

tba



(From the Podium)

Today's Topic

**Politically Correct Performance Practices
for Middle School/Junior High Bands**

(How to Put Your Best Foot Forward When Performing!)

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**Sunday, July 27, 2003
Texas Bandmasters Association Convention**

Introduction

- Beginning concepts that transfer into performing bands – training year for students and parents
- Classroom expectations
- Considerations for Non-Varsity and Varsity performing bands
- Program philosophy/goals
- The importance of mentors

Instructional Units

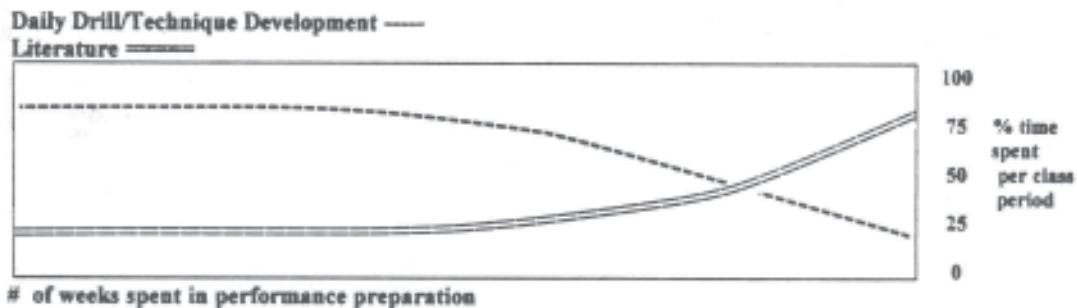
Instructional units drive the school year calendar.

August – November

Developing daily rehearsal routine

1. Daily drill
2. Technique development
3. Recommended instructional materials
 - Hal Leonard Intermediate and Advanced Band Method
 - T. R. I. (Technique, Rhythm & Intonation)
 - 101 Rhythmic Rest Patterns
 - I Recommend
4. Literature

Rehearsal organization



Performances

- Pep rallies/football games/parade
- Fall concert
- Honor group auditions

Section Rehearsal structure/goals

- Individual tonal development
- Scales/technical development
- Audition music
- Theory/Ear training
- Individual accountability

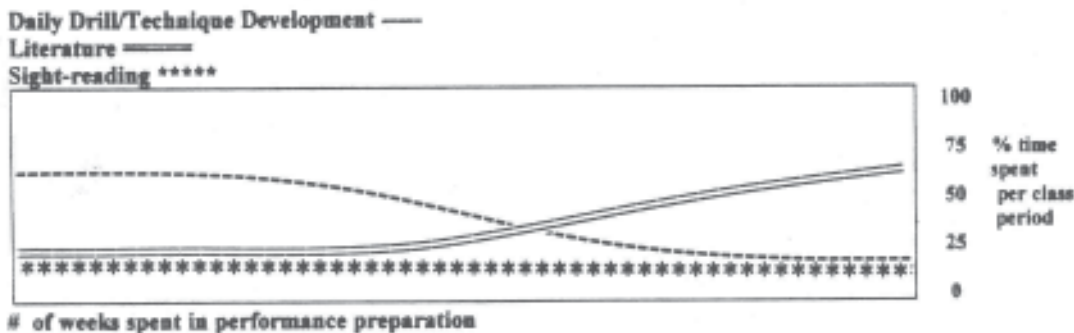
December – February

Advancing daily rehearsal routine

1. Increase sophistication of fundamentals
2. Sight reading skills development
3. Recommended instructional materials
 - Division of Measure
 - Laverne March Book
 - Bennett March Book
 - Rhythms and Rests
 - 40 Rhythmical Studies
4. Developing individual players/soloists
5. Literature

Rehearsal Organization

The importance of score study, planning, and preparation
(see attached "Rhythm/Scale Worksheet")



Performances

- Winter/Holiday Concert
- Solo/Ensemble Contests
- Recruiting Concerts
- Honor group performances

Section rehearsal structure/goals

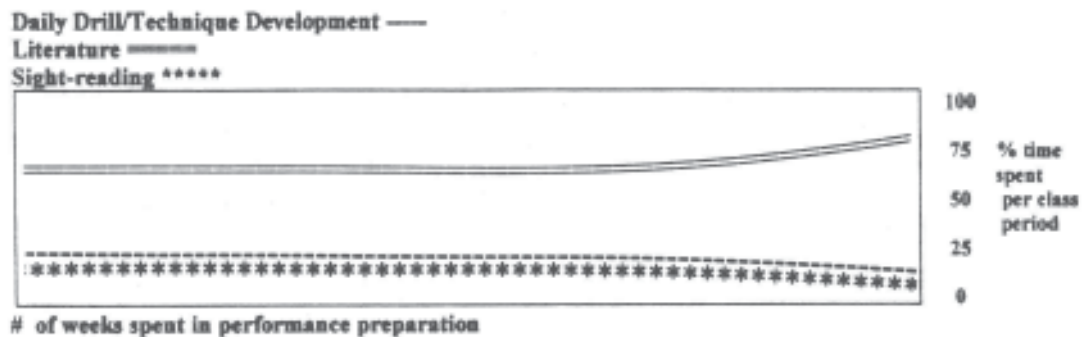
- Continue tonal/technical development
- Audition music
- Solos/ensembles
- Introduction of contest music
- Individual accountability

March – May

Streamlining daily rehearsal routine (to maximize efficiency)

1. Retain pertinent exercises
2. U. I. L. sight reading routine
3. Incorporating daily drill/literature
4. Literature

Rehearsal Organization



Performances

- Pre-U. I. L.
- U. I. L.
- Post U. I. L.
- End-of-year Concert
- Solo/Ensemble contests
-

Section rehearsal structure/goals

- Continue tonal/technical development
- Contest music
- Individual accountability

Incantation and Dance

Rhythm/Scale Worksheet

1 2

1 te (2) te 3 (4) te (1) te 2 3 te (4) te 1 2 (3) 4 (1) te (2) te (3) te (4) te

3 4

(1) te (2) te (3) (4) te 1 2 3 te (4) 1 ta te ta 2 (3) 4 ta te ta 1 ta te (2) te (3) te (4) te ta

5 (Clarinet I) 6

(1) te (2) te (3) (4) te 1 2 3 te (4) 1 ta te ta 2 (3) 4 ta te ta 1 ta te (2) te (3) te (4) te ta

7 (A) (B) (C) (D)

(1) te (2) te (3) (4) te 1 2 3 te (4) 1 ta te ta 2 (3) 4 ta te ta 1 ta te (2) te (3) te (4) te ta

Performance Practices and Procedures (Our VIEW!)

General Comments Regarding Formal Concert/Contest Performances

- **DO** care about student and conductor attire
- **DO** pay attention to physical set up of stage
- **DO** plan stage warm up
- **DON'T** get carried away with on-stage tuning
- **DO** allow a unique instrument/soloist to play a few notes before a piece
- **DO** be aware that your voice carries (to the judges) further than you might think
- **DON'T** wait for the judges between pieces
- **DO** focus on the immediate needs of your students
- **DO** use non-verbal communication (i.e. eye contact, conducting cues)
- **DO** be conscious of your conducting
- **DO** acknowledge audience appreciation
- **DO** remain professional in dealing with contest ratings!

If you would like more information (opinions!) on any ideas presented today,
Email Cindy Bulloch – Cinbulloch@aol.com
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Email Tye Ann Payne – TyeAnnP@aol.com

U. I. L. Literature

The pieces that we have listed here are intended for young directors who may not be familiar with many pieces on the list. These pieces have played well for us – please consider this list to serve as a guideline as you select your contest literature! (The new list has many additions to Grades 1 and 2.)

Grade 1

Folk Trilogy – Bartok/McGinty

Korean Folk Rhapsody – Curnow

Distant Horizons – Sweeney

Jeanette Isabella – Ryden

La Volta – Byrd/Fenske

Sea Song Trilogy – McGinty

Spring Song – Nowak

All the Pretty Little Horses – McGinty

Grade 2

Tricycle – Boysen

America Verses – Broege

Overture on a Minstrel Tune – La Plante

In a French Garden – Meyer

A Walk With McCarley – Ragsdale

Russian Folk Fantasy – Curnow

Grade 3

Serenade – Bourgeois
Prospect – La Plante
Variations on Scarborough Fair – Custer
Procession of the Sardar – Custer (arr)
American Riversongs – La Plante
Polly Oliver – Root
West Highland Sojourn – Sheldon
Fantasy on Barbara Allen – Allen
Overture: Bisham Grange – Cacavas
Three Ayres from Gloucester – Stuart
Barocco – van Beringen
Three English Dances – Stone (arr)
Nemu-Susato – Van der Roost
Fortress – Ticheli

Grade 4

Concord - Grundman
Incantation and Dance – Chance
Suite Provençal – Van der Roost
Shepherd's Hey - Grainger
Colonial Airs and Dances – Jager
American Civil War Fantasy – Bilik
Contrasto Grosso – de Haan
A Longford Legend – Sheldon
Courtly Airs and Dances – Nelson
English Country Settings – La Plante

Grade 5

**You are ON YOUR OWN!!!!!!
(Seek the wisdom of your mentor!)**