

# **FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS**

## **LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS**

The impetus for this clinic comes mainly from speaking to other directors at conventions and while judging with conversations that start like this...

- “How do I get my band to that advanced level where we can play Grade 3 & 4’s?”
- “How do I get my band to not sound like a middle school band?”
- “How do you have so many tubas & double reeds in your program?”
- “What warm-ups/fundamentals do you use to get them to sound like that?”
- “How long does it take to get your band to sound that way?”

The answer, first and foremost, is you have to have a long-term vision and the patience to execute it. Most band directors have lofty goals, but many of us often only operate year to year. The true success of your program lies in first how it is set-up: staffing, scheduling, facilities, instrumentation, etc. Rarely are we given the ideal set-up of all of these things. We have to fight for them by constantly and consistently educating students, parents, teachers, and administrators with a long-term plan in mind. Then, you have to have a long-term vision of how to progress your student’s individual and ensemble skills using progressive fundamental exercises, literature choices, and planning of rehearsals, all with performance goals in mind. You have to grow the program both in numbers and tangible successes to advocate openly for more of what you need to help you achieve your goals, and you won’t get it all in one year...ever.

### ***Play the “Long Game”***

#### **BASIC TENETS OF SETTING UP A BAND PROGRAM**

Not every one has this set-up (including my program), but to me, these are the items you should work toward first (in priority order):

1. Band class every day from 5<sup>th</sup>, 6<sup>th</sup>, or 7<sup>th</sup> grade onward
2. Like-instrument beginner classes their first year
3. Ability-based bands with mixed grade levels after the beginner year
4. Staffing to split WW/Br/Perc after the first year (at least the top band)

#### **ASPECTS TO IMPLEMENT/IMPROVE IN YOUR LONG-TERM PLAN**

After your program set-up, these are the items (in priority order), you should implement that can help improve your set-up:

1. Instrumentation/Recruiting/Retention
2. Fundamental development of individual musician
3. Literature Programming/Plan
4. Clinician/mentor
5. Quality instruments/equipment/budgeting
6. Facilities

#### **HOW TO ACHIEVE WHAT YOU NEED FOR YOUR PROGRAM**

You must know how to navigate the maze of stakeholders in your district, school, and band program to achieve an ideal set-up and embark on your long-term plan. Even once you achieve most of these aspects for your program, they can be GONE the next year. You have to advocate, maintain, and improve.

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### SCHEDULE SET-UP GOALS:

1. Band class every day from 5<sup>th</sup>, 6<sup>th</sup>, or 7<sup>th</sup> grade onward
  - Learning to play an instrument is a “muscle memory” activity and requires daily repetition to improve.
  - Work with your principal/counselors to make this happen...give them 2-3 solutions you can live with.
  - Prioritize your beginner classes and top performing band for every day classes first.
  - If you don't currently have band every day... possible alternatives:
    - Add an “optional” 2<sup>nd</sup> band class (call it Wind Technique, Wind Ensemble, Fundamental Skills, Music Appreciation whatever it takes to get the class)
    - Before and/or afterschool rehearsals on off days (especially with top band)
    - Practice Records/Learning Logs to monitor daily practice
    - Require audio/video submissions of full fundamental exercises/warm-up until it's a habit
    - 6 second chair tests to start each day to make sure they are practicing between days
    - ...then keep politely pestering your admin until you get band every day... don't give up!

*T.A. Howard Examples: block to regular schedule, adding Music Appreciation evolving to Wind Ensemble*

### HOWARD BAND CLASS SCHEDULE 2018-2019

7:30 – 8:30	Before-school Sectionals
8:35 – 8:45	Drop off instrument, binder, practice record
8:45 – 9:30	<b>1</b> Conference
9:34 – 10:34	<b>2</b> Symphonic Band Wind Ensemble/Percussion Advisory
10:38 – 11:23	<b>3</b> Symphonic Band
11:27 – 11:57	<b>A Lunch</b> ( <i>Honor Band</i> )
12:01 – 12:59	<b>4</b> Honor Band Wind Ensemble/Percussion
1:03 – 1:48	<b>5</b> Honor Band
1:52 – 2:37	<b>6</b> Concert Band Woodwinds/Percussion
2:41 – 3:26	<b>7</b> Concert Band Brass
3:30 – 4:15	<b>8</b> Team/CTIS Beginners
4:15 – 4:25	Pickup instrument & binder
4:30 – 5:30	After school Sectional

### HOWARD BAND CLASS SCHEDULE 2015-2016

7:30 – 8:30	Before school Sectionals
8:35 – 8:45	Drop off instrument, binder, practice record
8:45 – 9:35	<b>1</b> Concert Band II
9:40 – 10:25	<b>2</b> Wind Ensemble-Brass
10:30 – 11:15	<b>3</b> Wind Ensemble-Woodwind & Percussion
11:20 – 12:20	<b>4</b> Honor Band
12:20 – 12:50	<b>F Lunch</b>
12:55 – 1:40	<b>5</b> Symphonic Band
1:45 – 2:30	<b>6</b> Concert Band I
2:35 – 3:20	<b>7</b> Conference
3:25 – 4:10	<b>8</b> CTIS Beginners
4:10 – 4:25	Pickup instrument & binder
4:30 – 5:30	After school Sectional

### HOWARD BAND CLASS SCHEDULE 2012-2013

7:30 – 8:30	Sectionals
8:45 – 9:30	<b>1</b> Music Appreciation-Sym
9:35 – 10:20	<b>2</b> Symphonic Band
10:25 – 11:15	<b>3</b> Skills for Success ( <i>school-wide</i> )
11:20 – 12:15	<b>4</b> Percussion
12:15 – 12:45	<b>D Lunch</b>
	( <i>pick up @ 12:45-12:50</i> )
12:55 – 1:40	<b>5</b> Music Appreciation-Hon
1:45 – 2:30	<b>6</b> Honor Band
2:35 – 3:20	<b>7</b> Concert Band
3:25 – 4:10	<b>8</b> Conference
4:25 – 5:25	Sectionals

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2. Like-instrument beginner classes their first year (or at least WW/Br/Perc)
  - Instruments are fundamentally different and require different approaches and pacing.
  - Prioritize WW / Brass/ Percussion split first.
  - Basic set-up (3): Woodwind class, brass class, percussion class
  - Advanced Set-up (5): Flute/Oboe, Clarinet/Sax/Bssn, High Brass, Low Brass, Percussion
  - Ideal set-up (9): Flute, Clarinet, Double Reed, Sax, Trumpet, Horn, Trombone, Low Brass, Percussion
  - Utilize ENTIRE CLUSTER STAFF to make this happen if necessary (but be willing to help them too!).
  - If you can't get an ideal set-up, supplement with before or after school sectionals, in-class master classes, lessons, summer band week to jump-start, etc.:
    - Prioritize Double Reeds for this!!!
    - Flute is VERY different from rest of WW's fundamentally
    - Horn must be separated before other brass
    - If you can't separate percussion, prioritize mallet playing, supplement snare in sectionals

*CTIS Examples: we've had an "ideal" beginner class set-up for 12 years but may lose it soon if we don't continue to advocate for it each year.*

### 2018 CTIS BAND SCHEDULE

#### A Days

8:30-9:05	6 <sup>th</sup> Grade "WIN" time
11-11:35	6 <sup>th</sup> Grade "WIN" time
12:15-12:50	6 <sup>th</sup> Grade "WIN" time
12:50-1:20	lunch duty
1:30-2:45	Flute/Low brass
2:45-4:00	Sax/Trombone

#### B Days

8:30-9:45	5 <sup>th</sup> grade exploratory-pre band
8:30-9:05	6 <sup>th</sup> Grade "WIN" time
11:00-11:35	6 <sup>th</sup> Grade "WIN" time
12:15-12:50	6 <sup>th</sup> Grade "WIN" time
12:50-1:20	lunch duty
1:30-2:45	Clarinet/French Horn
2:45-4:00	Double Reeds/Trumpet

WIN time = "What I need" or 2<sup>nd</sup> supplementary Beginner class on the day we don't see them but it is not like-instrument and not every student

### 2015 CTIS BAND SCHEDULE

1 <sup>st</sup> 8:30	5 <sup>th</sup> grade lines up outside room
9:15	walk 1 <sup>st</sup> period to PE gym A
2 <sup>nd</sup> 9:15	5 <sup>th</sup> grade-pick up from PE gym B
3 <sup>rd</sup> 10:00	5 <sup>th</sup> grade lines up outside room
10:45	walk 3 <sup>rd</sup> period to gym A
4 <sup>th</sup> 10:45	5 <sup>th</sup> grade – pick up from PE gym B
<b>11:30-12:55</b>	<b>teacher lunch/conference</b>

#### 6<sup>th</sup> grade classes begin

12:55	Double Reeds enter classroom on their own
1:40	double reeds to PE and Saxes get picked up at gym B
2:25	Saxes get picked up and flutes get dropped off
3:10	Flutes go to PE clarinets get picked up from gym B
	bus dismissal from band hall

### 2013 CTIS BAND SCHEDULE

8:30-9:15	5 <sup>th</sup> grade exploratory-pre band (portable 6)
9:15-10:00	5 <sup>th</sup> grade exploratory-pre band (portable 6)
10:00-10:45	5 <sup>th</sup> grade exploratory-pre band (portable 6)
10:45-11:30	5 <sup>th</sup> grade exploratory-pre band (portable 6)
11:30-noon	lunch
Noon-12:55	conference
12:55-1:40	Flutes (portable 6)
1:40-2:25	Oboe/Bassoon (portable 6)
2:25-3:10	Saxophones (stage)
3:10-3:55	Clarinets (band hall)
3:55	End of school bell


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### 3. Ability-based bands with mixed grade levels after the beginner year

- Bands are determined by comprehensive audition in April/May (see attached handout).
  - Expectations for 7<sup>th</sup> & 8<sup>th</sup> grade are similar except ranges (esp. Brass)
  - 7<sup>th</sup> graders scored on a curve so they can compete with 8<sup>th</sup> graders
- Students with similar abilities can progress at similar speeds.
- 8<sup>th</sup> graders will push your best 7<sup>th</sup> graders to meet their level sooner rather than later.
- This allows you to create a culture of “practicers” in your top performing group.
  - Then, the 2<sup>nd</sup> and/or 3<sup>rd</sup> bands are (at first) for those that don’t practice consistently, don’t come to sectionals, don’t want to audition for All-District/Region, etc.
- If you can’t get mixed grades in performing bands, get creative to make this happen as much as possible: before or after school sectionals with both grades, do classes by section and meet full band before school, use “zero hour”, summer band week to jump-start, etc.
  - Again, prioritize this for your top band first, then add to your 2<sup>nd</sup> band a couple years later once it’s well established.

*T.A. Howard Examples: we have 3 performing bands with mixed grades (7 & 8). Our top two bands meet for two periods each day. Our 3<sup>rd</sup> band is split into WW/Perc one period, and Brass the other period.*



**T.A. HOWARD MIDDLE SCHOOL BAND**  
7501 CALENDER RD. ARLINGTON, TX 76001 • (682) 314-1075 • WWW.HOWARDBAND.COM

### HONOR BAND MEMBERSHIP CONTRACT

I, \_\_\_\_\_, AM auditioning to be a member of the prestigious T.A. Howard Honor Band. This document will serve as my commitment to this group. In addition, I understand that I must be academically eligible and that I am expected to fulfill all of my responsibilities as a performing member of the T.A. Howard Middle School Band. Please note that if I choose NOT to attend rehearsals/performance or meet the expectations listed below, I will be moved to Symphonic Band for the remainder of the 2018-2019 school year.

**Honor Band Course Expectations:**

- Commit to attend to all Honor Band Summer Rehearsals (that I am in town), Concerts, and Contests
- Enroll in the Wind Ensemble/Percussion Class to further develop fundamentals
- Enroll in weekly Private Lessons (half-scholarships available if necessary)
- Attendance at all other Band Events/Performances required by the class
- Remain eligible for all extracurricular activities by maintaining a 70 or higher in all classes
  - (Pre-AP classes must be a 60 or higher)
- Attend weekly section rehearsals before or after school
- Practice the required amount (or above if necessary) to maintain growth as a musician and turn in weekly Learning Logs
- Have a pencil and working tuner & clip in every rehearsal
- Audition for the All-District and All-Region Band
- Perform at Solo & Ensemble Contest
- Set the example school-wide as good leaders and ambassadors of our Band program

We, the parents/guardians of \_\_\_\_\_, also understand and agree to the conditions stated in this contract/agreement.

Student's Name (please print) \_\_\_\_\_

Student's Signature \_\_\_\_\_


Parent's/Guardian's Signature \_\_\_\_\_ Date \_\_\_\_\_

This form should be returned to Mr. Neugent when you complete your Band audition (or by May 18<sup>th</sup> at the latest).

Questions may be directed to Mr. Neugent at [NathanielNeugent@msdmail.org](mailto:NathanielNeugent@msdmail.org)

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NATHANIEL NEUGENT, DIRECTOR OF BANDS – VICTORIA HITZ, ASSOCIATE DIRECTOR  
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Student Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

### SUMMER VACATION CALENDAR

*Please clearly mark the days you will be out of town  
Due by your Honor Band Audition (or May 18<sup>th</sup> at the latest)*

#### JUNE 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
27	28 Memorial Day	29 8:00-9:55 - WW & Perc 10:00-11:55 - Brass	30 8:00-10:00 - All		1	2
3	4 8:00-9:55 - WW & Perc 10:00-11:55 - Brass	5 8:00-9:55 - WW & Perc 10:00-11:55 - Brass	6 8:00-10:00 - All	7	8	9
10	11 8:00-9:55 - WW & Perc 10:00-11:55 - Brass	12 8:00-9:55 - WW & Perc 10:00-11:55 - Brass	13 8:00-10:00 - All	14	15	16
17 Father's Day	18 8:00-9:55 - WW & Perc 10:00-11:55 - Brass 6:00 pm - Warmup 6:30 pm - CONCERT!	19 8:00-9:55 - WW & Perc 10:00-11:55 - Brass	20 8:00-10:00 - All	21	22	23
24	25 No Rehearsals until August 6th	26	27	28	29	30

#### AUGUST 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30	31	1	2	3	4
5 Full Band Evening Rehearsals Begin 5:00-6:30 - Full Band 6:45-8:00 - Honor Band	6 5:00-6:30 - Full Band 6:45-8:00 - Honor Band	7 5:00-6:30 - Full Band 6:45-8:00 - Honor Band	8 5:00-6:30 - Full Band 6:45-8:00 - Honor Band	9 5:00-6:30 - Full Band (no Honor Band)	10	11
12 5:00-6:30 - Full Band (no Honor Band)	13 8:30-10:30 am FULL PEP BAND in the Cafeteria (pegs out 2018 T-shirts)	14 First Day of School (Bring your instrument)	15	16	17 7:30-9:00 pm PEP BAND PERFORMS! Meet the Band Night Performance	18
19 All-District/Region Sectionals Begin 7:30 am or 4:30 pm	20	21	22	23	24	25
26	27	28	29	30	31	1

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### T.A. HOWARD BAND - FLUTE

## 2017-2018 BAND AUDITION – 6<sup>TH</sup> TO 7<sup>TH</sup> GRADE

There are two parts of your Howard Band audition. Each octave of a major scale is worth up to 10 points per octave. *Additional octaves* will add a maximum of 10 points to each scale. Your Chromatic Scale is worth up to 20 points per octave. The Lyrical Etude is worth 100 points max and the Technical Etude is worth 100 points max. Sightreading is worth 50 points max. The more scales, octaves & etudes you play, the more potential for a higher score.

**The maximum (perfect) score for each audition choice is:**

**Concert Band - 220, Symphonic Band - 330, Honor Band - 450**

### PART 1

Ms. Hitz will hear you play your scales. The scales below are listed as YOUR scales (NOT Concert pitch), with the minimum number of octaves required listed in parenthesis. For example, Bb(1) means you play your Bb scale 1 octave. If you can play another octave successfully, then that will add potential points to your audition score. The tempo for your scales needs to be as slow or as fast as you can play that scale accurately with a good sound. Scales do not have to be memorized but we will give extra points if you do. Tone quality (not tempo) is our #1 priority when judging your performance!

#### Concert Band Audition:

Prepare all of these scales. You will be asked to play 5 major scales and your chromatic scale.

- Major Scales (*your key*): Bb(1), F(1), C(1), Ab(1), Eb(1)
- Chromatic – C-C(1)

#### Symphonic Band Audition:

Prepare all of these scales. You will be asked to play 7 major scales and your chromatic scale.

- Major Scales (*your key*): Bb(1), F(2), C(1), G(1), D(1), Db(1), Ab(1), Eb(2)
- Chromatic – F-F(2)

#### Honor Band Audition:

Prepare all of these scales. You will be asked to play 9 major scales and your chromatic scale.

- Major Scales (*your key*): Bb(2), F(2), C(3), G(1), D(1), A(1), Db(1), Ab(2), Eb(2)
- Chromatic – C-C(3)

### PART 2

Mr. Neugent will hear each etude and sightreading. The sightreading will be relatively simple and will be 8 measures long. You will be given 30 seconds to finger through it before you play it once.

#### Concert Band Audition:

- Lyrical Etude (first half, \*End of Concert Cut)
- Sightreading

#### Symphonic Band Audition:

- Lyrical Etude (all)
- Technical Etude (first half, \*End of Symphonic Cut)
- Sightreading

#### Honor Band Audition:

- Lyrical Etude (all)
- Technical Etude (all, \*\*End of Honor Cut)
- Sightreading

Good luck! Remember, we want you to play your best so relax, breathe, and use lots of air. Practicing each part of the audition a lot will give you the confidence to perform your best.

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### Audition Etudes

## Howard Band Lyrical Etude

Bordogni/Rechun/Neugent

- Musical Priorities for a quality audition (Lyrical):**
1. Play with your biggest, best sound (and use vibrato if your instrument calls for it).
  2. Tongue only the 1st note of each slur so it is smooth and musical.
  3. Exaggerate your dynamics but don't sacrifice your tone quality to do so.
  4. Choose a tempo between 76 & 86 that allows you to be your most musical and expressive.

**Andante, QN=76-86**

## Howard Band Technical Etude

Miersch/Neugent

- Musical Priorities for a quality audition (Technical):**
1. Play with your biggest, best sound at all times.
  2. Pay close attention to the articulations; use a lifted style so it is "light" and "bouncy".
  3. Exaggerate your dynamics but don't sacrifice your tone quality to do so.
  4. Choose the maximum tempo between 76 & 112 that allows you to play it accurately with the correct markings and style.

**Allegro Moderato, QN=76-112**

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4. Staffing to split WW/Br/Perc after the first year (at least the top band)
- For continued fundamental development after the first year, it is essential to split your WW's and Brass (and Percussion) as much as possible.
  - Again, if you don't have an assistant, utilize your entire cluster's staff to make this happen (even partially, M/W/F for examples...and be willing to help them as well).
  - Prioritize splitting in your top performance band first.
  - Split for fundamentals/warm-up early in the year.
  - Once you're satisfied with the direction their fundamentals are headed, split to teach harder music separately.
  - Obviously facilities factor into this, so work with admin to secure a 2<sup>nd</sup> room at the same time.
    - Be willing to change your master schedule to make this happen
    - Utilize cafeteria stage, and/or choir room during their conference, portables, etc.

*T.A. Howard Examples: we are able to split our classes WW/Brass using our portables we "acquired" because we have a dedicated assistant at each campus.*

## Honor Band Agenda

Essential Question:

- How do you correctly articulate a lifted note?

### **Set-up:**

- Stand Sign
- 5 Pencils / Highlighter
- Check Attendance

## **SPLIT WW to P8**

### **Daily Drill**

Warm-up on own

- 1-3-1: Block Concert F/C-4, 8, 12
- 1-4-1: Touching Notes Brass/WW
- 1-4-3: Touching Notes-Sections
- 2-1-2: Articulation – thru 16ths

3-2-1,2,3 – Linear Intervals

Warmup Set #1, Opt 2 & 5, Set 2 Opt 1-6

**Scales:** Run first 9 Scales

Rhythm Ex. – Syncopation m. 53-60

Good Book Sightreading: pg. 1-4

Combine

### **Band Announcements:**

### **Music:**

Marching Song: m. 66-96, QN=112

Mosswood: m. 30-61, QN=132

Through Darkened: m. 55-106, QN=150



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### LONG-TERM PLAN:

To move from Grade 2 to Grade 4 literature, you must first create and maintain a balanced instrumentation from year to year in all grade levels.

### 1. INSTRUMENTATION/RECRUITING/RETENTION

- Pre-Band recruiting
  - Use class time in 5<sup>th</sup> grade music to introduce the instruments and let each student hold them. Get a sub and go to elementary schools if you have to during the day!
  - Demonstrate each instrument and/or show short videos of professionals playing them.
  - High school pep band plays for 5<sup>th</sup> graders.
  - Middle school top band performs “Holiday Tour” for all elementary & our intermediate school EVERY YEAR.
  - Middle school top band performs again in February during “schedule choice” time.
  - Set-up at least one “try-the-instrument” day for 5<sup>th</sup> graders (we have 3 to help balance instrumentation).
  - Utilize your entire cluster and hire private lesson teachers as well.
  - Encourage recruits to try EVERY instrument this one night, rate on a scale of 1 to 10, head director is at “check-out” table and helps them decide.
  - Use posters after check-out showing the minimum available spots for every instrument (in score order).
  - Let each kid take a picture in front of the posters with their selected instrument.

**FLUTES**

**CTIS**  
**2018-2019**

1.	13.
2.	14.
3.	15.
4.	16.
5.	17.
6.	18.
7.	19.
8.	20.
9.	21.
10.	22.
11.	23.
12.	24.

**Instrument Try-Outs (Return this form at Check-out)**

Student Name: \_\_\_\_\_

**Brass**

Trumpet	10	9	8	7	6	5	4	3	2	1
French Horn	10	9	8	7	6	5	4	3	2	1
Trombone	10	9	8	7	6	5	4	3	2	1
Euphonium	10	9	8	7	6	5	4	3	2	1
Tuba	10	9	8	7	6	5	4	3	2	1

**Woodwind**

Flute	10	9	8	7	6	5	4	3	2	1
Oboe	10	9	8	7	6	5	4	3	2	1
Bassoon	10	9	8	7	6	5	4	3	2	1
Clarinet	10	9	8	7	6	5	4	3	2	1
Saxophone	10	9	8	7	6	5	4	3	2	1

(Must have score of 8 or higher)

**Percussion**

Percussion	10	9	8	7	6	5	4	3	2	1
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(Must have score of 8 or higher)

**Teacher Recommendations: (Return this form at check-out)**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

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## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Ideal/Balanced instrumentation
  - Use a percentage of your “ideal instrumentation” as a target for recruiting on each instrument.
  - Control the amount by setting a lower limit and closing classes once it’s reached.
  - Then, re-open classes once the minimum is met on EVERY instrument.
  - If you have a deficit in one instrument in one grade, then intentionally over-fill it the next year.
  - Be aggressive about switching a few student’s instruments to fix sections with deficits.
    - Look for quality students with embouchure/tone production issues that won’t fix on their instrument
    - After a year, don’t switch someone who already doesn’t practice their current instrument... they won’t practice the new one either.

CTIS Instrumentation 17-18

Instrument	Class Full	S.O.	Total Chosen	% Full Based off 85%	Projected #'s of 85%	Short	Extra	Projected #'s of 100%	Short	Extra	Ideal Band Size	Ideal Band %
Flute	FULL	1	22	105%	18		4	21		1	8	12%
Oboe	FULL	2	5	100%	5			5			2	3%
Bassoon	FULL	3	8	100%	7		1	8			3	4%
Clarinet		4	29	91%	27	-2	2	32	3		12	18%
Bass Clarinet		5	5									
Alto Sax		7	13	81%	14	1		16	3		6	9%
Tenor Sax		8	2									
Bari Sax		9	3									
Trumpet	FULL	10	22	105%	18		4	21		1	8	12%
French Horn	FULL	11	16	100%	14		2	16			6	9%
Trombone		12	15	71%	18	3		21	6		8	12%
Euphonium	FULL	14	11	100%	9		2	11			4	6%
Tuba		15	10	91%	9		1	11	1		4	6%
Percussion		16	14	74%	16	2		19	5		7	10%
<b>Total Chosen</b>			<b>175</b>		<b>155</b>	<b>4</b>	<b>16</b>	<b>181</b>	<b>18</b>	<b>2</b>	<b>68</b>	100%
<b>Total Signed-up</b>			<b>180</b>	<b>0</b>								
<b>Not Chosen</b>			<b>5</b>									
<b>Projected Total after no-shows</b>			<b>153</b>									
				<b>Percent No-shows Actual</b>		<b>97%</b>		<b>Percent No-shows Estimate</b>		<b>85%</b>		

Date	Instr Chosen	No-Show	Remainder
Tue, Mar 7	63	2	97%
Mon, Mar 20	78	0	100%
Mon, Mar 27	72	4	95%
Class	0	0	#DIV/0!
	<b>213</b>	<b>6</b>	

Instrument	Class Full	S.O.	Total Chosen	% Full Based off 85%	Projected #'s of 85%	Short	Extra	Projected #'s of 100%	Short	Extra	Ideal Band Size
Flute		1		0%	10	10		12	12		8
Oboe		2		0%	3	3		3	3		2
Bassoon		3		0%	4	4		4	4		3
Clarinet		4		0%	15	15		18	18		12
Alto Sax		7		0%	8	8		9	9		6
Trumpet		10		0%	10	10		12	12		8
French Horn		11		0%	8	8		9	9		6
Trombone		12		0%	10	10		12	12		8
Euphonium		14		0%	5	5		6	6		4
Tuba		15		0%	5	5		6	6		4
Percussion		16		0%	9	9		10	10		7
<b>Total Chosen</b>			<b>0</b>		<b>87</b>	<b>87</b>	<b>0</b>	<b>101</b>	<b>101</b>	<b>0</b>	<b>68</b>
<b>Total Signed-up</b>			<b>100</b>	<b>0</b>							
<b>Not Chosen</b>			<b>100</b>								
<b>Projected Total after no-shows</b>			<b>85</b>								
				<b>Percent No-shows Actual</b>		<b>0%</b>		<b>Percent No-shows Estimate</b>		<b>85%</b>	



# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Retention (is all about atmosphere and success)
  - Cultivate a positive, safe atmosphere in your program where kids WANT to be there.
  - You can have expectations and be firm but also cultivate relationships so they can weather the rough days and tough rehearsals.
  - Make being good on your instrument the #1 priority by promoting the kids that practice and value tone quality/sounding good over all else!
  - Use extrinsic motivation at first but gradually and openly transition to intrinsic.
  - If students feel successful on their instrument or as a group, they will continue in band.
  - Create enough good players you can weather your best oboe moving away at the last minute.
  - Tangible things we do to increase retention throughout the year:
    - One week of Summer Band sectionals to review fundamentals and learn Pep Tunes.
    - Perform at Pep Rallies so we can have fun and show off in front of their non-band (muggle) peers.
    - Perform at one MS and one HS football game (required performance).
    - Require All-District/Region in top two bands so they are individually ready to “move up” next year (started with top band and gradually added to 2<sup>nd</sup> band).
    - Require a solo & ensemble performance for EVERYONE in ALL bands.
    - Fall, Winter, & Spring Concerts for all bands.
    - Meet with the 7<sup>th</sup> graders in small groups around schedule time to discuss their future goals in the Band program. Encourage high school directors to do the same with 8<sup>th</sup> graders.
    - Push EVERY Band to compete at UIL and be successful.
    - Extra contests for the top band (they get to miss school).
    - Fall and Spring semester parties (DJ/Dance, video games, sport tournaments, bounce house, etc.).
    - Overnight trip to Schlitterbahn Waterpark in May (this helps with those on the fence).



# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

### 2. FUNDAMENTAL DEVELOPMENT OF INDIVIDUAL PLAYERS

Obviously this could be a whole clinic by itself...but understanding that individual and ensemble fundamentals must progress, as part of your plan to improve your program is paramount. Your students' fundamentals must be progressing ahead of the music you plan to play. Students often prioritize notes & rhythms and even expression over tone. It's our jobs as the adults in the room to make them learn otherwise. Middle school students **CAN** make characteristic sounds on their instruments and must do this in their fundamentals and on easier music before progressing to harder literature.

- Tone – Is the most important aspect of ALL musical development. Here are some things we do in our program to make this a clear priority:
  - We use the same fundamental warm-up EVERY day: breathing, long tones, articulation, Remington's, lip/register slurs, scales, tuning exercises/chorales (see below).
  - These fundamentals are layered on gradually and progress in difficulty, tempo, and range so its not really the same every day but similar and evolves over time with a purpose.
  - "Around the room" exercises (in sections and/or individuals) is used to isolate and fix tone problems as we progress.
  - We teach our students to analyze, diagnose, & prescribe tone problems on their instruments and the similarities and difference to other instruments (breathing, embouchure, MP placement/reed quality, body/hand position, air speed/size/direction, vowel sound, tongue placement/strength/width, etc.).
  - Weekly chair tests on scales and/or a fundamental with a rubric that emphasizes TONE above all else (Make sure the kid with the most characteristic sound is 1<sup>st</sup> chair most often).
  - Place kids in the top band who can make characteristic sounds or are already working to get there.
  - Choose literature for each concert that allows us to prioritize tone over notes and rhythms...if you have to spend too much time teaching N&R, you'll never have enough time to make them sound good.
  
- Daily drill - we don't call it a warm-up because it really doesn't take that long to "warm-up"...we call it our "daily drill" because it is essential that students buy into the need to spend extended time focusing on fundamentals EVERY day. We use the same Daily Drill with ALL 3 BANDS but at different tempos, lengths, and progressions. **Your 2<sup>nd</sup> band daily drill should finish the year ahead of where your top band started the year in fundamental skill.**
  - Embouchure – give your students 30 sec each day to check their embouchure & MP/Reed Placement
    - Teach this in sectional or reinforce what was taught in their beginner class.
    - Evolve this into 1-2 minutes of individual warm-up before you start rehearsal.
  - Breathing – breathe for 1-2 minutes with your kids every day.
    - Start by focusing on natural "flow" breathing and then eventually add an aperture/embouchure so there is some resistance to the air.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- We use **3 exercises from “breathing gym”** and gradually add them throughout the year focusing on doing them correctly first, then adding length and tempo later:
  - Flow breathing (in 4+out 4, 2+2, 1+1, 2+2, 4+4)
  - Resistance breathing w/aperture (in 2+ out 4, 1+4, 1+6, 1+8)
  - Breath extension (in 6+3 sip+6 out+3 hiss, 6+5+6+5, 6+7+6+7)
- Long tones – we utilize 4-count Concert F (with the exception of Horn & Tenor Sax on Concert C) as a middle range note for most instruments to work on tone and the 4 parts of the note: **breath, start, sustain, release**.
  - Start with a 2-count breath so it is relaxed and open.
  - Make sure the start is instantaneous with air & tongue. We practice non-tongued starts at first to make sure the air is not dependent on the tongue.
  - The sustain should be open, resonant, full (default to mf or even f), relaxed and steady.
  - The release should be on the next beat 1, open and resonant without any movement inside or outside the mouth.
  - We pass this around the room (every 4 counts) in sections at first and gradually individually to isolate and fix (ADP) tone quality, balance/blend, and intonation (somewhat as intonation is 90% dependent on characteristic tone...the final 10% is addressed once EVERY student can make a characteristic sound consistently).

Flute

### Daily Drill #1-3- Tone Production, Articulation, Long Tones

Tempo (♩ = c. 88-100)

#### 1-1 Embouchure

Edited for Band by Nathaniel Neugent

##### 1-1-1 Embouchure

WW's: Head Joint/Crow/MP & Barrel/Neck

Breathe

**Student Goals:**

1. Establish posture & hand position.
2. Take a relaxed breath and start your air without tonguing.
3. Maintain a big steady airstream with your best sound.
4. End your notes together with an open throat.
5. Vibrato-producing instruments alternate on & off.

##### 1-1-2 Embouchure+

WW's: 1st Tongue (Ha-Ta-Ta)

Breathe

**Student Goals:**

1. Establish posture & hand position.
2. Take a relaxed breath and start your air without tonguing.
3. Maintain a steady airstream.
4. Once the sound is resonating, apply two quick tongues to the back of the teeth.
5. For the last note, tongue just as fast as you did for the 16th notes.

#### 1-2 Breathing

##### 1-2-1 Breathing - Breath Expansion (No Instr.)

Breathe In Sip at Top Hisssss

**Student Goals:**

While standing, breathe with a relaxed, open "Oh" shape to the mouth with no tension or extra movement in the body.

1. Breathe in 6 counts with a relaxed face.
2. Hold the air at the top and "Sip" in more air to expand lung capacity. 3, 5, 7, 9 each time through.
3. Exhale in 6 counts with a relaxed face.
4. Let the exhale turn into a "Hisssss" as you run out of air to maximize the compression of the lungs. 3, 5, 7, 9 each time through.

##### Breath In - Sip 5x - Out - Hiss for 5

Breathe In Sip at Top Breathe Out Hisssss

##### Breath In - Sip 7x - Out - Hiss for 7

Breathe In Sip at Top Breathe Out Hisssss

##### Breath In - Sip 9x - Out - Hiss for 9

Breathe In Sip at Top Breathe Out Hisssss

Daily Drill

2

Flute

#### 1-2-2 Breathing - Flow Breathing (No Instr.)

In 4 - Out 4

Breathe In In Out In Out In Out Breathe In Breathe Out

**Student Goals:**

While standing, breathe with a relaxed, open "Oh" shape to the mouth with no tension or extra movement in the body.

1. Breathe in & out for 4, 2, 1 counts pacing the air evenly.
2. Repeat each count structure 2-4 times.
3. Allow the air to flow freely across a soft tongue that is low in the mouth.
4. The air should never be held in or out or stop flowing.
5. On the inhale, the lower abs should expand outward followed by the sternum upward. The order reverses on the exhale.

#### 1-2-3 Breathing - Flow Breathing w/Resistance (No Instr.)

In for 2 - Out for 6 In for 1 - Out for 7

In for 2 Out for 6 with Aperture In for 2 Out for 6 with Aperture In for 1 - Out for 7

**Student Goals:**

While standing, use the same Goals as 1-2-2, plus:

1. Breathe in for 2, 1, then 1/2 counts pacing the air evenly and staying relaxed as the breath becomes shorter.
2. On the Inhale place your hand sideways in front of your lips so the air goes around the hand and you can hear the air without adding resistance.
3. On the exhale, form your lips into a natural embouchure to add resistance to the air stream while keeping the teeth apart and tongue down.
4. Also, hold your hand flat and 1" away to check the focus of your exhale.

#### 1-2-4 Breathing - Flow Breathing w/Instruments (Con F/C in 5ths)

In for 2 - Out for 6 In for 1 - Out for 7 In for 1 - Out for 7

In for 2 PLAYING for 6 In for 1 PLAYING for 7 In for 1/2 PLAYING for 7.5

**Student Goals:** Use the same Goals as 1-2-3, plus:

1. Start each note together with a light tongue.
2. Follow through with the same air and vowel sound to the end of the note.
3. Release together with an organized sound.
4. The next inhale starts immediately on the release of the previous note.

#### 1-3 Whole Note Long Tones

##### 1-3-1 Whole Notes (Block Con F/C in 5ths)

4 Count F/C 8 Count F/C 12 Count F/C

**Student Goals:** Use the same Embouchure & Breathing Goals as 1-1 & 1-2, plus:

1. Breathe together (2 or 1 if breath).
2. Start each note together with a light tongue.
3. Follow through with the same air and vowel sound to the end of the note.
4. Release together with an organized sound.
5. Vibrato-producing instruments can alternately play a straight tone or vibrato.

##### 1-3-2 Whole Notes (Block Con F in Octaves)

4 Count F 8 Count F 12 Count F

**Student Goals:** Use the same Goals as 1-3-1, plus:

1. Instruments with two octaves should alternate octaves each day.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Articulation – creates more tone problems than it solves. The introduction of moving the tongue up and down (not forward and back) often changes the vowel sound, teeth distance/jaw, and air stream.
  - Spend more time early on making sure students can engage the tip of the tongue with the SAME strength, to the SAME spot on **connected notes only** without adversely affecting their tone quality.
  - DO NOT move on to faster rhythms or lifted style until the majority of your band's tone quality is not affected.
  - Gradually increase rhythm, articulation and tempo demands once the majority of your students' tone is not affected.
  - Add a brief "rapid" tonguing exercise focusing on gradually getting a faster single tongue. We take 3-4 months to go from QN = 88 to QN = 120+. A rapid single tongue is essential in your reeds (as they can't double tongue).
  - Once you have a fast single tongue, add double tongue in Brass & Flutes...this is necessary for Grade IV literature...do not wait until high school for this, which is too late.
  - Understand that range affects articulation do to voicing/vowel sound changes on most instruments (or not on flute). Gradually revisit articulation on ascending and descending scales to address tone production changes in extreme ranges.

Flute

Daily Drill

5

### 2-1 Articulation

#### 2-1-1 Articulation Drill - Whole to 8ths (Con F/C in 5ths)

Musical notation for 2-1-1 Articulation Drill. The first staff shows measures 2-8 with notes and rests, labeled "Tenuto (Touching)" and "Portato (Long-lifted)". The second staff shows measures 9-15 with notes and rests, labeled "Staccato (Lifted)".

Student Goals: Use the same Embouchure, Breathing, & Tonal Goals, plus:

1. Breathe & start together.
2. Maintain a big steady airstream with your best sound.
3. The tongue should move down naturally & quickly; the same part of the tongue should touch the same spot with the same strength every time.
4. The tip of the tongue should touch the tip of the reed while the middle & back of the tongue stay relaxed and down  
(Except Clarinet tongue stays lifted in "ce" position).
5. Use your diaphragm/core to lift ends of notes together with an open throat, not the tongue.
6. As notes get quicker, more air should be moved down the center of the mouthpiece/instrument.
7. Articulation should not weaken or change as rhythms become more active.
8. The embouchure should not move while tonguing or during rests.
9. Subdivide internally in the rest before each new rhythm.

#### 2-1-3 Articulation Drill - Whole to 16ths Concise (Con F/C in 5ths)

Musical notation for 2-1-3 Articulation Drill. It consists of four staves showing measures 2-23 with notes and rests, including triplets.

Student Goals: Refer to 2-1-1

#### 2-1-4 Rapid Single Tongue (Con F/C in 5ths)

Musical notation for 2-1-4 Rapid Single Tongue. It shows a single staff with measures 1-4 containing rapid single tongue exercises.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Remington's/Intervals – moving away from Concert F in both directions and maintaining tone quality creates numerous different problems in different instrument families. Teaching DD split (WW/Brass) can help speed things up.
  - You can use Remington's or Scales (Concert F descending) to teach the same concepts.
  - We use 4 Remington's progressively: Con F – Bb, low Bb to low Eb, Con F up to C, high Bb down to Eb...you can add an advance ascending one much later in the year with you top band (high B up to high F).
  - French Horn & Tenor Sax are still a 5<sup>th</sup> off but we move to unisons later in the year.
  - Make sure the 4 parts of the note are still prioritized before changing notes.
  - Change notes late, fast, & together. Focus on correct hand position and popping the valves/keys...pay attention to flying fingers here.
  - Assure that air is not interrupted/dented/changed at all when changing notes. Slur first to ensure this then add the tongue later.
  - Increase intervals as they master the smaller ones. We stop at a perfect 4<sup>th</sup> until they are ready to move on to the triton and perfect 5<sup>th</sup>. Then layer on progressively bigger ranges over time.

Trumpet

Daily Drill

11

### 3-1 Linear Intervals Up and Down (4th)

#### 3-1-1 Descending Intervals, minor 2 to Perfect 4 - (Con F/C in 5ths)

Tenuto (*Touching*)

Student Goals:

1. Establish posture & hand position.
2. Breathe & start together; maintain your best sound throughout.
3. Change notes together with quick fingers & tongue.
4. Connect your air through the note changes.
5. End the phrase together with an open throat release.
6. Brass: the larger the interval, the more open the airstream and vowel should be.
7. Woodwinds: the more fingers you put down, the longer the air has to be.
8. Vibrato-producing instruments alternate on and off.

#### 3-1-2 Descending Intervals, Low minor 2 to Perfect 4 - (Con F/C in 5ths)

Student Goals: Refer to 3-1-1, plus

1. As you descend, maintain enough air speed of each note is resonant without being unfocused or flat.
2. Keep the embouchure natural but firm as you descend. Do not let your cheeks puff or your lips curl outward.
3. Brass: your vowel sound should lower slightly (drop your jaw) and your aperture should widen as you descend.
4. Woodwinds: keep the top teeth firm on the mouthpiece and your cheeks under control.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

Daily Drill

Trumpet

12

### 3-2 Linear Intervals Up and Down (5ths)

#### 3-2-1 Descending Intervals, minor 2 to Perfect 5 - (Con F/C in 5ths)

*Tenuto (Touching)*

Student Goals: Refer to 3-1-1

#### 3-2-2 Descending Intervals, Low, minor 2 to Perfect 5 - (Con F/C in 5ths)

Student Goals: Refer to 3-1-2

#### 3-2-3 Ascending Intervals, minor 2 to Perfect 5 - (Con F/C in 5ths)

Student Goals: Refer to 3-1-3

#### 3-2-4 Descending Intervals, High, minor 2 to Perfect 5 - (Con F/C in 5ths)

Student Goals: Refer to 3-1-2



# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Lip/Register slurs – Changing harmonics/registers without adversely affecting tone quality is essential to playing more advanced music. Again, teaching this portion of the DD split (WW/Brass) can help speed things up.
  - Brass must master Lip Slurs with the air speed, size & direction change all moving at the same time.
  - This is one of the few places we buzz on mouthpiece to help “siren” through the partial changes without adding MP pressure or changing the embouchure.
  - Once on the instrument, all 3 things have to happen at the same time for a clean, effortless lip slur.
  - Lip slurs must progress in range, flexibility, and tempo demands over time all while making sure tone quality is not adversely affected.
  - Register slurs on WW’s are so different; they must be taught/worked on in sectionals and then checked using the “around the room” exercise in rehearsal.
  - They too must progress in range, rhythm, and tempo over time.
  - We add chromatic technique and articulation exercises in paired with more advanced Brass lip slurs as we progress.

### Set 1, Opt 2 (3rd to 2nd Harmonic, WW Oct/Reg Slurs)

#### Student Goals:

1. Breathe and establish a big, quality sound on your first note.
2. Maintain air speed and control throughout
3. Maintain proper hand position:
  - RH: Relaxed C; finger 4 off the bar
  - LH: Curved up; finger 1 first knuckle on A key, thumb @ 1:00 on RKey
4. Move hands & fingers as little as possible but quickly
5. Increase air speed just before adding the RKey; support w/ diaphragm

### Set 2, Opt 5 (3rd-4th-5th Harmonic, WW 7-note Chrom. up & down)

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

## Daily Drill #4- Range Extension, Brass Flexibility & WW Technique

Trombone  
Moderato ♩ = 86

Lip-Slurs

Neugent

The musical score is written for Trombone in 4/4 time, marked Moderato (♩ = 86). It consists of 24 sets of lip-slur exercises, organized into four groups of six options each. Each set is a single-measure exercise with a slur over the notes and a finger number above the first note. The exercises are as follows:

- Set 1, Opt 1:** Notes G2, F2, E2. Finger 2.
- Set 1, Opt 2:** Notes G2, F2, E2. Finger 3.
- Set 1, Opt 3:** Notes G2, F2, E2. Finger 4.
- Set 1, Opt 4:** Notes G2, F2, E2. Finger 5.
- Set 1, Opt 5:** Notes G2, F2, E2. Finger 6.
- Set 1, Opt 6:** Notes G2, F2, E2. Finger 2.
- Set 2, Opt 1:** Notes G2, F2, E2, D2. Finger 14.
- Set 2, Opt 2:** Notes G2, F2, E2, D2. Finger 15.
- Set 2, Opt 3:** Notes G2, F2, E2, D2. Finger 16.
- Set 2, Opt 4:** Notes G2, F2, E2, D2. Finger 3.
- Set 2, Opt 5:** Notes G2, F2, E2, D2. Finger 4.
- Set 2, Opt 6:** Notes G2, F2, E2, D2. Finger 5.
- Set 3, Opt 1:** Notes G2, F2, E2, D2, C2. Finger 8.
- Set 3, Opt 2:** Notes G2, F2, E2, D2, C2. Finger 9.
- Set 3, Opt 3:** Notes G2, F2, E2, D2, C2. Finger 10.
- Set 3, Opt 4:** Notes G2, F2, E2, D2, C2. Finger 11.
- Set 3, Opt 5:** Notes G2, F2, E2, D2, C2. Finger 12.
- Set 3, Opt 6:** Notes G2, F2, E2, D2, C2. Finger 13.
- Set 4, Opt 1:** Notes G2, F2, E2, D2, C2, B1. Finger 6.
- Set 4, Opt 2:** Notes G2, F2, E2, D2, C2, B1. Finger 7.
- Set 4, Opt 3:** Notes G2, F2, E2, D2, C2, B1. Finger 8.
- Set 4, Opt 4:** Notes G2, F2, E2, D2, C2, B1. Finger 9.
- Set 4, Opt 5:** Notes G2, F2, E2, D2, C2, B1. Finger 10.
- Set 4, Opt 6:** Notes G2, F2, E2, D2, C2, B1. Finger 11.
- Set 4, Opt 7:** Notes G2, F2, E2, D2, C2, B1. Finger 12.
- Set 4, Opt 8:** Notes G2, F2, E2, D2, C2, B1. Finger 13.
- Set 4, Opt 9:** Notes G2, F2, E2, D2, C2, B1. Finger 14.
- Set 4, Opt 10:** Notes G2, F2, E2, D2, C2, B1. Finger 15.
- Set 4, Opt 11:** Notes G2, F2, E2, D2, C2, B1. Finger 16.
- Set 4, Opt 12:** Notes G2, F2, E2, D2, C2, B1. Finger 2.
- Set 4, Opt 13:** Notes G2, F2, E2, D2, C2, B1. Finger 3.
- Set 4, Opt 14:** Notes G2, F2, E2, D2, C2, B1. Finger 4.
- Set 4, Opt 15:** Notes G2, F2, E2, D2, C2, B1. Finger 5.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Scales – along with rhythms, scales is our vocabulary that enables us to read/play more advanced music. They also expand student’s playable ranges for more advance music. We test on them weekly in fall to ensure students learn them thoroughly.
  - We start with Con Bb & F, then add C & Eb, moving to G & Ab, followed by Db, D, & A.
  - With our top band, we add Con E, B, Gb after All-Region in December/January.
  - We touch on minor scales in the spring learning just a few with all 3 forms of the minor. Usually we make this music-specific depending upon what we are playing.
  - Whatever your scale requirements/expectations are, they should be progressive and increase slightly each year.
  - Our scale method teaches students how to teach themselves a scale and we only intervene when alternate fingerings are required or to push them into another octave.
  - When practicing/running in class, we progress through half-time scale pattern rhythms playing, then naming and fingering, then double-time, then full range.
  - Teaching them the “Chunk & Overlap” method on scales enable them to apply that later to any advanced piece of technique in their music.
  - See next page for “How to learn a Scale” handout
- Tuning Exercises/Chorales – should only be added once all other fundamentals are addressed. Characteristic tone production is 90% of intonation so we use tuners & clips to teach the last 10% of how to adjust your instrument once tone production doesn’t get in the way.
- Supplementary Exercises
  - Rhythm/counting – utilize a counting system and count at least 2-3 times a week for 4-5 minutes. We use Division of Beat Set 1-3 and use breath impulse method for counting only. **Counting of rhythms must progress ahead of rhythmic demands in their music.**
  - Musical Alphabet – students must continue to practice saying their musical alphabet so scales are understood and readable (not just memorized through fingerings). We use a Master of the Alphabet chart and practice early in the year 1-2 times a week.

Daily Drill pacing over time – the most important thing in your Daily Drill is prioritizing Tone quality while at the same time having a plan for progression each week, month, and year.

**Do less, better!**

# Daily Drill #5- Major Scales

Alto Sax

How to learn a Scale

Neugent

Moderato  $\text{♩} = 86$

5-1-1 My \_\_\_ Scale (Concert Bb or F) - Whole Notes - name & finger first, then play

*mf*

5-1-2 Half Notes - name & finger, then play

*mf*

5-1-3 Scale Pattern Rhythm (half-time), add slur going down

*mf*

5-1-4 Scale Pattern Rhythm, slur going down

*mf*

5-1-5 Chunk & Overlap (how to get your scale faster by repeating and speeding up)

*mf*

Chunk 1 & 2

*mf*

Chunk 3 & 4

Chunk 1 & 2 (no pause)

*mf*

Chunk 3 & 4 (no pause)

Finally put it together

*mf*

Chunk & Overlap each octave and repeat on all other scales

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Sectionals – are key to developing fundamentals and have the time to focus on sections and individuals
  - Each student in the top two bands has one 1-hour weekly sectional that is a required grade in the class. **We gradually added sectional requirements for the 2<sup>nd</sup> band.**
  - We work with coaches to minimize conflicts with sports, focusing first on games, then practices. We change our schedule when sports seasons change (football/volleyball to basketball to track, etc.).
  - We actively help students find rides so “not having a ride, is not an excuse”.
  - We use 3 different sectional schedules throughout the year to match our current goals.
    - See next page for the other 2 sectional schedules
  
- Private lessons – are the key to developing the individual player
  - If you don’t have a private lesson program, start with your best players in your top band and then “encourage” it to spread over time down through the program.
  - Make sure those in lessons perform best in chair tests, All-District/Region, and move up in auditions next year. Students will see this and want to add lessons to advance.
  - Find a way to offer scholarships/master classes for those that can’t afford them...prioritizing your top band first.
  - Once you have more than 75% taking lessons in your top band, make it an “expectation” for the next year and included in your top band contract BEFORE they audition.
  - List those in Private Lessons in your concert programs...recognize them at concerts.
  - Then encourage PL’s in your 2<sup>nd</sup> & 3<sup>rd</sup> band progressively.
  - Continue to encourage students to add lessons throughout the year...most teachers make the mistake of giving up after September. Solo & Ensemble time is a great time to add lessons later in the year. Those in lessons get a “custom” solos...otherwise they get a “generic” class solo.

### All-Region Sectionals 2018

Weekly Schedule: Aug 27-Nov 19						
	Room	Mon	Tue	Wed	Thur	Fri
<b>Mornings</b>	<b>Band Hall</b>	X AM Duty	Honor AND Symphonic Euphonium (8)	Honor Band French Horn (6)	Honor Band Flutes (8)	Honor Band Clarinets (9) <small>Thursday w/SB if holiday</small>
	<b>Portable 8</b>	X AM Duty	Honor AND Symphonic Oboes (7)	Symphonic Band French Horn (5)	Symphonic Band Clarinets (7)	Symphonic Band Flutes (9) <small>Thursday w/HB if holiday</small>
<b>Afternoons</b>	<b>Band Hall</b>	Honor AND Symphonic Bass Clarinets (5) <small>4:40-5:40 due to duty on Tuesday if holiday</small>	Honor AND Symphonic Tuba (7)	Honor Band Percussion (7)	Honor Band Trombones (6)	Honor Band Trumpets (7) <small>Thursday w/SB if holiday</small>
	<b>Portable 8</b>	Honor AND Symphonic Bassoons (7) <small>4:40-5:40 due to duty on Tuesday if holiday</small>	Honor AND Symphonic Saxes (10)	Symphonic Band Percussion (6)	Symphonic Band Trumpets (8)	Symphonic Band Trombones (5) <small>Thursday w/HB if holiday</small>

**Arrive at 7:15 am for a 7:30 am Sectional. You may go straight to the Portable if your sectional is there.**

All-Region Sectionals are required for All Symphonic Band Students. It is a double participation grade each week. We utilize these sectionals to work on individual fundamental concepts, scales, & to prepare the "etudes" (musical study) that are different for each instrument and cannot be worked on effectively in class. All other band students are encouraged to attend these sectionals if they aspire to audition for the All-District or All-Region Band. These sectionals run for 11 weeks up to the auditions in November.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

<b>Sectional-Ensemble Schedule</b>						
<b>Weekly Schedule: Nov 26-Feb 8</b>						
	Room	Mon	Tue	Wed	Thur	Fri
<b>Honor &amp; Symphonic Sectionals</b> Mornings 7:30 - 8:30 AM	Band Hall	X	Honor Band Sax & Low WW (13)	Honor Band Flutes, Oboe, Clarinet (20)	Honor Band Trumpet & Horn (13)	Honor Band Low Brass (15)
	Portable 8	X	Symphonic Band Low WW & Brass (19)	Symphonic Band Trumpet (7)	Symphonic Band Alto & Horn (6)	Symphonic Band Flute, Oboe, Clarinet (20)
<b>Honor Band Ensembles</b> 4:30-5:30 pm	Band Hall	Brass Quintet C	WW Quintet A & B	Brass Quintet A & B	Low Brass Quartet A & B	
	Portable 8	WW Quintet C & D	Clarinet Trio A & B	Flute Quartet	Saxophone Quartet	

UIL Sectionals are required for All Honor & Symphonic Band Students. It is a double participation grade each week. We utilize these sectionals to work on the details of our UIL music. Each section has different instrumentation and parts in their music and cannot be worked on effectively in class. These sectionals run from now until UIL contest in April. You are expected to be EARLY to your sectional so that you are setup and properly warmed up by the time the sectional is to begin.

*Updated as of 11/26/2018*

<b>UIL Sectional Schedule 2017</b>						
<b>Weekly Schedule: Jan 9-Apr 28</b>						
<b>Ensembles rehearse until Feb 3</b>						
	Room	Mon	Tue	Wed	Thur	Fri
<b>UIL Honor &amp; Symphonic</b> Mornings 7:30 - 8:30 AM	Band Hall	X	<b>Honor Band Flutes &amp; Oboes (10)</b>	<b>Honor Band Clarinets (10)</b>	<b>Honor Band Low Brass (15)</b>	<b>Honor Band Trumpet (8)</b>
	Portable 8	X	<i>Sym Band Horn (6)</i>	<i>Sym Band Trumpet (7)</i>	<i>Sym Band Low Br (16)</i>	<i>Sym Band Flute &amp; Oboe (9)</i>
<b>Ensemble Rehearsals</b> 7:30 or 8:00 am Jan 9-Feb 3	Portable 7 (WW Ens)	-----	Clar Trio B	Clar Trio C Flute Trio	Clar Trio B WW Quintet D	WW Quintet A WW Quintet D
	Portable 9 (5 or less)	-----	Clar Trio C	-----	Sax Quartet	Trombone Quartet
	Portable 10 (5 or less)	-----	-----	Trumpet Quartet	-----	Trumpet Quartet Euph/Tuba Quartet
<b>UIL Honor &amp; Symphonic</b> 4:30-5:30 pm	Band Hall	<i>Sym Band Non-Wind Ensemble Fundamentals (10)</i>	<b>Honor Band Sax &amp; Low WW (13)</b>	<b>Honor Band French Horn (6)</b>	<b>Honor Band Percussion (6)</b>	<i>Sym Band Percussion (5)</i>
	Portable 8	Horn Quartet	<i>Sym Band Sax &amp; Low WW (9)</i>	<i>Sym Band Percussion (5) after BB season</i>	<i>Sym Band Clarinet (8)</i>	WW Quintet A
<b>Ensemble Rehearsals</b> 4:30 or 5:00 pm Jan 9-Feb 3	Portable 7 (WW Ens)	Brass Quintet B	-----	WW Quintet B	WW Quintet C	X
	Portable 9 (5 or less)	Clarinet Trio A	Flute Trio	Clarinet Trio A	WW Quintet B	X
	Portable 10 (5 or less)	Brass Quintet A	-----	-----	Brass Quintet A	X

Changes due to conflicts

**Honor Band:**  
**TMEA All-State Week (Feb 6-10):**  
 Trumpet & Horn - Mon PM, 2/6  
 Flute/Oboe/Clarinet - Tue AM, 2/7  
 Sax & Low WW - Tue PM, 2/7 (Regular)  
 Low Br - Wed AM, 2/8  
 No Percussion  
**Midwest Recording Weeks (Feb 1 & 8):**  
 F Horns - Mon PM, 2/30 & 3/6  
**1st STAAR Test Week (Mar 28-29):**  
 Flute/Oboe/Clarinet - Mon AM, 2/27  
 Sax & Low WW - Mon PM, 2/27  
 All others regularly scheduled  
**Pre-UIL Week (Apr 10-13, No Friday):**  
 Trumpet & F Horn - Mon AM, 4/10  
 Sax & Low WW might change due to Sym Band  
**Pre-UIL on Wednesday PM**  
 All others regularly scheduled  
**UIL Week (Apr 24-28):**  
 High WW & Brass - Mon AM, 4/24  
 Low WW & Brass/Percussion - Tue AM, 4/25  
**Possible Full Band Rehearsal** on Wed & Thu PM if Con or Sym UIL is during class  
**Honor UIL Friday during school!**

**Symphonic Band:**  
**TMEA All-State Week (Feb 6-10):**  
 Flute/Oboe/Clarinet - Mon PM, 2/6  
 Trumpet & F Horn - Tue AM, 2/6  
 Sax & Low WW - Tue PM, 2/7 (Regular)  
 Low Br - Wed AM, 2/8  
**1st STAAR Test Week (Mar 28-29):**  
 Trumpet & F Horn - Mon AM, 2/27  
 Sax & Low WW - Mon PM, 2/27  
 All others regularly scheduled  
**Pre-UIL Week (Apr 10-13, No Friday):**  
 Flute & Oboe - Mon AM, 4/10  
**Pre-UIL on Tuesday PM**  
 Sax & Low WW - Wed PM, 4/12  
 All others regularly scheduled  
**UIL Week (Apr 24-28):**  
 High WW & Brass - Mon AM, 4/19  
 Low WW & Brass/Percussion - Tue AM, 4/20  
**Possible Full Band Rehearsal** on Wed PM  
 if Con UIL is during our class  
**Symphonic UIL Thursday during school!**

UIL Sectionals are required for All Honor & Symphonic Band Students. It is a double participation grade each week. We utilize these sectionals to work on the details of our UIL music. Each section has different instrumentation and parts in their music and cannot be worked on effectively in class. These sectionals run from now until UIL contest in April. You are expected to be EARLY to your sectional so that you are setup and properly warmed up by the time the sectional is to begin.

*Updated as of 11/26/2018*



# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

### 3. LITERATURE PROGRAMMING/PLAN

The literature we choose defines our values and goals for our program. Listen and analyze a lot of Grade 1-4 music and choose wisely. We don't often graduate college knowing any piece below the Grade 5's we played in high school and college.

- Beginner Band
  - Choose literature that emphasizes tone production and doesn't take a lot of time to teach separate from their fundamentals or impede class progress.
  - Avoid literature that requires extreme ranges, lifted notes, fast tempos too early.
  - Their first concert should be a "demonstration concert" focusing on sections/classes playing lines from their book rather than large ensemble playing before they are ready.
  - Add 2-3 large ensemble rehearsals after school to combine in the winter/spring. If it can't sound great in 2-3 rehearsals, the music is TOO HARD.
  - Modify concerts based off amount of class time so fundamentals are not sacrificed.
  - Include an introductory "Solo" contest using easy solos in the book that can be taught easily in class and performed for a judge a month later in Feb-March. We use CD's for accompaniment in 6<sup>th</sup> grade and move to "real" piano accompanists in 7<sup>th</sup>-8<sup>th</sup> grade.

### 2016 CROSS TIMBERS INTERMEDIATE HOLIDAY CONCERT

#### *Flute Class*

*Oh Come All Ye Faithful*

#### *Trombone Class*

*Good King Wenceslas*

#### *Bassoons*

*God Rest Ye Merry Gentlemen*

#### *Oboes*

*We Wish You A Merry Christmas*

#### *Percussion Class*

*Duet For Percussion Class*

#### *French Horn Class*

*Frosty The Snowman*

#### *Clarinet Class*

*The First Noel*

#### *Low Brass Class*

*Up On The Housetop*

#### *Saxophone Class*

*Angels We Have Heard On High*

#### *Trumpet Class*

*Deck The Halls*

*Jingle Bells*.....Robert W. Smith and Michael Story

*Jolly Old St. Nicholas*..... Robert W. Smith and Michael Story

*Cathi McFaul, Nicki Neugent, Shawn Hart and Garrett Breaux Directors*

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Performing Bands – plan your programming for the end of the year contests and reverse-engineer your concerts leading up to it from there.
  - **Choose your concert literature with the next 5 years in mind, not just this year.**
  - I want to play “x” Grade IV in 5 years...so what am I playing at each concert in years 1-4 to get my students ready to perform that literature?
  - Start with literature that you like (or at least don’t hate) and know is beneficial for students’ progress and move from there with goals in mind.
  - DO NOT pick something simply because you know it/played it or it is one of your favorite pieces. Be wary of pieces that are overplayed in your region.
  - Rely HEAVILY on your **clinician** for guidance in picking literature (see Clinician section below).
  - Make sure concert literature progresses in a variety of styles, rhythms, range & technique demands, and length.
  - You don’t have to always program a March, lyrical, and technical piece on every concert (especially early in the year) if your band is not fundamentally ready for it. At the same time, how will they get ready if you don’t? So pick easier music to start these important skills and allow the difficulty to progress over the year or years.

### 5-Year Plan

Music	Date Concert	2022-2023			2021-2022		
		Spring	Winter	Fall	Spring	Winter	Fall
		Thu, May 4	Tue, Dec 20	Thu, Oct 6	Thu, May 5	Tue, Dec 14	Thu, Oct 7
1	Band	Army of the Nile <i>Alford/Fennell</i>	Army of the Nile QN = 80	Marching Song <i>Holst/Moss</i>	Bravura <i>Duble/Edmondson</i>	True Blue March <i>King</i>	Brandenburg Gate <i>Vinson</i>
2		Theme from Green Bushes <i>Grainger/Daehn</i>	Patapan <i>Wallace</i>	Largo <i>Dvorak/Williams</i>	Simple Gifts Mvt 2 & 4 <i>Ticheli</i>	Chanteys <i>Sheldon</i>	The Rowan Tree <i>Standridge</i>
3		Strange Humors <i>Mackey</i>	Mvt 3. Rondo <i>Arnold</i>	Lost Lady Found <i>arr. Sweeney</i>	Foundry <i>Mackey</i>	Christmas Declaration <i>arr. Smith</i>	The Phantom of Dark Hollow <i>Sheldon</i>

Music	Date Concert	2020-2021			2019-2020		
		Spring	Winter	Fall	Spring	Winter	Fall
		Thu, May 6	Tue, Dec 8	Thu, Oct 8	Thu, May 7	Tue, Dec 3	Thu, Oct 10
1	Band	Alamo March <i>King/Swearingin</i>	New Forest March <i>Vinson</i>	Into the Clouds <i>Saucedo</i>	Torch of Liberty <i>King/Schissel</i>	St. Petersburg March <i>Vinson</i>	Mount Vernon March <i>Edmonson</i>
2		Joy Revisited <i>Ticheli</i>	In the Bleak Midwinter <i>Holst/Bullock</i>	Mosswood Lullaby <i>Beck</i>	Two British Folk Songs <i>Del Borgo</i>	Portsmouth Reflections <i>Oare</i>	Fantasy on an Irish Air <i>Saucedo</i>
3		Variations on Scarborough Fair <i>Custer</i>	A Carmen Christmas <i>Standridge</i>	Through Darkened Sleepy Hollow <i>Morales</i>	La Madre De Los Gatos <i>Beck</i>	Troika <i>Prokofiev/Watson</i>	Witches Brew <i>Shaffer</i>

Music	Date Concert	2018-2019		
		Spring	Winter	Fall
		Thu, May 9	Tue, Dec 4	Thu, Oct 11
1	Band	Newcastle March <i>Vinson</i>	Lexington March <i>Edmondson</i>	Wildwind Overture <i>Kinyon</i>
2		Joy <i>Ticheli</i>	Cascadia Celebration <i>Hodges</i>	A Rockin' Halloween <i>Story</i>
3		Greenwillow Portrait <i>Williams</i>	A Cartoon Christmas <i>Story</i>	X

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- Make a weekly plan for each concert that is also reverse-engineered from the concert back to the start date and **STICK WITH THE PLAN**.
- Account for gradually increasing tempo in the music for marches and technical pieces.
- Plan in time to “wean” off the metronome gradually and teaching them to watch (which is a separate skill that comes only once they know the music very well).
- **Do not get ahead of your plan unless 100% of that section is: played with characteristic sounds in tune, correct notes/rhythms, balance to melody, blend within sections, correct style (fundamentally), dynamics without affecting tone/tuning. If you can't honestly say that it is, you still have work to do in that section.**
- This approach will also affect how you approach fundamental development...adjust fundamental to music ratio as you approach concerts.

### Summer Honor Band Plan 2018

Music	Order	Sum W1	Sum W2	Sum W3	Sum W4
		Week 1	Week 2	Week 3	Week 4
		Tue, May 29	Tue, Jun 5	Tue, Jun 12	Tue, Jun 19
		Wed, May 30	Wed, Jun 6	Wed, Jun 13	
<b>Events</b>					
<b>Fundamental</b>	<b>Fun</b>	Whole note F around the section	4 quarter notes touching & lifted Lip/Register Slur	8th notes touching & lifted Lip/Register Slur	Review
<b>Scale(s)</b>	<b>Sca</b>	Bb/F Concert	Eb/C Concert	Bb, F, C, Eb	
New Forest March	<b>1st</b>	m. 1-50 QN = 88	m. 50-68 QN = 88	m. 60-89 QN = 88	Review ALL QN = 100
The Rowan Tree	<b>2nd</b>	m. 1-28 QN = 70	m. 29-44 QN = 70	m. 45-62 QN = 70	Review ALL QN = 70
Into the Clouds!	<b>3rd</b>	m. 1-37 QN = 100	m. 37-58 QN = 100	m. 58-93 QN = 100	Review ALL QN = 120

### Honor Fall Curriculum 2018

Music	Cat	1-3	1-4	1-5	1-6	2-1	2-2	2-3
		Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
		Tue, Sep 4	Mon, Sep 10	Mon, Sep 17	Mon, Sep 24	Mon, Oct 1	Mon, Oct 8	Mon, Oct 15
<b>Events</b>				Summit HS Game		Howard MS Game	Fall Concert	All-District
<b>Scale Tests</b>	All-D	Ab & Db	G & 1-Oct Chrom	D & A	Full Chrom		none	Mock Auditions
<b>Etudes</b>		1st 1/4 Slow	2nd 1/4 Slow	3rd 1/4 Slow	4th 1/4 Slow	1st 1/2 Faster	2nd 1/2 Faster	
<b>Pep Tunes</b>	Pep	Add # 5 & 6	Review #1-4	Review # 5 & 6				
<b>Marching Song</b>	Band	m. 43-66 QN = 88	m. 66-96 QN = 88	m. 1-43 QN = 100	m. 43-96 QN = 100	m. 1-96 QN = 112	Run All	Sightread Winter Concert Music
<b>Mosswood</b>		m. 62-92 QN = 112	m. 30-61 QN = 112	m. 1-30 QN = 112	m. 1-46 QN = 132	m. 46-92 QN = 132	Run All	
<b>Through Darkened</b>		m. 107-141 QN = 100 m. 91-106 QN = 80	m. 55-90 QN = 100	m. 24-55 QN = 100 m. 1-24 QN = 88	m. 75-141 QN = 132	m. 1-75 QN = 132	Run All QN = 160?	

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

### Honor UIL Music Assessment 2017

Music	Cat	4-1	4-2	4-3	4-4	4-5	4-6	4-7
		Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
		Tue, Jan 3	Mon, Jan 9	Tue, Jan 17	Mon, Jan 23	Mon, Jan 30	Mon, Feb 6	Mon, Feb 13
		<i>Last Ens Sect.</i>	1st UIL Sectional	2nd UIL Sectional	3rd UIL Sectional	4th UIL Sectional	5th UIL Sectional	6th UIL Sectional
<b>Events</b>						<b>S&amp;E Contest</b>	<b>CTIS perf TMEA</b>	<b>Eligibility for UIL &amp; Schlitter</b>
<b>Solo</b>	<b>Solo</b>	Last week to learn	Last week to learn	1st Rehearsal w/Accomp	2nd Rehearsal w/Accomp	<b>Finish up Rehearsals</b>	X	X
<b>Ensemble</b>	<b>Ens</b>	Last Sectional	Rehearse on own	Rehearse on own	Rehearse on own	Rehearse on own	X	X
<b>March - Army</b>	<b>March</b>	m. 97-121 QN = 80	m. 74-97 QN = 80	m. 40-73 QN = 80	m. 1-40 QN = 80	m. 74-121 QN = 88	m. 1-73 QN = 88	m. 74-121 QN = 96
<b>Colonial Airs and Dances</b>	<b>I</b>	m. 20-35 QN = 100-120		m. 1-20, 36-43 QN = 72-82/60		m. 20-35 HN = 70-80		All QN = 72-82/60 HN=80
	<b>II</b>		m. 1-77 QN = 120 (40)		m. 1-77 QN = 150 (50)		m. 1-77 DQN = 60	
	<b>III</b>	m. 1-57 QN = 92/100-120		m. 58-97 QN = 92/120		m. 1-57 QN = 92/144 (48)		m. 58-97 QN = 92/144 (48)
	<b>IV</b>		m. 1-58 EN = 132 (44)		m. 1-58 DQN = 60 (180)		m. 1-58 DQN = 78	
	<b>V</b>	ALL QN = 72-80	ALL QN = 80-88	ALL QN = 88-96	ALL QN = 96-104	ALL QN = 104-108	m. 24-40 QN = 108-120	m. 41-end QN = 120-136
<b>Khan</b>	<b>UIL</b>		m. 145-180 QN = 80	m. 120-145 QN = 72	m. 89-120 QN = 72	m. 56-89 QN = 72/68	m. 22-56 QN = 80	m. 1-22 QN = 60

### Con UIL Music Assessment 2018

Music	Cat	4-1	4-2	4-3	4-4	4-5	4-6
		Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
		Tue, Jan 9	Tue, Jan 16	Mon, Jan 22	Mon, Jan 29	Mon, Feb 5	Mon, Feb 12
		<i>No Sectionals</i>	1st UIL Sectional	2nd UIL Sectional	3rd UIL Sectional	4th UIL Sectional	5th UIL Sectional
<b>Events</b>			<b>All-District Clinic &amp; Concert</b>		<b>After School Rehearsal-Fri</b>	<b>After School Rehearsal-Fri</b>	<b>TMEA End of 4th Six Weeks!</b>
<b>Solo</b>	<b>Solo</b>		<b>If in Lessons, start learning solo now!</b>				
<b>Valley Forge</b>	<b>UIL</b>		m. 1-24 QN = 80	m. 25-40 QN = 80	m. 41-64 QN = 80+	m. 65-85 QN = 80+	m. 85-End QN = 80+
<b>Summit Fanfare</b>	<b>UIL</b>		m. 1-10 QN = 80	m. 11-22 QN = 80	m. 22-35 QN = 80+	m. 36-46 QN = 80+	m. 46-End QN = 80+
<b>Fortis</b>	<b>UIL</b>		m. 1-28 QN = 90		m. 29-59 QN = 90+		m. 60-End QN = 90+

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- All-District/Region auditions – is used to develop the individual player early in the year forcing them to progress faster than those students not auditioning
  - Make it a requirement to audition in your top band.
  - Teach etudes and their chromatic scale in sectionals (have a plan) and test them weekly over their progress.
  - Focus on major scales and performing parts of etudes in class.
  - Use “Flaming Cards of Death” as well as weekly scale tests to improve confidence performing in front of people.
  - Focus on the process and emphasize that “making” the band is less important.
  - Gradually add audition requirements in your 2<sup>nd</sup> band over the next 5 years.

### ALL-DISTRICT/REGION BAND

#### Introduction:

Each year, band students have the opportunity to audition for the MISD All-District Band in October and Region 5 All-Region in November. Students who are accepted into the band will get to learn fun new music and play in a concert with other successful band students from the District or Region in December and January. Being accepted into this ensemble is the most prestigious individual award a middle school band student can achieve!

More importantly, preparation for the auditions pushes you to work on higher level music and learn new techniques and skills. It teaches you to play more confidently and musically. Therefore, All-District Auditions are required for both Honor and Symphonic Bands. All-Region is required for Honor Band but up to the director's discretion for Symphonic Band (we will help you decide when it is time). Other band students who have attended the sectionals, take lessons, and want to improve have the option to audition as well.

#### Preparation:

The audition material is very similar to your spring audition you had for band placement. Since this is an individual audition (and not full band music), we do several things consistently to help you prepare:

- Daily running of scales in class
- Weekly scale tests in class
- Weekly Sectionals on fundamentals and etudes
- Weekly Master classes with our lesson teachers
- Private lessons for additional help
- Etude listenings in sectionals & class

- Audition Material:
- Major Scales (2 chosen out of 9)
  - Chromatic Scale
  - Lyrical Etude (Snare)
  - Technical Etude (Mallet)
  - Rhythm Sight-reading (8 measures, 1 pitch)
- Percussion only:
- Double Stroke Rudiment (Phase 1 only)
  - Timpani Etude (Phase 2 only)

#### Region 5 All-Region Scales, Ranges, and Rudiments

Instrument	Sc1	Sc2	Sc3	Sc4	Sc5	Sc6	Sc7	Sc8	Sc9	Chrom Range	Chrom Oct					
Concert Pitch	Bb	F	C	G	D	A	Db	Ab	Eb							
Flute	Bb	F	C	G	D	A	Db	Ab	Eb	C - C	3					
Oboe	Bb	F	C	G	D	A	Db	Ab	Eb	C - C	2					
Bassoon	Bb	F	C	G	D	A	Db	Ab	Eb	Bb - E	2.5					
Clarinet	C	G	D	A	E	B	F	C	F	E - E	3					
Bass Clarinet	C	G	D	A	E	B	F	C	F	E - Bb	2.5					
Alto Sax	G	D	A	E	B	F	C	F	C	Bb - E	2.5					
Tenor Sax	C	G	D	A	E	B	F	C	F	Bb - E	2.5					
Baritone Sax	G	D	A	E	B	F	C	F	C	Bb - E	2.5					
Trumpet	C	G	D	A	E	B	F	C	F	G - G	2					
French Horn	F	C	G	D	A	E	B	F	C	F - F	2					
Trombone	Bb	F	C	G	D	A	Db	Ab	Eb	F - F	2					
Euphonium	Bb	F	C	G	D	A	Db	Ab	Eb	F - F	2					
Tuba	Bb	F	C	G	D	A	Db	Ab	Eb	F - F	2					
Mallets	Bb	F	C	G	D	A	Db	Ab	Eb	C - C	2					
<b>Snare Rudiments</b>	Phase 1: Double-stroke roll		Phase 2: Paradiddle		Paradiddle-diddle		Seven Stroke Roll		Flam Taps		Flam Accents		Swiss Army Triplet		Flam Paradiddle	

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**Etude Performance Standards: 100 Point Scale**

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

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

**Box 9 - UIL Div. 1**  
The performer executes **all of the technical demands of the piece fluently**. Minor inconsistencies in articulation, phrase direction, and tone quality in extreme ranges and at extreme dynamic levels may be present but are rare. Moments of true artistic expression are frequent as all elements of a well-prepared performance are in place. The performance would be worthy of Outstanding Soloist recognition at solo & ensemble competition and may qualify the performer to advance to **Area** level in High School.

**Box 4 - UIL Div. 1**  
**Notes, rhythms, articulations, dynamics, and phrasing are correct and performed confidently.** Slight errors (if they occur) are handled without stopping. Tempos are appropriate for the etude and for the skill and musicianship of the performer. Breathing is natural and rarely causes distraction. The performance would always receive a Division I rating by UIL standards and may qualify the performer for membership in Region band.

**Box 3 - UIL Div. 1-2**  
**Comprehension is demonstrated, as note and rhythmic errors are almost nonexistent.** Stops (if any) are minor and recovered from quickly. Rhythms are performed correctly but may be uneven or have a tendency to change tempo. Dynamic contrast is present and convincing. Correct articulation is present although it may be inconsistent. Tone quality is characteristic throughout most of the excerpt but may suffer in more technical passages. Phrasing has been addressed and carefully worked out, but may not be fully refined. The performer **occasionally** displays expressive qualities which **elevate the piece beyond mere notes**.

**Box 2 - UIL Div. 2-3**  
An awareness of the key is present, though **frequent errors** may occur in notes and rhythms. Tone quality is developing properly though inconsistencies may exist outside the comfortable register of the instrument. Tempos are constant, but may be significantly below those required. There is some dynamic contrast. **Frequent or occasional stops prevent any meaningful musical communication.**

**Box 1 - UIL Div. 4-5**  
There is a **superficial level of preparation** and the presence of some fundamental technical skill. Wrong notes and rhythms are a constant distraction, and little or no attention to articulation and dynamics is evident. Characteristic sound may or may not be present.

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

- Solo & Ensemble
  - Require everyone in your performing bands to attend the contest (if eligible).
  - Select generic class solos for those not in lessons (you can have 2 sets to rotate through).
  - Find multiple accompanists that can rehearse during class (look for home-school piano teachers).
  - Schedule 2-3 weeks worth of in-class accompanist rehearsals yourself...middle school kids can't do this themselves.

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

### 4. CLINICIAN/MENTOR

Find a clinician mentor that can help you with long-term vision/planning.

- Find someone that matches most but not all of your values (don't hire a "yes-man/woman")
- Find someone that will be **honest vs. nice**
- Schedule them early to come out 4-5 times a year so they can monitor the progress
- Have them watch/help with your fundamentals and music (not just music). They need to see how you're preparing/developing them for their music.
- Too many cooks in the kitchen... don't hire a ton of clinicians that will bring in too many conflicting ideas/concepts. While getting a second opinion is good, I'd stick with one long-term clinician that will push your program to progress.

### 5. QUALITY INSTRUMENTS/EQUIPMENT/BUDGETING/FACILITIES

I intentionally put this final aspect of long-term planning at the bottom of the handout because I've learned they aren't as critical to the success of a program as I once thought they were. Often times, we use these as "excuses" for how our kids sound rather than taking responsibility for our own teaching. That being said, improving these aspects of your program still needs to be part of a long-term plan (but you can play Grade IV literature at a high level with less-than-ideal instruments facilities).

- Student-rented/purchased instruments
  - Provide local stores with a list of required instrument/supplies for your program.
  - Educate parents on what to avoid (be careful here).
  - Check student supplies to start each year...make it part of your "Band Registration".
  - Communicate with local store reps and find the best value for your parents.
- School-owned
  - Make a list of priorities to replace/repair/improve and prioritize for the next 5 years.
  - Budget room to improve this over other less critical needs (spend money on making your band sound better over fun/cool stuff).
- Percussion
  - Don't ignore equipment problems here...budget one item a year to repair/replace/improve.
  - Gradually building a 2<sup>nd</sup> set of percussion will help make sectional pullouts MUCH easier.
  - Ask the high school for old equipment they don't use for a 2<sup>nd</sup> set.
- Misc. Equipment
  - Risers are a priority as it helps you see/hear problems in your back two rows. You can always perform without them but they are essential to seeing/hearing/fixing brass tone/balance/blend problems.
  - Beg, borrow, steal risers...look around your district for ones not being used.
- Facilities – in terms of updating your band hall long-term, navigating stakeholders is the only way this will happen without burning bridges (only use parents as a last resort).
  - Band Hall:
    - You need enough room to store instruments and have room to play without students being crowded...hopefully room for risers as well (be creative).
    - Adjust your set-up to work for your room, not what you prefer.
    - Absorptive acoustics is the first priority so you can hear instruments and release well.



# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

- A clean, organized room shows your students that attention to detail matters in everything
- 2<sup>nd</sup> room is essential for splitting & running 2 sectionals (mentioned earlier)
  - Find a 2<sup>nd</sup> room somehow...beg, borrow, and be persistent in advocating for your program:
  - Choir room on conference?
  - Cafeteria stage (not during lunch...adjust your schedule)?
  - Portables?
  - Teacher's room on conference (offer to take their duty assignment for it and buy them some sound isolating ear buds)?
  - Snoop around looking for unused rooms? Ask the coaches?
  - Ask your principal what can be done for next year?

### CROSS TIMBERS BAND SUPPLY LIST 2018-2019

#### **FLUTE**

EASTMAN EFL-220  
YAMAHA YFL261S OPEN HOLE FLUTE  
SILK SWAB  
POLISH CLOTH

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **CLARINET**

BUFFET E11 OR YAMAHA YCL450 CLARINET  
VANDOREN M13 LYRE MOUTHPIECE  
BONADE LIGATURE  
CORK GREASE

BOX OF VANDOREN #2½ CLARINET REEDS  
SILK SWAB  
MOUTHPIECE PATCHES  
VANDOREN REED CASE

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **ALTO SAXOPHONE**

YAMAHA YAS23 OR SELMER ALTO SAXOPHONE  
SELMER C-STAR MPCE & ROVNER LIGATURE  
CORK GREASE

NEOTECH NECK STRAP  
BOX OF VANDOREN #2½ ALTO SAX REEDS  
REED CASE

SILK SWAB  
Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **TRUMPET**

YAMAHA 2330 TRUMPET or BACH TR300  
BACH 5C MOUTHPIECE  
CARE KIT

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **TROMBONE**

YAMAHA YSL-448G F ATTACHMENT TROMBONE  
OR YAMAHA YSL-354  
BACH 6 ½ AL LARGE SHANK MOUTHPIECE

YAMAHA TROMBONE SLIDE LUBRICANT  
CARE KIT  
Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **OBOE AND BASSOON**

MEDIUM-SOFT REEDS (3)  
BOCAL SWAB (BASSOON ONLY)  
SILK SWAB

CORK GREASE  
FOX REED CASE

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **FRENCH HORN**

FARKAS MDC FRENCH HORN MOUTHPIECE  
CARE KIT

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **EUPHONIUM**

SCHLIKE 51D MOUTHPIECE  
CARE KIT

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **TUBA**

HELLEBURG TUBA MOUTHPIECE  
CARE KIT

Tradition of Excellence BAND BOOK  
KORG- TM50 Metronome/Tuner w/clip  
Wire Music Stand (for at home practice)

#### **PERCUSSION**

MPM MARIMBA OR BELL KIT  
INNOVATIVE PERCUSSION CP1 PRACTICE PAD  
INNOVATIVE PERCUSSION FP2 MALLET KIT

KORG- TM-50 TUNER-METRONOME  
MUSIC STAND  
SIMPLE STEPS TO SUCCESSFUL BEGINNING

PERCUSSION- BAND BOOK  
Wire Music Stand (for at home practice)

# FROM GREENWILLOW TO GREEN BUSHES IN FIVE YEARS

## LONG-TERM PLANNING FOR MIDDLE SCHOOL BAND PROGRAMS

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### NAVIGATING STAKEHOLDERS

Navigating stakeholders is the final piece of this puzzle. To achieve everything above, you have to understand that this job is first and foremost a “relationship” job. You MUST learn to cultivate relationships with:

- Your administration (Principal, AP’s, and counselors especially)
- Key teachers on campus
- Directors in your district/region
- Parents
- And most importantly, your students.

Your reputation in the community will spread, good or bad. You want to be known as someone who cares about your kids but pushes them to excel beyond what their parents think they are capable of in middle school band. Often times, any “doubting” parents or administrators do a complete 180° on their opinion of us and our program after they hear/see one of our concerts. Plan for the long-term and don’t just live rehearsal to rehearsal and concert to concert. Progress is not always linear so be willing to adjust your plan if things aren’t moving the way you expected. And... sometimes you just have to weather the bad months or years to get to the good ones. It is long-term trends that matter when evaluating your progress towards the program you’ve dreamed of having and want to bring to your community.

**Nathaniel Neugent**

*Director of Bands*

**Cathi McFaul**

*CTIS Director of Bands*

**Victoria Hitz**

*Associate Director of Bands*

**Nicole Neugent**

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