust side: you as professional educator are asked to evaluate, but you want them to do well. If you recruited properly, you will minimize problems. There will be certain students who you know will probably not do very well. You want parents to trust your evaluation.
- c. Try to be compassionate but clear.

4. Instrument prices

- a. Method book, music stand, and instrument, with accessories should be included with rental price
 - wood bows
 - mouthpiece (not 7C)
 - book
 - wire music stand

***Handouts - Building & maintaining your string program, General guidelines for beginning class instruction, Tri-north middle school bands parent letter, packet letters w/ bassoon fingering chart, recruiting and organizing beginning instrumental classes, student progress letters (4 pages), Sturgis schools student progress letter/report,

Chapter 4: Making Music in the Classroom

February 6

**Assignment - lesson plan (Tue. Feb. 10)

- a. Beginning, beginning class
- b. Two goals
 - put together/take apart
 - make first sound (mouthpiece and barrel on clarinet, sound on head joint, open sound on brass, etc.)
- c. Be very specific even including chair arrangement, names on chairs, etc.
- d. Homogenous class (any instrument removed from your own)
- e. Factors
 - tuning, hard assembly, slowness of students, etc.

1. Tonguing

- a. One of most difficult things to teach
- b. Long breath tonguing method
 - teach from whole note
 - as a slight interruption of a continuous air stream

I. Programming

1. Program assignment

- a. 1 hour 15 min concert
- b. Middle school (20 min) & High school band (50 min)
- c. Average group
- d. Name of piece/composer/approx. time
- e. Pacing of program is key

2. Programming

- a. Analyze your group (know strengths and weaknesses)
- b. Display strengths, hide weaknesses or program to help weaknesses sometimes
- c. Get to know your library (what is there and playable, demands of each piece)
- d. New music (internet, catalogues, promos from music companies, conventions)

3. Factors in influencing music selections

- a. Musical value (find the *best* arrangement)
- b. What kind of performance is this (pops concert, holiday concert, contest)
- c. Instrumentation
- d. Analyze rehearsal time (do I have enough rehearsal time to properly prepare this piece)
- e. Ranges (especially high brass)
- f. Key & time signatures (variety of time signatures and keys, allows us to teach new keys)

-Band keys (Bb, Eb, Ab, F, C, G)

-Orchestra keys (D, G, A, C, F)

g. General level of difficulty

-rating system - Grade definitions

Grade I - 1 page, easy

Grade II - average middle school

Grade III - average high school

Grade IV - above average high school

Grade V - advanced high school/collegiate

Grade VI - most difficult music

h. Interest of students (students will like some pieces more than others)

- i. Cost
- j. Full score available? (is it accurate?)
- 4. Factors influencing program order
 - a. Performance times
 - b. Mood of pieces
 - c. Audience interest
 - d. Setup (equipment)
 - e. Endurance (physical & mental)
- 5. Standard program without intermission
 - a. Opener (parents are your guaranteed audience. Half of them come to see the concert, the other half come to see their child; older people, some friends of kids)
 - attention grabber
 - shorter
 - easier (nerves!)
 - b. Continues from heaviest/longest to lightest/shortest
 - consider how each piece flows to the next.
 - c. Closer
 - how do you want to leave your audience

February 9

1. Some things you should know

a. Why is so much of my paycheck gone each month?

- Medicare, Medicaid, social security
- can be between 30-50%

b. Pre-tax benefits (tax saver benefits) TSB

- have money taken out of paycheck for childcare expenses, health benefits, etc.
- school does not report that income so you do not get taxed on it

c. IRA

- retirement fund, no taxes

2. Contest and Festival

a. Contest

- competitive
- delineation of 1st, 2nd, 3rd, etc.
- idea came from Europe
- Americans evolved it into a way of life
- National Band Contests, DCI, etc.
- helped bring music into schools
- went away for a long time until the 70s with DCI and theme parks
- has become strong in marching (especially Midwest/south)

b. Festival

- non-competitive against one another
- compete against a standard
- if group meets standards, it receives the highest rating.
- festivals ruled for a long time throughout the 50s. 60s, until the 70s when

contests began coming back.

c. Ratings system numbers generally work against you, because we have become too competitive with ourselves.

d. Don't set students up to fail by setting a standard that is impossible to predict.

e. Prepare your students for any sort of judging outcome.

f. Don't take credit for victories and place blame for defeats.

g. Benefits of going to festival/contest

- get adjudication
- listen to other groups
- playing at different venues`
- director motivation (lights a fire under the director, makes director

accountable)

- motivation for students

h. Rating system

- tone
- intonation
- rhythm
- interpretation
- technique

3. Class divisions/enrollments at district/festival

a. Based on school enrollment, no matter what the size of the band department

b. Some state allow you to go on provisional *(when your enrollment is not good) so that you can either drop down a class or go for comments only.

4. Survival tips for festival
 - a. Learn as much as you can and explain it all to your students
 - b. Prepare the students for the ratings system
 - c. Have a colleague listen and critique your group
 - d. Have clinicians rehearse your group
 - e. Always evaluate how much rehearsal time is needed.
 - f. Be aware of the acoustics of the circumstances of the venue
 - g. Be cool, calm, collective. Show your kids you are in control.
 - h. We are being judge too!
 - i. Choice of music (enhances abilities, hide weaknesses, edit score, rewriting, etc.) Style and contrast between pieces and composers
 - j. Endurance factor, technical difficulty, intonation
 - k. Formulaic pieces - limited range, flute/violin exposure, make money, sell music. Stay away from these.
 - l. Comply with contest rules! Read the list!
 - m. Don't forget to order extra scores for judge (number the scores)
 - n. Sight-reading preparation - instituted as a check/balance for musicianship (you learn how sight-read by sight-reading. Make sight-reading folders and use them one or twice a week.
 - o. Don't teach pieces of music, teach styles
(dynamic contrast, accents, tempo contrast, time changes/signatures, familiarity with keys, run students through each key, teach them to play with confidence, make sure all percussion parts are covered, listen for the melody, make sure they know how you are going to cue)

February 10

*Handouts: Morning announcements

1. Evaluating music (listening)
 - a. Tone
 - b. Intonation
 - c. Rhythm
 - d. Technique
 - e. Interpretation

February 11

1. Solo/Ensemble

- a. If you require your students to prepare a solo, then you are responsible for picking out literature.
- b. Encourage your students to prepare music for solo/ensemble competitions.
- c. Help students choose appropriate literature
- d. Process is the product - 95% of the experience is the preparation
- e. Hear your students before they go to competition.
 - Have a mock solo/ensemble competition
 - Give students suggestions
 - Have students play for their peers. This is almost harder than playing for a judge.
- f. Make sure students are paying for their accompanists.
- g. Remind their students that they earned their rating!
- h. If students don't have private lessons, you need to help them with stylistic concerns. Read the book on baroque ornamentation.
- i. Tell students that judges comments are there to be helpful.
- j. Give students all the information they need, including what to wear, where to go, directions, explain ratings system, explain any other procedures, etc.

2. Private lessons

- a. Can aid your program if...
 - teachers support public school education
 - they don't tell students they are too good to be in your program
 - they support your program
- b. Private students can help your program
 - students pass on information to other students
 - students buy new instruments and other students see it
- c. Have high school students teach middle school students. Pay them a certain rate.
- d. Private lesson program - teachers drive to school and teach during school or after school
- e. Teaching your own students
 - some districts don't allow you to teach students for money
 - on other districts it is almost expected.
- f. Parents may wonder why they need private lesson when you are the music teacher.
 - give them good reasons
 - 1 on 1 help
 - extra instruction that supplements daily in school instruction

3. Assignment - Letter home to parents about private lessons. Maybe list some names.

4. Auditions/Chair Seating

- a. Have to have a method of seating students
- b. Avoid bullying. If you don't seat students, the most aggressive students will sit first chair.
- c. Possibly have a rotation system
- d. In lesser skilled bands, there is little difference between first and second chair. However, in more demanding music, there is a larger and larger difference between the parts.
- e. Auditions are to get students in the right group so the music is appropriate

f. This is a problem in smaller schools with only one band or orchestra, because the top and bottom students are disinterested because the music is either too hard or too easy.

g. What not to do...

- don't do auditions in front of peers

h. What to have students play in auditions

- pick an etude

- scales

- sight-reading - a good way to break ties and evaluate musicianship

- 50% prepared piece, 10% sight-reading, 25% etude, 15% scales

- seniority should only be taken into account in a tie

- make sure you first chair is a leader

i. Chair challenging

- possibly good, possibly bad

- if students feel they are robbed of chair audition, they can challenge

- don't make challenging common

- challenge system - lots of hurdles, but not commonplace

- challenge rules: music has to be a piece in folder, had to challenge on the part they were aspiring to, could never be two weeks prior to concert/performance, challenge was blind (director does not know who is playing), if you challenge and lose you have to wait at least 1 week to rechallenge

- has to be a process of communication - both people come to director and they find a time to do the challenge

- both students should be prepared to play anything in the folder

- healing process! Tell them they both did well

- challenges are a necessary evil

5. Ways to defeat student interest in your program

a. Be disorganized

b. Give too many public performances

c. Hardly give any performances

d. Make sure music you play is trite, uninteresting and repeat the same music

e. Overemphasize rote drill

f. Be aloof, or apathetic

g. Use a lot of sarcasm along with threats

6. Ways to maintain student interest in your program

a. Before/after recording - record an early rehearsal and save it. Have them listen to their progress after recording another later rehearsal. This will encourage students progress.

b. Sight-read. Once students can sight-read well, they will get through their music faster

c. Control the public performances you give by using volunteer groups. Have students volunteer their time to play at an event. (jazz combo, brass quintet, etc.)

d. Be as optimistic as possible

- straight face with the corners of mouth curved up

- students should not know what kind of day you've had

6. Rehearsal techniques

a. Chairs and stands need to be set up w/ music on stands (possibly)

b. Have music order written on blackboard

c. Students should know exactly when they are to be in the room, how long after to get their instrument out and get seated, and what time the baton moves

- d. Should know where to put cases. Do trumpet cases go beneath stands, do they fit underneath chairs. Where do trombones, euphoniums put cases
- e. Establish traffic patterns, especially if you have an instrument room. Keep instruments spread out if you can.
- f. Percussionists need to be responsible for equipment. Specific assignments of where things go, what gets put away after rehearsal.
- g. Do you allow players to play before rehearsal (warm-up by themselves), or does everyone warm-up together

7. Announcements

- a. First announcement is heard, second announcement is partially heard, and the third is not heard,
- b. Prioritize announcements
- c. Make music first, then give an announcement while students are getting piece of music up.
- d. At very end reiterate the one announcement that you want them to remember.

***Handouts: School of Munster Orchestra Curriculum, Contemporary band/orchestra program in public schools

February 12

**Handouts: ISSMA Junior Rep. List, High School Literature, Alphabetical listing by grade, Prescribed music list for band, The basic band curriculum, National band association, ISSMA senior rep. list,

1. Rehearsal techniques (cont.)

a. Attendance

- attendance should be taken quickly
- it is your responsibility to take attendance
- have a student take attendance and submit to teacher to mark in book
- some teachers make a seating chart and put a transparency over it to mark

attendance, then mark it in the book

b. Warming up

- not just for warming up instrument
- mental warm up
- students are coming from all different classes (lunch, gym, math, etc.) and they need to be focused on music.

c. Ideas for warming up

- make it music. Musicality is best taught using simple things.
- conduct the warm up. Scales with tempo fluctuations, dynamic changes (trains students to watch you)
- use minor scales in warm up. Major scales are easier and students learn them first.

- warm ups should not become repetitive.
- think about making sure your warm up is psychologically moving your group.

d. Comments (what you say when you're on the podium)

- it is harder to talk when you're on the podium.
- your mind is racing faster than your mouth. Take your time.
- adjust your speech patterns, tempos to the learning style of the group.
- comments in rehearsal need to be as specific as possible. General comments are of no use.

-Don't say "you're out of tune," say "trombones, the C natural is sharp, let's make sure its not so sharp this time. Let's hear you play that part."

-this also goes for behavior. don't say "settle down," because the people who will settle are already settled. Instead, address specific people.

-if you tell students how to fix something then you don't have to tell them it was bad.

e. Conducting

- be good!
- practice being clear
- good conducting saves a lot of rehearsal time.
- make sure what we show is what we or the music is asking

f. Listening

- make sure we are listening when we are on the podium.
- force yourself away from listening to our own instrument. There is a natural tendency to make comments specific to your own instrument.
- listen for the overall sound, not just details.
- tape rehearsals
- take advantage of your rehearsal to teach more than one thing
- make decisions about phrasing, dynamics, etc. before you conduct so you can

teach and reinforce things correctly.

- learn the score in depth.

- teach STYLE, not only of the piece, but a universal style.

2. Listening

February 13

*Handouts: MSBOA Band and orchestra adjudication form, solo-ensemble information, solo and ensemble festival proficiency rules and information, official adjudicators comment sheet, Official MSBOA snare drum proficiency examination form, Sight reading for band and orchestras, one liners for any situation in judging, new teacher discoveries, history of music contests in Indiana, avoiding beginning teacher pitfalls or what you didn't learn in teacher education classes.

1. Composer who wrote/write specifically for public school music

Band

- Vaclav Nelhybel
- Francis McBeth
- Alfred Reed (very sought after)
- Carl Stroman
- James Curnow
- David Holsinger
- Frank Ticheli
- Robert W. Smith
- James Swearingen
- Eric Whitacre
- Elliot Del Borgo
- Jared Spears
- Paul Whear
- Claude T. Smith
- John Barnes Chance
- James Barnes
- Lennie Niehaus
- Mark Camphouse
- Ann McGinty
- Mike Story (bad)

Orchestra

- Valclav Nelhybel
- Alfred Reed
- M.L. Daniels
- Elliot Del Borgo
- Jared Spears
- Paul Whear
- Claude T. Smith
- John Barnes Chance
- Norman Leyden

(Arrangers)

- Merle Isaac
- Sandra Dackow
- Robert Frost
- Robert Etling

2. Put together program & quizlet

February 16

1. Preparing for festival/concert
 - a. Under-rehearsal
 - lack of unified ensemble understanding
 - understanding style, tempo, phrasing, where the music is going, how it gets there, rhythmic precision is a giveaway, attacks, and especially releases
 - little/no expressive content
 - b. Over-rehearsing
 - lack of musical growth
 - could have played harder music
 - music gets dull, lack of spontaneity
 - mess up the easy stuff
 - c. Over-rehearsing is better if you're choosing the lesser of two evils.
 - d. Try and get the musicians to peak at the concert - this is extremely hard to do!
 - e. Intelligent music choices and efficient rehearsal techniques

2. How to know when a piece is ready
 - a. Do the students know the music well enough to enjoy playing it ?
 - b. Has the group had a chance to "live" with the music? (Incubation period)
 - if you need 5 weeks to prepare a piece, start 7 weeks early and then don't touch the piece for a couple weeks.
 - c. Was the composition a good choice to begin with?
 - the piece needs to fit the group.
 - you should know this after about 4 rehearsals.
 - d. Have you had the opportunity to hear every student?
 - try and hear individuals play, or groups of 2 or 3. This tries to eliminate students from hiding in their section.
 - e. Have there been enough sectional rehearsals?
 - f. Are the students familiar enough with the music that they may look up at you?
 - g. Does the conductor know the music?

3. Major elements of structuring rehearsals
 - a. The most important thing you need to adjust to create a good rehearsal is you!
 - a businesslike approach balanced with friendliness
 - the students should sense a deep commitment to music
 - b. Perspective
 - band is not the only class in the school.

4. Organization of the rehearsal (lesson plan)
 - a. Plan the rehearsal
 - b. The worst way to rehearse is to start at the top and to wait for something bad.
 - c. Start where you left off the day before.
 - d. Tape record rehearsal, and pickup where you left off the day before.
 - e. Make sure the beginning and the end are GOOD!
 - f. Introduce concepts in your rehearsals.
 - g. Emphasize the thing you need to work on. Don't spend your time playing the great areas a lot. Make sure you do rehearse good things to give students confidence and reward them.
 - h. Assess in which setting thing will get better the fastest. Will full rehearsal help this section of music most? Or will sectional time be more beneficial?

- i. Be flexible with your plan.
- j. Eliminate competition for students attention. Take away any distractions. Examples are lighting problems (flickering), temperature, noise, color of walls, doors and windows (can students see out windows), clock (can the students see it), intercom system, student notes (have notes delivered to you), food/gum/drink (eliminate, maybe water ok), know where problem spots are in room, don't play games (gum).
- k. How much do we talk?
 - talk the smallest amount, and play the most
 - by the nature (vocab) of your talking, will set up the rehearsal
 - tone of voice
 - how you say something has a lot more meaning than the words
 - conductor lives negative lives (students think you are there to find the wrong things)
 - find positive ways to be negative (Dr./Patient relationship)
 - avoid the word "I" and "you people"
 - use "We, "Us"
- l. Study the score! Do not learn the piece in front of your group.
 - listen to recordings, but don't become dependent on them
- m. Start on time. Let students know your class is just as important as any other class. Work hard to avoid interruption or unrelated questions.
- n. Figure out how you're going to deal with repairs
 - is it something you can fix quickly?
 - is it worth the time to make the class wait?
- o. Sight read as much as practical
- p. Stress good basics at all times! Air support, posture, etc.
- q. Air/full bows are the secret to success. Teach students to use maximum air/bow at the beginning, and then deal with dynamics.
- r. Singing!
- s. Stress correct articulation/bow changes.
- t. Encourage use of best instruments as possible. As students continue to grow, try and get them to play better instruments. Reeds, mouthpieces, rosin can help.
- u. You as the conductor can help you group play better by developing confidence in them.
 - you can build their confidence
 - always know when you are going too far and back away.
 - don't end any rehearsal on a poor note.
 - end rehearsal a minute early if you played something well.
 - do your busiest/toughest work early on in rehearsal so you can play something that sounds good at the end.
 - watch the clock and time thing properly.

5. Letter assignment - trip letter

- where, what, etc.
- over spring break
- raising money now, few details
- attend meeting in 2 weeks, Tuesday, at school, etc.

6. Program

- heading, etc.
- 4 pieces for middle school (20 min), 5 for high school (25-30 min)
- sheet explaining why you chose each piece

-sheet of program notes

Handouts 39 steps to low contest ratings, Festivals: a learning experience for your band or choir

February 17

Handouts: 43 ways in which discipline problems are caused by the director, Building a personal attitude for success, Teaching sight reading effectively, Discipline - the key to your success, Golden rules for ensemble playing, Guide to music student teachers.

1. Conducting

a. Starting/releasing is key

-with pickups, give passive beat and an active beat on the beat that contain the pickup

-make your releases simpler. The big circle is not as effective. Players are simply looking for a change in motion.

b. Conductors - Carl St. Claire, Simon Rattle (Berlin Philharmonic)

2. Quizlet

a. Several blanks to list composer, and next to name write 2 compositions

b. Write 2 pieces for composers

c. Write composer and 1 piece

d. Write composers and no pieces

e. Know at least 8 composers and 2 pieces by each, 3-4 with 1 piece, and 3-4 with no pieces.

Chapter 5: **Getting a Job / Keeping a Job**

February 18

Getting a job and keeping a job

1. Interview

- a. Be prepared to answer the question "Tell me about yourself (background)." Often this question is asked to get the applicant to talk. Give the readers' digest version, but include a reason as to why you are best for the job.
- b. When do you ask questions?
 - have a question(s) in mind when you are driving to the interview.
 - if you don't ask a question, you appear to be shallow.
 - get to know information about the school/community before you interview.
 - be careful not to ask pointed questions until it is necessary (salary schedule, hours working, etc.)
- c. Don't close any doors in your interview. If you don't get one particular job, an administrator might call another school district.
- d. You are interviewing them as well. Ask yourself, "could I work with this person," "how are the facilities," etc.

2. After you get the job

- a. No matter how bad the previous person was, somebody liked them. Don't say anything bad about your predecessor.
- b. If you follow someone that was great, tie yourself in with that. Tell the students how great you think the program was and that it is your job to keep it going.
- c. Keep as much as you can the same, and change only what you have to. Evolution, not revolution.
- d. Try to find the leaders (seniors) in the group and meet with them. Creates trust.
- e. Pay attention to the oldest group in your class (seniors or 8th graders)
- f. Don't compare yourself to the previous band director or his program.
- g. Last hired, first fired.

3. Job searching

- a. Placement file at School of Ed.
- b. What letters do you need in your file?
 - letters from your parents, private teachers are worthless
 - supervising teachers (Janis & Tom), university supervisor (Dr. May), someone who has supervised you working with children (respected professional), someone who has observed you student teach (John), music ed teacher (Pratt, Stotter).
 - after you get a job and are looking for a new one - letter from principal is important
- c. How do you find out about jobs?
 - networking (talk to people you know)
 - job posting
 - music store reps.
- d. How wide open is your search?
 - you have a better chance getting a job if you will teach almost anywhere in the US.
 - as you eliminate places, your chance gets slimmer.
 - if you go teach at your high school, teachers you had as a student will take longer to accept you as an adult.

-judge the job by the job rather than the location.
-don't waste your money on shotgun applications. (Writing every school district in California, for example)

4. Timing

- a. Give yourself some time to think about the job if you get an offer.
- b. This especially applies when you get a couple job offers.
- c. Dry times: when no one is moving on job offers (Memorial day, Fourth of July)
- d. After the interview, don't call too many times. If you get a job offer, but want a different job, call the other job and talk to the secretary. Tell her you have another job offer but really like that particular school, and were wondering if there was any movement...

5. Dressing

- a. Dress professionally in your interview. Avoid pink and heels. :)

6. Areas

- a. Minneapolis, Chicago burbs, Houston, Florida, San Antonio, Atlanta
- b. Look in places where the community is large and supports and revolves around the school.

KNOW THE TIME ZONE WHERE YOU ARE INTERVIEWING!

Handouts: Interview memory aid, "I just graduated from Indiana University, what do I do now," questions to prepare for:, public relations/curriculum/rapport/administration, recruitment checklists, put your best foot forward in interviews.

Final Exam Review

1. Include resume with notebook. Be sure to put down where the notebook can be mailed, or if you are going to pick it up.
2. Topics
 - A. Considerations for a concert program
 - variety of key signatures, styles, moods
 - start with something not too difficult
 - end with something pleasing to the audience
 - B. Topics that come up on an interview. Questions you should be prepared or
 - C. What are some steps to take during the recruiting process.
 - demonstration concert
 - meet with principal
 - bulletin boards
 - musical aptitude test
 - D. Going on a trip
 - benefits
 - how do you organize
 - trip handbook
 - what things do you need to remember
 - E. 5 areas of adjudication
 - list and tell what each means
 - Tone, Rhythm, Interpretation, technique, intonation.
 - F. Helping with solo/ensemble
 - what things can you tell students
 - listen to them and give them pointers
 - help them chose piece of music
 - tell them to meet with accompanist
 - tell them about festival
 - what do they do, where it is, what do they give judge.
 - G. Patti Holmes and kids learning styles
 - explain and list each child learning style (prisoners, vacationers, experts, etc.)
 - H. Homogenous beginning classes
 - list benefits of having these classes
 - I. Over-rehearsal and under-rehearsal
 - list effects of under-rehearsal
 - J. Teaching a group how to sight-read (handout and notes)
 - K. Surefire methods of defeating student interest
 - list some
 - L. Mini-essay: How can a teacher influence a rehearsal.
 - what are some steps we can take
 - preparation for rehearsal as well as during rehearsal
 - have room set up, write pieces on board, using certain vocabulary, studying score
 - M. Ways that teachers cause discipline problems (handout and notes)
 - list these behaviors
 - N. Motivation (handout Dr. Tim, and notes)
 - motivation can be achieved through fear or desire
 - write about ideas on Dr. Tim's sheet
 - how can you incorporate these ideas

Assignments, Tests, & Resume