

Quick copyright notice....

© Copyright 2023, Kerry J. Gilliard for 7th Letter Music.

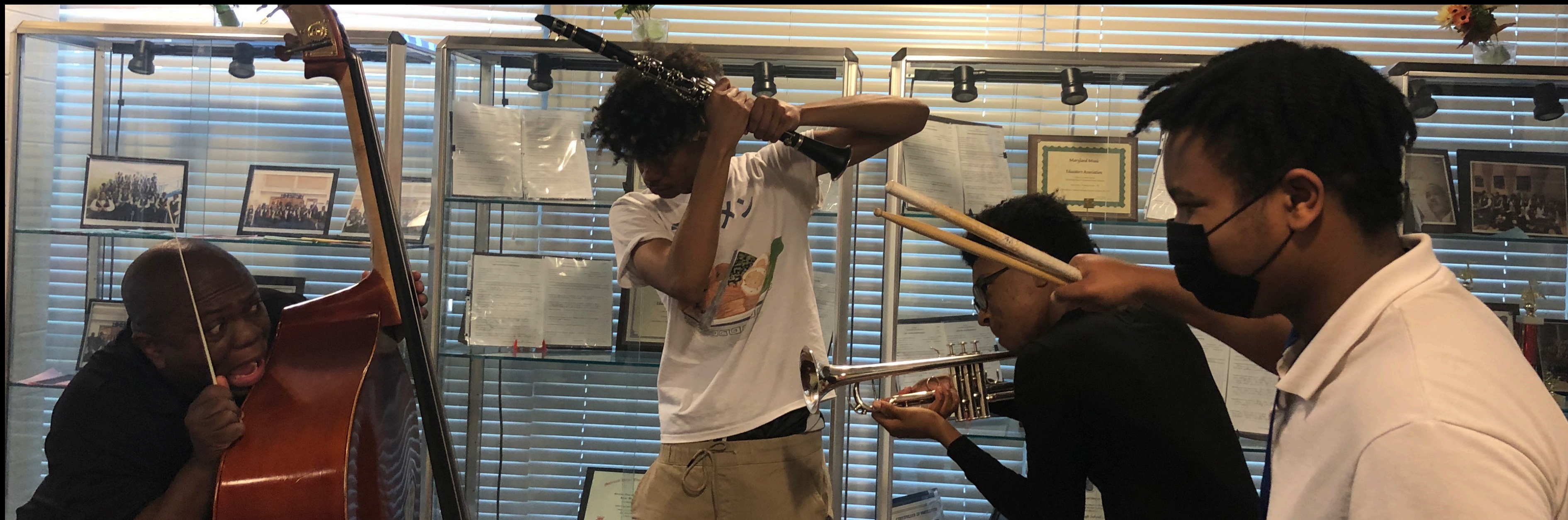
No part of this document may be reproduced for commercial use or sale (including being 'bundled' with other materials). This work is stand-alone. You may download it for free from my site(s). You may share it with colleagues. You may even use it for your own professional development.

Don't sell my work. Don't trade it for goods and services.
And don't try to erase my name from it.

That's it! Pretty simple. Be ethical.
I don't mind helping out fellow educators.

Wait....You Want Me To Teach WHAT !!!???

An Orchestra Director's Guide To Teaching Band



Facilitator: Mr. Kerry J. Gilliard • DuVal High School • Lanham, Maryland

About The Clinician



kjgilliard.com

Kerry J. Gilliard

Master of Music in Conducting (*Wind Concentration*), Messiah University (2019)

Master of Arts in Teaching, Grand Canyon University (2013)

Bachelor of Science Music Education, Bowie State University (2001)

22 Years in Prince Georges' County Public School System

Music Department Chairperson at DuVal High School (Lanham, MD)

3 concert bands • 2 string orchestras • percussion ensemble • jazz band • marching band • chamber ensembles

Served on State Music Review Committees for Band and Orchestra

Former State Music List Chairperson for Maryland Orchestra Directors' Association

Fort Washington Symphonic Winds (founding member)

Self-Published Composer for Band and Orchestra (7th Letter Music)

Kappa Kappa Psi National Honorary Band Fraternity, Incorporated (Honorary, HX Spring 2018)

Phi Beta Sigma Fraternity, Incorporated (Spring 1995, ΔM Chapter)

and *very very near future*

Phi Beta Mu International Bandmasters' Fraternity (AI Chapter, Spring 2023)

DJ and Producer (30 years)

Husband to Danielle (13.6548 years) who also teaches band and orchestra

So You Have To Teach Band.....

The title of this session was inspired by a conversation with a colleague who told me that her school, at one point, wanted her to possibly teach both orchestra and band. She said that she'd rather *leave the district* and move to another.



Terror

“What if I don’t do a good job ?”
 “What if I mess someone’s kid up?”
 “They’ll know I’m not one of them.”



Mild Discomfort

“I don’t like winds and percussion! That’s why I chose strings!”
 “I don’t understand how ‘they’ work.”
 “They’re loud.”
 “Spit. Eww.”



Discouragement/Inadequacy

“I don’t know all these different instruments.”
 “How do they memorize so many fingerings ?”
 “So many lines on the score.....”
 “I don’t think I have the personality for band.”

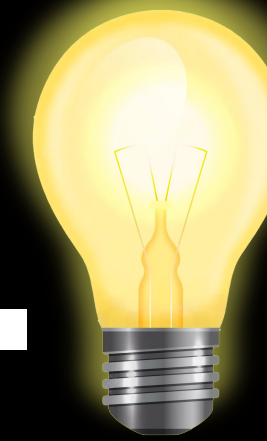
Something else ? A combination of these ?



Concern/Obsessiveness

“I HAVE TO get this perfectly correct or I’ll die!”
 “I have to attend every conference!”
 “I must read every book!”

There is hope.....



**There are less differences than you realize.
The key is being able to translate what you already know and apply it.**



**Understanding the differences will help you be more effective.
They will also strengthen you in other areas.**



**You can probably keep up with your beginners.
Be honest with the older kids, but know enough
to help them.**



Practice on school instruments while no one's looking.



**You do not have to *play* every instrument, but being able to *explain* how
to create the best sounds is helpful.**



There are *many* more band resources in print and on the internet than orchestra resources. **FREE stuff.**

Same Goal



Good Characteristic Tone Quality

Good Intonation (solo, sectional, ensemble)

Balance (sectional, ensemble)



Good Technique, Rhythmic Accuracy and Clean Articulations

Expressiveness, Good Phrasing, Style and Tempo



Overall Musicality and Artistry

That



What We'll Be Covering:



Pedagogy Issues



Similarities

voicing, orchestration, composer use

Familiarities

translating between band and orchestra

Differences

instrument-specific issues
ensemble set up/seating
tone production
warm-up and tuning routines
transposition & score reading



Equipment Care and Supplies

General Instrument Care

Some Instrument-Specific Care

Brands



Resources

Textbooks
texts to help you

Method Books
Current and Slightly Older

Stuff On The Internet

Free • Free • Free-ish

Parting Word of Encouragement



General Pedagogy Issues



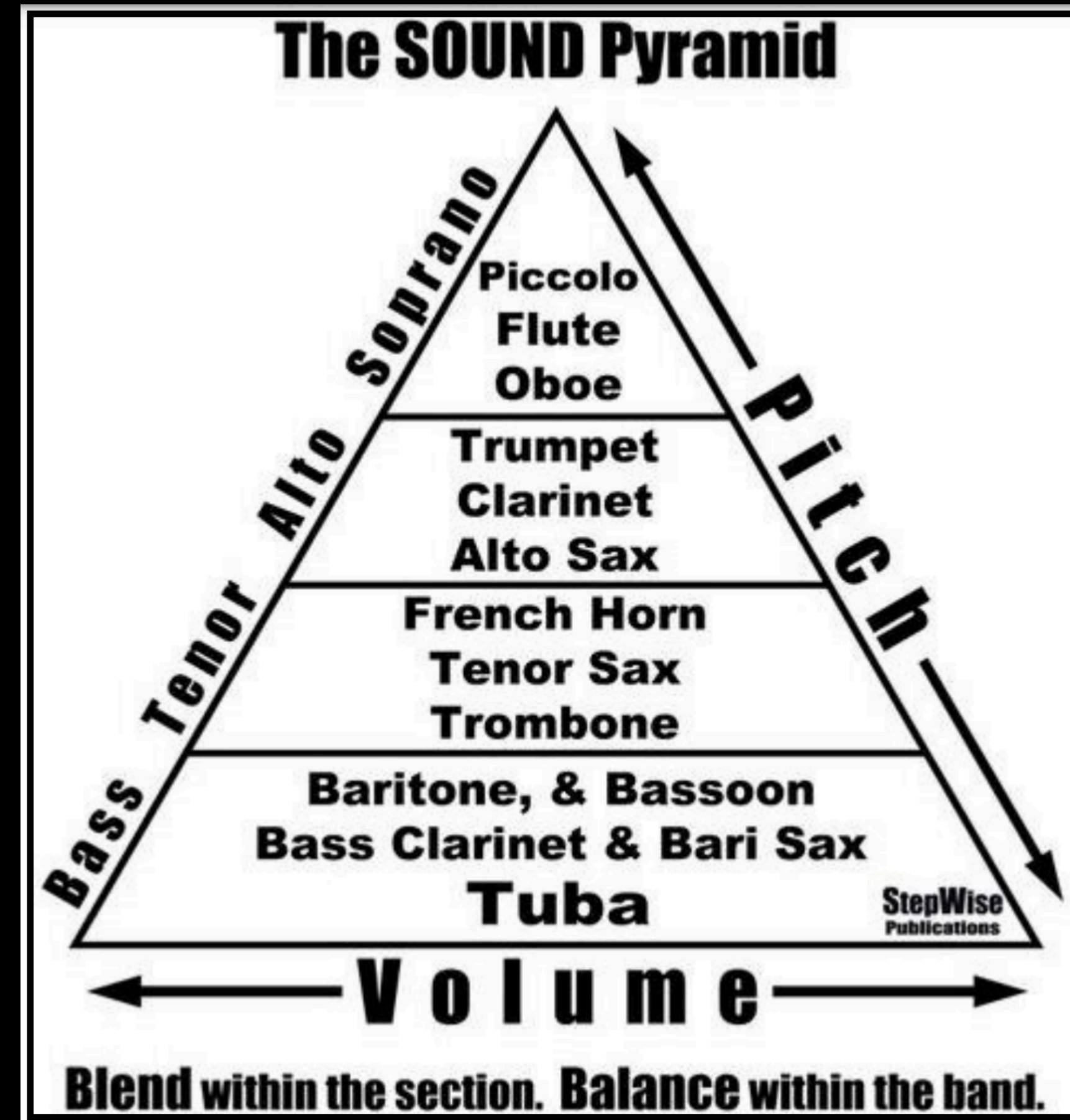
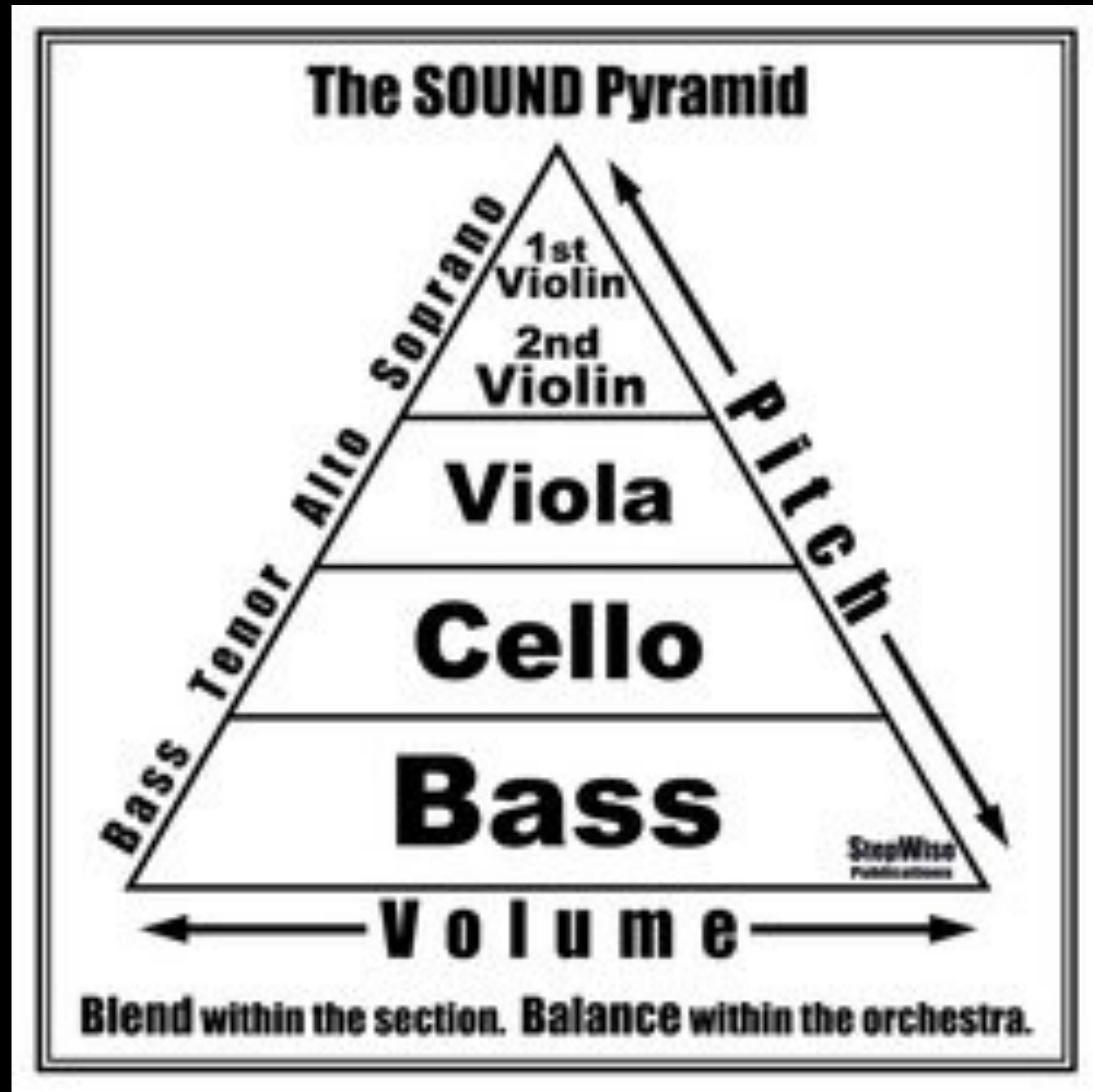
Voicing, Orchestration and Use by Composers*

Voicing/Usage	Strings	Woodwind	Brass	Percussion
Soprano	Violin 1	Piccolo, Clarinet 1, Oboe	Trumpet 1	Bells
Mezzo Soprano	Violin 2	Oboe, Clarinet 2/3	Trumpet 2	Xylophone
Alto	Viola	English Horn, Alto Sax, Alto Clarinet	Horn	Vibraphone, Marimba (upper notes)
Tenor/Baritone	Cello	Tenor Sax, Bassoon	Euphonium, Trombone	Vibraphone, Marimba (upper notes)
Bass	Bass	Contrabassoon, Baritone Sax, Bass Clarinet/Contralto and Contrabass Clarinets	Tuba (sometimes also Euphonium)	Timpani
Battery and Auxiliary Percussion Instruments serve as ornamentation: sometimes to maintain a rhythmic pulse, other times to add ‘flavor and spice’ to the musical work.				

**exceptions always apply*

General Pedagogy Issues

Balance Concepts Are The Same....*



**Exceptions Apply:* For example, role in the music determines volume (am I the melody, harmony, bass line, countermelody....?)

General Pedagogy Issues

Score Reading

Upper to Lower Woodwinds

Whistle

Double Reeds

Single Reeds

Upper to Lower Brasswinds

Treble Clef

Bass Clef

Percussion (order may vary)

Melodic (highest to lowest)

Battery (highest to lowest)

Piccolo

Flute

Oboe

Bassoon

Clarinets

1

2

3

Bass Clarinet

Alto Sax

1

2

Tenor Sax

Baritone Sax

Trumpets

1

2

Horn

Trombone

1

2

Euphonium/Baritone

Tuba

Bells

Xylophone/Marimba

Timpani

Perc. 1 - S.D., B.D, Cymbals

Perc. 2 - Wind Chimes, Ratchet

General Pedagogy Issues

Score Reading and Starting Points

Band

Grade .5 is music that your beginner student or elementary student would usually play through. It usually encompasses the first 5-6 notes a student learns on the instrument. Parts are simplified (quarter, half and whole notes and rests, doubling across multiple instruments).

Grade 1 is music usually played by more advanced elementary school students. May include the first full octave of notes on brass instruments, saxophone and flute. Advanced clarinets may play an entire octave. Some parts are doubled (i.e. bass line in the tuba and bass clarinet), but more parts are 'split' now (1st and 2nd clarinet, 1st and 2nd trumpet, etc...). Musicians are encouraged to be more independent. Concert Bb and Eb key signatures and their relative minor keys are the norm.

Grade 2 music is played by most middle school students and some younger/smaller high school bands. Parts begin to have more independence and less doubling (bass clarinet starts to become 'another clarinet' and not simply a substitute tuba line). The first octave and a half (or two octaves on some instruments) are played on all instruments. Add the keys of F and Ab and their relative minors.

Grade 3 music is what most high schools and some advanced middle schools are playing. Parts are ever more independent (little or no doubling) and all instruments are playing at least one and a half octaves (clarinets, flutes, trumpets play at least two full octaves or more). More complex rhythmic patterns happen as well as time signatures in 2, 4, 8 and sometimes 16. Add the keys of C, Db and G (and possibly others).

Grade 4 and above music is what most 10th-12th grade students and some further advanced middle school students are playing. Mature tone quality and intonation are required and there is virtually no doubling (all parts are independent). Extreme registers of the instrument (all instruments) are written into all parts. All key signatures may be used.

Band and Orchestra “difficulty levels” tend to begin meeting up around grade 2.5 and some grade 3 music (concert F and Dm). By grade 4 and above, the writing requirements are virtually identical.



Courtesy of 7th Letter Music.

General Pedagogy Issues



Score Reading and Difficulty

Look at these scores, follow the music (check YouTube for some recordings).

Grade .5	<u>Synergy March by William Owens</u>
Grade 1	<u>Colliding Visions by Brian Balmages</u>
Grade 2	<u>Arabian Dances by Roland Barrett</u>
Grade 3	<u>Encanto by Robert W. Smith</u>
Grade 4	<u>Festivo by Vaclav Nelhybel</u>
Grade 5	<u>Prelude, Siciliano and Rondo by Malcom Arnold/arr. John Painter</u>

General Pedagogy Issues

In Passing.....Choosing Band Music

Remember the range, control and tone quality of your weakest players.

Remember your instrumentation. While you may be able to use extra alto sax or two to cover horn parts, a bass clarinet is not a tuba.

Evaluate the ability of the students to sight-read music one level below the music they are currently playing.

Don't pick what you "like" or "remember from college".

Does everyone get the melody at some point ? Don't "Sousa" your horns.

Teach the skill (dynamic, rhythm, etc...) before putting the music in front of the students.

A "good musical experience" is good tone quality, balance, intonation, great technique, rhythmic accuracy, outstanding dynamics, artistry, fire and passion. **It's more than these things, but never less.**



General Pedagogy Issues

Transposition



C (non-transposing)	Bb	Eb	F	Melodic Percussion
Flute, Oboe, Bassoon, Trombone, Tuba, Baritone/Euphonium,	Clarinet, Bass Clarinet, Tenor Sax, Trumpet Baritone/Euphonium	Alto Sax Baritone Sax	Horn in F (it's not French) English Horn (which is really an alto Oboe)	Marimba
As written	Up a whole step (minus 1 octave for lower Bb instruments)	Down a minor 3rd (minus 1 octave for lower Eb instruments)	Written a P5 higher than it sounds	Xylophone
				Bells
				Timpani



Instruments are pitched in keys depending on which note their “C” sounds like.



Rehearsals

- Long tones
- Scales
- Some technique work to increase facility

THEN we tune.

- Chorales to teach balance and refine ensemble tone center
- Sometimes, more technical unison playing. Or articulation work.
- Then....the music we're preparing for performance.

Why ?

Out of the case.....

WOODWIND INSTRUMENTS are sharp in the cold and somewhat flat (or sharp) in the heat.

BRASS INSTRUMENTS are sharp in the heat and flat in the cold.

Both need to be brought up to close to room temperature before we make physical adjustments to the instrument. Yes, there are exceptions (like marching band). This applies most heavily in a concert setting.

Fingers, lips, lungs, tongue, ears and throat need to be brought into alignment with one another. Your body is getting an actual physical workout while playing *any* musical instrument. The warm-up process gets the brain and body focused together on the task of making great music.

LET'S ROCK



SEATING

Flexible

Depends on the vision and sound philosophy of the director

Depends on instrumentation

May depend on the composition

Rehearsals

90% of the time, it's a half-circle.

Figure 10-4. Young Band with Incomplete Instrumentation

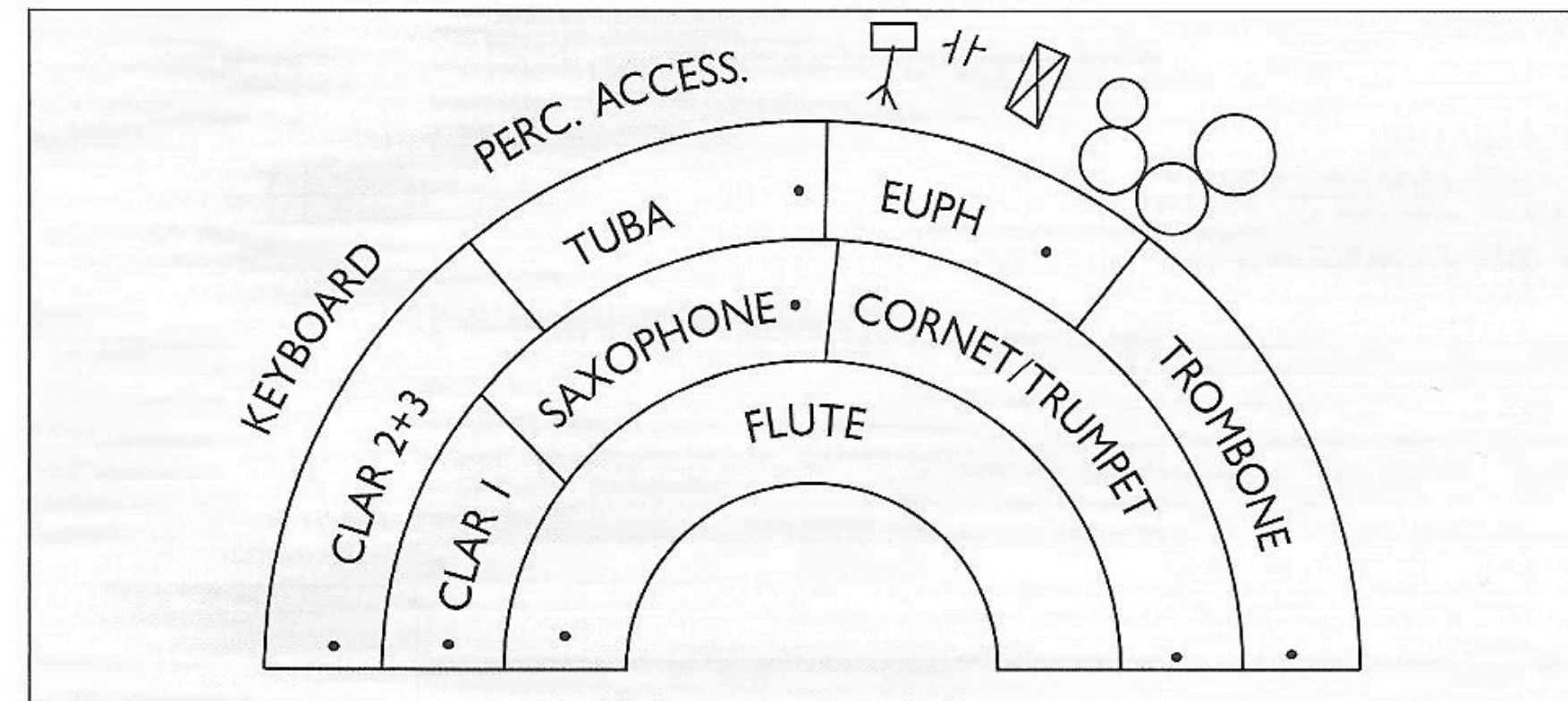


Figure 10-5. Large Band seating plan No. 1

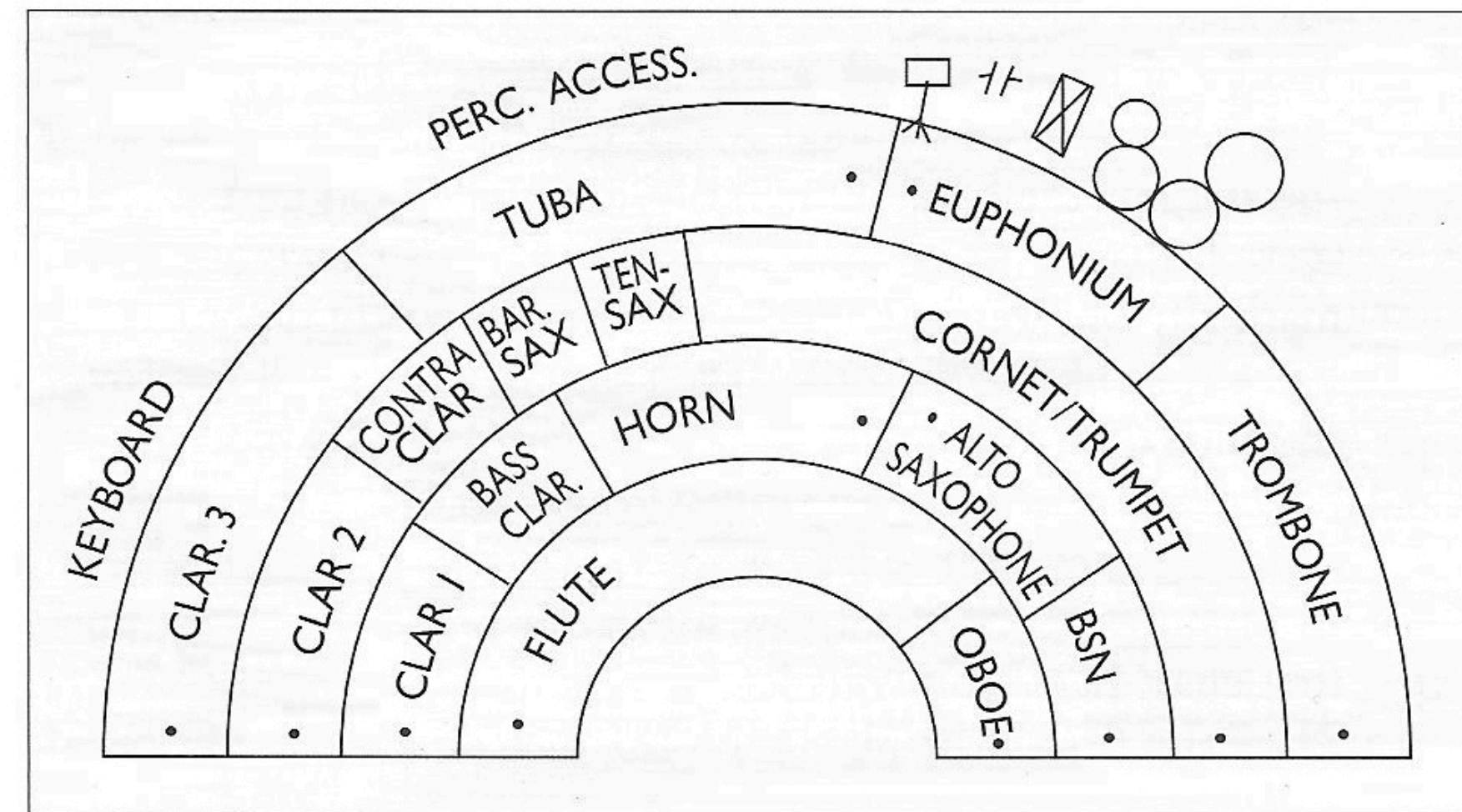
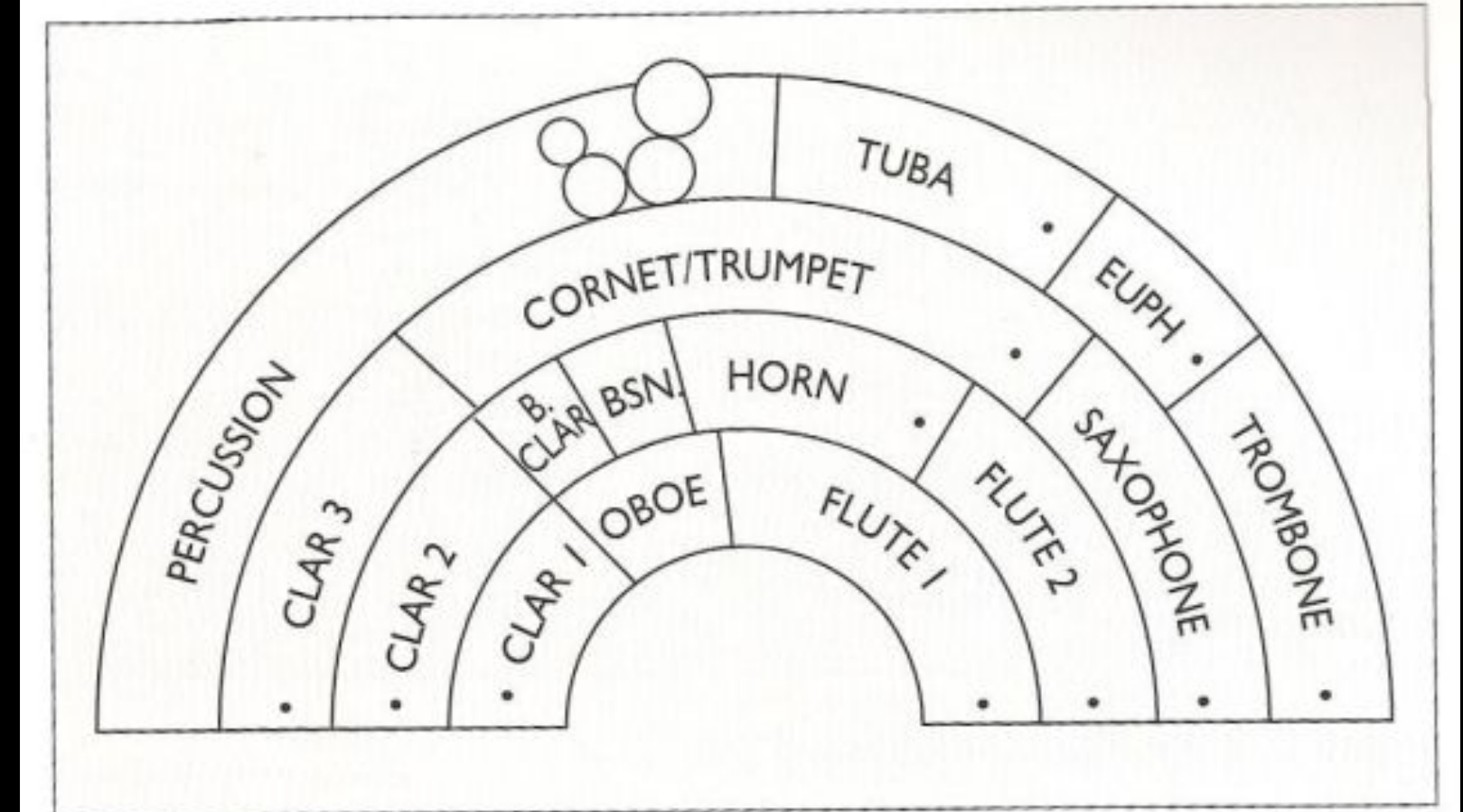


Figure 10-6. Large Band seating plan No. 2



Generally, I like 'mini-choirs' of sound

Unless certain parts are doubled.

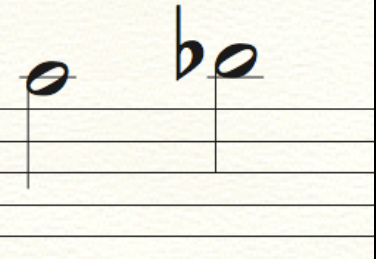
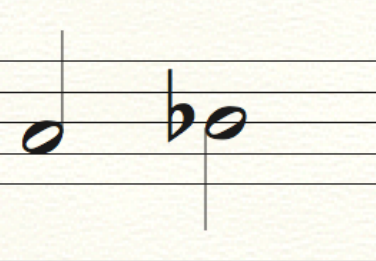
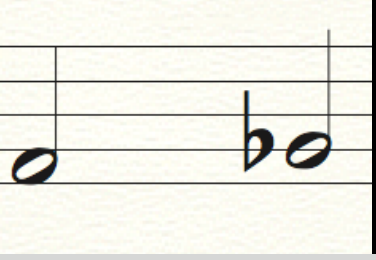
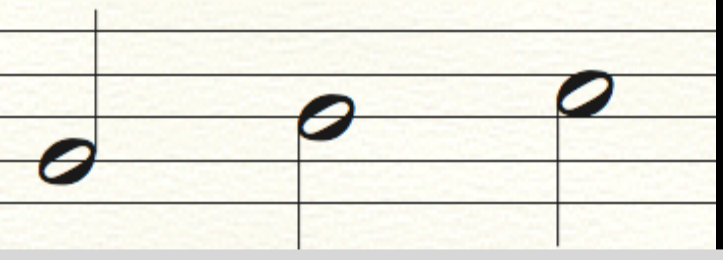
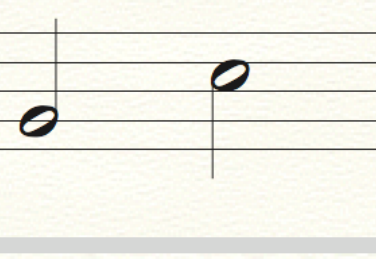
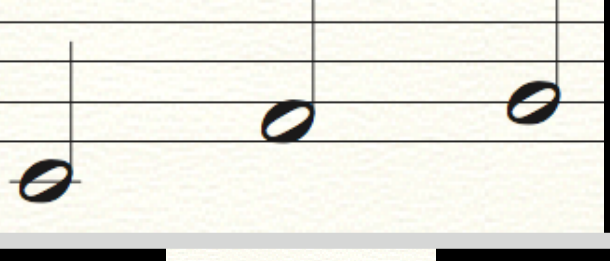
Then it changes.

For fun: Look up *The Presidents' Own* and look at their seating arrangement in a picture. Then look up the Twin Ports Wind Orchestra.



TUNING

Suggested tuning notes (I'll explain more as to why in a bit)

Flute		A and Bb	<i>Check octaves as needed</i>
Oboe		A and Bb	<i>Check octaves as needed</i>
Bassoon		A and Bb	<i>Check octaves as needed</i>
Clarinet (all)		C, B and G	Concert Bb, A and F
Saxophone (all)		F# and G	Sax quirk: check octaves
Trumpet		C and G	Concert Bb (both octaves) and F
Horn		C, G, F	<i>Check octaves as needed</i>
Trombone, Tuba, Euphonium		Bb (both octaves) and F	<i>Check octaves as needed</i>



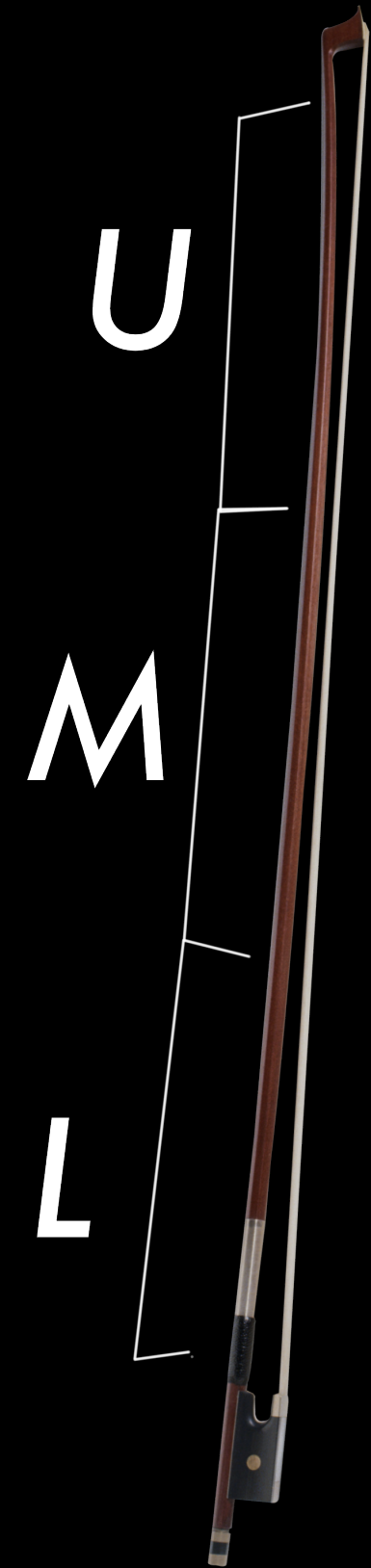
Tone Production and Intonation



Tone Before Tune



Wind Instruments Need Air



Bow Management = Air Management

Same Problem for Tone Quality:

Students who only play in a small section of the middle third of the bow or just at the balance point have a tiny sound.

Imagine the Bow is air. Less air, poor sound (or no sound).



Students (and most adults) use shallow breaths of air for conversation and even regular breathing.

They have to be taught to use their full lung capacity.

Students who swim have been taught this concept already.

Tone Before Tune

Wind Instruments Need Air



Exercise ONE: The Leaky Tire

Have students inhale for a number of counts (8) and immediately exhale the air with a “hissing” sound like a leaky tire. Gamify it. Shorten the inhale time (down to .5). Who can “hiss” for 16 counts and still sound ‘loud’ as they do it ?

Exercise TWO: Air Speed and Dynamics

Bow and Arrow Air

Dart Air

Paper Airplane Air

Exercise THREE: Breathing Tube + 3 stage breath

Make a small tube with paper and tape (about the width of three fingers. Place around 1-2” of the front end in your mouth and inhale.

Video example:

<https://www.youtube.com/watch?v=KEI1-DD81pl>

Use multiple breathing techniques, but least use one daily.

Tone Before Tune

Wind Instruments Need Air



Exercise FOUR: Paper on the Wall

Tear off a small piece of paper (no bigger than 4" x 4"). Have student hold it against a flat surface. Have the student get about 3" inches from it and blow a cold, fast stream of air at the center of it. The air should be powerful enough to hold it on the wall. Make a game of it.

Exercise FIVE: Blow It Off The Stand

Courtesy of the Army Field Band: A Trumpeter's Resource

<https://www.youtube.com/watch?v=CGeZeQ3CmzE&t=130s>

Use multiple breathing techniques, but least use one daily.

Tone Production and Intonation

Air support affects tone quality the same way weight and speed affect tone quality on the bow.

In Orchestra:

The right amount of weight on each area of the bow is needed to maintain good tone and volume.

Generally, more at the tip, less at the frog.

Bow needs to be straight so hairs can grip the strings and not slide off them (no crooked bows).

In Band:

Cold, fast air starts the note.

Consistent air speed (called air support) throughout the middle of the note.

“Stop breathing” to release the note.

Uneven air flow = poor tone quality

Poor tone quality = bad intonation



Articulations

Articulations		
Orchestra	Band	Description
Legato	Legato (slurred)	Played all notes in one breath, no space between notes
Détaché	Tenuto	Play notes full value, tongue separates each note, but sounds touch
Martelé	Accent	More force on the beginning of the note. Hard attack.
Staccato	Separated	Play the note for 3/4 of it's normal written length. Small space between notes.
Spiccato	Staccato	Play the note for 1/2 of it's normal written length.
Hooked Bowing	Staccatissimo	Play the note for 1/4 of it's normal written length.

Intonation



Drones and Tuners are Tools. Use Them.

Have students listen, hum and then play the note. Tell them “use both ears” so they can learn to focus outside of just hearing themselves.

Tuners are useful because they work to teach the student to associate what they see (the light turn green) with what “in tune” sounds like. In other words, don’t just tell students To use the tuner, look for the green light and then walk away.

Have students listen (as an ensemble) to 1-2 students along a drone and have them raise their hands when they don’t hear anymore waves.

Open two web browser tabs on onlinetonegenerator.com. Have both tabs playing the tone at A440. Then Change one tab to A438. Have students listen to what ‘out of tune’ sounds like. Then return both tabs to A440. Explain what they just heard as you move through the exercise. Try it with A438, 432, 442, 446. Then tune one student And make them the ‘drone’. Have another student play with them and match pitch.

Pick a scale. Have students play different intervals (M2, M3, P4, P5, M6, M7) along with a drone based on the tonic of the scale. Interval ear training.



TUNING AGAIN



Suggested tuning notes (because these will put the MAJORITY of notes in the first octave and a half in tune)

Flute		A and Bb	<i>Check octaves as needed</i>
Oboe		A and Bb	<i>Check octaves as needed</i>
Bassoon		A and Bb	<i>Check octaves as needed</i>
Clarinet (all)		C, B and G	Concert Bb, A and F
Saxophone (all)		F# and G	Sax quirk: check octaves
Trumpet		C and G	Concert Bb (both octaves) and F
Horn		C, G, F	<i>Check octaves as needed</i>
Trombone, Tuba, Euphonium		Bb (both octaves) and F	<i>Check octaves as needed</i>

Tone Production

Posture Matters

**Edge of your seat.
Feet flat on the floor.**

**Straight back.
The top half of your body
should look the same
standing or sitting.**

**Raise your music stand
so you can see
the director!**



Tone Production



Embouchure Formation

Army Field Band Instrumental Music Videos

<https://www.youtube.com/@ArmyFieldBand>

(Click on the Playlist for Music Education Videos)

Alan Smith's Music Lessons

<https://www.youtube.com/@MrSmithMusicLessons>

(Click on the Playlists)

Embouchure endurance is an issue!

Lip muscles get tired. Lip muscles get strained.

Wrong embouchure can negatively impact endurance (especially brass players)

Do not settle for a sound.

Single Reed woodwinds must have the correct embouchure to ensure later development.

**Brass instrument players must have firm corners and they must buzz from the
'dark, muscle-y' section of the lip, not the pink fleshy inner lip.**

Tone Production



Quick Instrument Quirks and Tips

Flutes

Some of the fingerings for lower and upper octaves are the same. Air speed determines octave. Aperture (opening of the lips) determines air speed and direction. You can 'overblow' some notes and get the next two or three harmonics up.

Oboes

Every individual company has their own intermediate and conservatory system of keys. Oboe selection is very individual (more than other instruments). In addition, the 'alternate' fingerings

Bassoon

The bassoon is perfect. You will be able to get a student to play an entire octave on the instrument in one day.

Tone Production



Quick Instrument Quirks and Tips

Clarinet

The clarinet has a *register key*, not an *octave key*. The register key will have one set of fingerings in a lower register ‘jump’ to the next register with roughly the same harmonic relationship as some of our harmonic fingerings (for example, the same fingering for low C will jump an octave and a fifth to G with the register key).

Saxophones

The saxophone has an *octave key*, not a register key. The lower octave plays flat naturally. The upper octave plays sharp naturally. Avoid ‘biting’ and ‘pinching’ in the Upper octave.

Tone Production



Quick Instrument Quirks and Tips

Trumpet, Euphonium, Tuba

Memorize this pattern: Open, 2, 1, 1 2, 2 3, 1 3, 123. Congratulations. This is the pattern for the chromatic scale descending from high concert Bb to concert E. Even though the notes are different, the pitches sound the same even if octaves apart.

Trombone

Same pattern as above, except 1, 2, 3, 4, 5, 6, 7.

Horn

You can play an entire concert Bb major scale on the horn without ever having press a valve. The valves are there to get the note in tune.

If a student is playing a double horn, use the Bb trigger for all notes above A. The upper notes speak easier.

Tone Production



Quick Instrument Quirks and Tips

Percussion

Start your percussionists on mallets *first*. Accustom them to reading notes. Send them home with a portable bell kit. Bring in battery percussion later. You will have a more versatile percussionist.

Give **ALL** your percussionists a copy of ALL of the percussion parts. Hold everyone responsible for learning all the parts. You can never predict when a student will get sick/suspended/C19/broken hand from sports, etc....

A Note On Note Reading

Every Method Book Has A Fingering Chart. Force students to use them.

Discourage letter writing. Heavily.

There are apps (NoteChart and BandMate for example) and websites (a simple Google search will yield more information than you can handle).

Band students must know fingerings the same way orchestra students must be able to shift and play in more than first and third position.

Memorization is important. Stress this.

The body must know it so well that the mind is free to focus on other things at the same time.



Equipment, Upkeep and Supplies



General Tips and Information

Woodwinds	Brass	Percussion
Wipe outside clean (dry cloth).	Wipe Clean (dry cloth) or with soap and water.	Wipe Clean (dry cloth) Store equipment properly (is there a case ? Do you have a cabinet ?)
Swab out moisture after use (mouthpiece/headjoint & body of instrument)	Do NOT use Brasso, silver cloth or anything abrasive.	Train students to NOT throw away screws, sleeves and other hardware
Excess moisture damages pads.	Soap and water (warm, not hot) to clean mouthpiece, flush out tubing	Paracord can be used to restring xylophones and marimbas, etc....
Wipe excess moisture from reeds before storing. Bassoon and Oboe reed cases need holes to avoid mold.	Clean and apply new oil to slide/valves, valve casing, clean tuning slides and apply new grease.	Alcohol stains marimba and xylophone keys.

Equipment, Upkeep and Supplies



Instrument-Specific Supplies

2022-2023

ADVANCED BAND SYLLABUS

Course:

Advanced Band

Instructor:

Mr. Kerry J. Gilliard

Room:

Instrumental Music Building, Period 1A

E-mail:

Kerry.Gilliard@pgcps.org

Website:

<http://dhsim.com>

Phone:

301-918-8600 x82151

DH
S
IM

DuVal HS Instrumental Music

COURSE DESCRIPTION, REQUIREMENTS AND EXPECTATIONS

Students in this course perform selected wind band music designed to develop advanced concepts of blend, balance, rhythmic independence, aesthetic expressions, as well as advanced technical skills on their instrument. Students may perform individually, in duets, trios, chamber groups (i.e. brass choir, clarinet choir, etc...) as well as a full ensemble. The Advanced Band class performs as the DuVal High Symphonic Band group in public. **This group is usually the first group called upon to perform for school functions in a formal setting.** These students meet together during the school day as a class with *some* required after school rehearsals and performances. Admission to the class is by audition only. Students scheduled incorrectly will be sent to guidance for a schedule change to the appropriate class. There are no beginning students in this class; this class assumes all incoming students have the following minimum musical understanding:

- Ability to sight-read grade 2 music with <85% accuracy
- Experience playing grade 3 or above music individually or with an ensemble
- Ability to play in concert Bb, Eb, F, Ab, C, Db and G major key signatures and their relative minor keys
- Familiarity with both duple and triple meter time signatures
- Appropriate tone quality and technique reflective of a high school student

This group performs for all concerts, special performances and PGCPs Band Assessment in the spring. All students are required to perform for PGCPs Solo and Ensemble Festival. Additional opportunities for performance and enrichment on the local, regional and state level will be offered to students in this group. Performances and rehearsals both during and after/outside of school hours are a requirement of the course.

Performance is a responsibility, not a right. Students must pass a playing test to qualify to play on all concerts. Students failing to qualify for performance may be given an alternative assignment worth a maximum of 70% of the regular grade (if all sections are completed with a 100%). Concerts are usually a combined grade of 1000 points. **The expectation is that all students will prepare properly for performance.**

PRACTICE is what you do individually to learn *your* part. **REHEARSAL** is what *we* do collectively to learn *each other's* parts. In order to achieve the necessary proficiency required to perform at a superior level, students should practice a *minimum* of 30 minutes per day, every day **outside of class time**. If you are unable to block off 30 minutes or more for personal practice, 15-20 minutes focused on problem areas of music is better than no time at all. **Every day practice is essential. Do not skip a day.** Individual practice is your preparation for this class. Failure to practice prepares you to fail the course. **You learn to play the instrument better by putting time into doing it daily until it becomes 'burned into your brain' as a habit. If you do not put the time in, you will not progress and you will fail the class.**

8.26.22 - Adv. Band Syllabus 22-23

Page 1 of 6

DuVal HS Advanced Band Syllabus

Supplies and General Equipment are Located In There

<https://kjgilliard.com/files/advband22-23.pdf>

Mouthpieces • Reeds • Other Supplies

Advanced Band Syllabus

Equipment, Upkeep and Supplies



Brands and Buying Tips

Type	Price Range	Pros	Cons
Economy	\$100-\$500	Parents can buy it quick.	Quality control isn't always there. Students will struggle to create sound.
Student	\$500-\$1400	Usually constructed well. Gives the student a good experience.	Costs more than the economy one. Doesn't come with white gloves. Student WILL outgrow it.
Intermediate	\$1200-\$2000	Built with better materials. Plays better, allows for more development. Can last thru college.	\$\$\$\$
Professional	\$1500 and up	Plays better, works easier, allows more tone development. Use it for life.	\$\$\$\$\$\$

Equipment, Upkeep and Supplies



Brands and Buying Tips

Probably Avoid A Brand If.....

If the brand is not sold in reputable music stores

If the local repair shop will not repair the brand (call and ask)

If other directors don't recommend it (take with a grain of salt)

If you can also buy groceries, underwear and car batteries from the same store



For legal reasons, I cannot say name brands I do not recommend.

The companies that produce economy-level instruments and sell them on large retail websites change the names of their products every two years once people start realizing certain brands don't play well.

Used with permission from Cartoon Network.

SHORT Resource List



Texts

Instrumental Music Teacher's Survival Kit (1st or 2nd Edition) by Randy Navarre, DMA

Standard of Excellence Book 1, Teacher Edition: Curriculum section (starting at p. 548)

The Teaching of Instrumental Music by Richard Colwell and Michael Hewitt (any edition)

Tuning for Wind Instruments: A Roadmap to Successful Intonation by Shelley Jagow

Teaching Instrumental Music (2nd Edition): Developing The Complete Band Program

**Teaching Music Through Performance in Band Vol. 1-10 + Middle School Books
(get the recordings)**

SHORT Resource List



Method Books for Full Class Instruction

Superior Bands in Sixteen Weeks (Hilliard and Sheldon)

Foundations for Superior Performance (Williams and King)

Essential Elements 2000 Series (Lautzenheizer, Higgins, et al.)

Sound Innovations Series (Sheldon, Boonshaft, Black, Phillips)

Basics in Rhythm (Whaley)

SHORT Resource List



Websites

The Basic Band Book - <http://basicband.info>

Beginning Band Bootcamp - <https://bandbootcamp.wixsite.com/bandbootcamp>

Music and the Bassoon - <http://www.musicandthebassoon.org>

All from Paul Hatton:

FluteTrainer.com

OboeTrainer.com

BassoonTrainer.com

ClarinetTrainer.com

SHORT Resource List



Ideas for Ensemble Sound (Listening)

Visit ALL of the Military Band Websites and Download Their Albums

The President's Own

U.S. Navy Band

U.S. Army Field Band

U.S. Airforce Band

U.S. Coast Guard Band

SHORT Resource List



Ideas for Ensemble Sound (Listening)

Search for “Midwest Clinic” on Spotify.

You’re welcome.

(recordings from Mark Custom Records)



Parting Encouragement

You have been granted the incredible honor of teaching life skills through the medium of instrumental music.

You have been granted the honor of helping to create family where none exists.

You teach students how to make inanimate objects SING.

You will not be perfect. You will make mistakes. But your students will remember your *humanity* from those mistakes and how you recovered from them.

You will invest yourself, your time, your energy in doing whatever is needed (legally) to help students be succesful at the task of making music. And they will be forever grateful to you for it.

You don't need to know everything. You simply need to do the Same thing you encourage the students to do daily:

**Practice for Perfection
Persevere through Adversity
Strive for Musical Excellence
And Serve Humanity With Your Gifts**



THANK YOU!



DHS Symphonic Band Students for the pictures

Lionel Harrell

Paul Hatton

Anthony Conto

Jennifer Murray

Pamela Smith

A. Danielle Gilliard for presiding

All of YOU for attending!



Session Evaluation

