

MEANINGFUL MIDDLE SCHOOL BAND REHEARSALS



JEFF SCOTT
KEVIN BOYLE
MARGUERITE WILDER



GIA PUBLICATIONS, INC.
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*“Often a single experience will open the young soul to music for a whole lifetime.
This experience cannot be left to chance. It is the duty of the school to provide it.”*

—Zoltán Kodály

The ultimate goal of a personal or ensemble practice is the development of a musician’s artistry. Daily routines should start with warm-up and fundamental exercises that address the components of music that will be used in their music literature. Young instrumentalists also need an understanding of how melody, rhythm, harmony, and bass lines combine to produce music. Playing lead sheets and practice loops give students ownership of all the lines. With this ownership, students understand how their individual parts relate to the musical whole, thus enabling them to make musical and artistic decisions.

MASTERS OF THE ALPHABET

A B C D E F G A G F E D C B A

B C D E F G A B A G F E D C B

C D E F G A B C B A G F E D C

D E F G A B C D C B A G F E D

E F G A B C D E D C B A G F E

F G A B C D E F E D C B A G F

14

G A B C D E F G F E D C B A G

DIRECTOR'S RESPONSIBILITY

- We are responsible for building interest in music.
- We must design fun, fast-paced, effective lessons.
- We must assess learning and interest levels daily.
- We must identify what doesn't work and rework it.
- We must teach and reach each child on his/her level.
- We must offer solutions, not just identify problems.

DIRECTOR'S QUESTIONS

- Do I have a counting system I am CONFIDENT students can reproduce?
- How often do we sight-read?
- How do I teach and reinforce articulation development?
- Do I have range exercises available?
- What is my process for scale study?
- How do I teach blend, balance, and tuning?

WHAT A SUCCESSFUL MIDDLE SCHOOL BAND REHEARSAL LOOKS LIKE

- Breathing Exercises
- Mouthpiece Buzzing and Long Tones
- Flexibility Studies
- Scale Studies
- Articulation Studies
- Balance and Dynamic Exercises
- Technical Studies
- Rhythm Counting
- Sight Reading
- Quality Literature

THE EFFECTIVE 45-MINUTE MIDDLE SCHOOL REHEARSAL

- Stretching Exercises
- 2 Breathing Exercises
- 2 Long-Tone Exercises (brass buzz mouthpieces at times)
- Remington Exercises (chromatic up and down for WW)
- 1 Whole-Tone Scale
- 1 Scale Pattern Study
- 1 Articulation, Attack, or Release Pattern
- 1 Chromatic Scale (full band)
- 2 to 3 Counting Exercises
- 2 Sight-Reading Examples
- 1 Chorale (focusing on different components each time, such as phrase shaping, balance, blend)

Interval Study

a.



b.



Whole-Tone Scale Exercises

c.



Lip Slurs

a.



Articulation Exercises

1.



Chorale Example 1

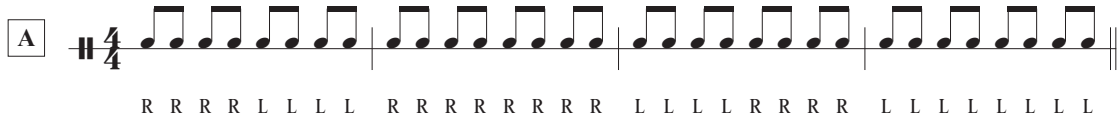


Chorale Example 2

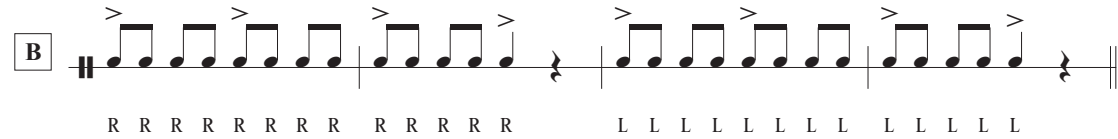


WARM-UP

Interval Studies

A 

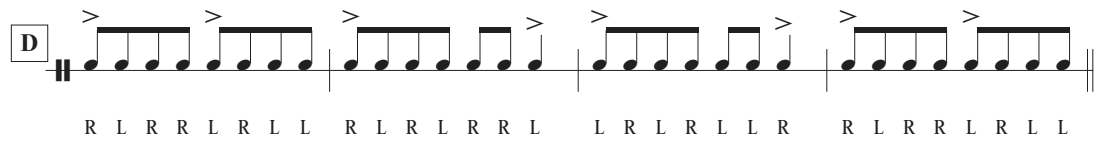
Lip Slurs

B 

Whole Tone Scale

C 

Scales with Rudiment Studies

D 

Chorales with Timpani



PERCUSSION CONNECTIONS

Embouchure = Grip

Long Tones = Stick Control Patterns

Lip Slurs = Accent and Tap Patterns (flexibility)

Scales = Rudiments

These are the basic kinds of strokes used at the middle school level:

- **Legato or Rebound Stroke** –
All of the notes are the same volume.
- **Downstroke or Controlled Stroke** –
A note of a softer volume follows a note of a loud volume.
- **Upstroke** –
A note of a louder volume follows a note of a soft volume.
You need to raise the stick before playing the louder note.

All rudiments are made of these strokes. We need to incorporate these strokes into our daily warm-up.

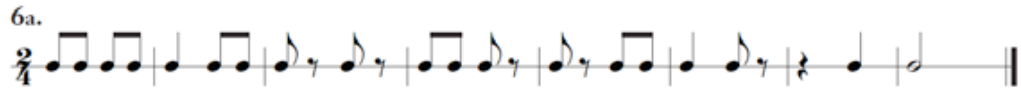
KEEPING EVERYONE INVOLVED IS A MUST FOR A MEANINGFUL REHEARSAL.

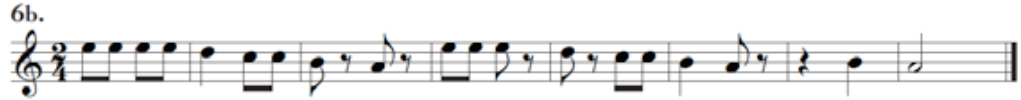
PERCUSSION DAILY FUNDAMENTAL NEEDS

Reinforcement of Fundamentals of Playing:

- Grip
- Stroke
- Control
- Flexibility
- Rudiments

Rhythmic Vocabulary Exercises for Alto Sax

6a.


6b.


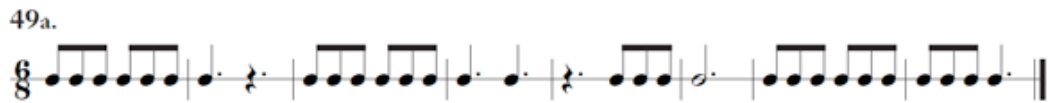
11a.


11b.


11c.


31a.


31b.


49a.


49b.


PRACTICE LOOPS AND LEAD SHEETS

- Each section learns melody, harmony, bass line.
- Expands their technical skills of all sections.
- Low brass and low winds are happy.
- Percussionists learn melodic line through mallets.
- Teach balance and blend within sections and full ensemble.
- All students are involved at all times.
- Effective way to teach any song as a solo band director.
- ALSO A GREAT WAY TO SCORE STUDY.

NEW SOUTH WALES MARCH – B \flat PRACTICE LOOPS

John Edmondson
Arr. Wilder

Loop # 1 A

11



Loop # 1 B

11



Loop # 1 C

11



WALTZING MATILDA MAIN MELODY

Loop # 3 A



55



WALTZING MATILDA FLUTE COUNTERMELODY

Loop # 3 B

55

Musical notation for Loop # 3 B, Flute Counter Melody. The notation is written on two staves in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a measure rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff begins with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The piece concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

WALTZING MATILDA LOW BRASS COUNTER LINE

Loop # 4 Low Brass Counter Line

Musical notation for Loop # 4 Low Brass Counter Line. The notation is written on three staves in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff begins with a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter note C3, a quarter note B2, and a quarter note A2. The third staff begins with a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter note C3, a quarter note B2, and a quarter note A2. The piece concludes with a quarter note G2, a quarter note F2, and a quarter note E2.

PRAIRIE SONG BY CARL STROMMEN

Version 1

Musical notation for Version 1 of "Prairie Song". It consists of two staves in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is simple, using quarter and eighth notes with some ties. The first staff contains the main melody, and the second staff provides a simple accompaniment.

Version 2

Musical notation for Version 2 of "Prairie Song". It consists of two staves in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is more complex than Version 1, featuring sixteenth and thirty-second notes. The first staff contains the main melody, and the second staff provides a more active accompaniment.

Versions 1 & 2 with Original Melody

Musical notation for Versions 1 & 2 with Original Melody. It consists of two staves in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is the most complex, combining elements from both previous versions. The first staff contains the main melody, and the second staff provides a complex accompaniment.

JEFF SCOTT

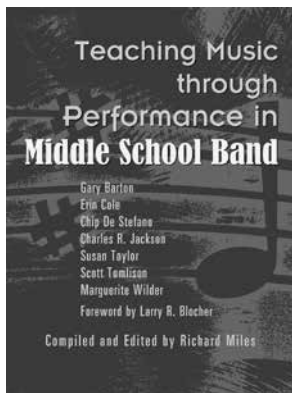
Jeff Scott is the Director of Bands at Cario Middle School in Mount Pleasant, SC. He is a graduate of the University of Kentucky and received a Master of Instrumental Music in Conducting at Southern Oregon University in 2005. In 2006, he received National Board Certification in Instrumental Music. In 1992, he was named national winner of the Stanbury Award for “Young Director of the Year.” He is also listed in Who’s Who Among American Teachers. He is co-author of the highly touted book, *Habits of a Successful Middle School Band Director*, published by GIA Publications, Inc. Bands under his baton have consistently received Superior ratings at state, regional, and national competitions, and have received the SCBDA’s Outstanding Performance Award consecutively since 1989. His symphonic bands have received Superior ratings at the South Carolina Concert Festival every year since 1989. His Sedgefield Middle School Band was honored to perform at the 1992 SCMEA In-Service Conference, and his Cario Middle School Band enjoyed that same distinction in 2005. Scott is active as an adjudicator and clinician for concert and marching events throughout the Southeast. He maintains professional affiliations with the National Band Association, MENC, Phi Mu Alpha, and Phi Beta Mu. He also received an appointment as a “Kentucky Colonel” by the Governor of Kentucky for his contributions to education.

KEVIN BOYLE

Kevin Boyle is in his fourteenth year of teaching instrumental music and his third year as the Director of Bands at Creekland Middle School in Canton, GA. He is also the Percussion Director at Creekview High School. Prior to arriving at Creekland, He taught band and percussion in Pickens County Schools for ten years. Ensembles under his direction have received Superior ratings at the Georgia Music Educators Association’s annual Large Group Performance Evaluation. His band students participate in both the District IX All-District Band and the Georgia All-State Band, and his percussion ensembles perform at the Lassiter Percussion Symposium each year. He is an active clinician, presenting at state and local In-Service Conferences throughout the country as well as the Feierabend Association for Music Education 2014 International Conference. He is currently the percussion section leader of the Cobb Wind Symphony under the direction of Alfred Watkins. He also arranges the percussion and wind scores of several high school marching programs and has extensive experience in percussion performance in both the concert and marching venues. He was the assistant director and music arranger for 2009 WGI World Champion Pariah Marching Percussion Ensemble. He is a member of National Association for Music Education, Georgia Music Educators Association, the National Band Association, the Percussive Arts Society, and The Feierabend Association for Music Education. Boyle currently resides in Canton, GA, with his wife Allison, and stepdaughter Anne.

MARGUERITE WILDER

Marguerite Wilder is widely recognized as a conductor and clinician, having conducted honor bands throughout the United States, Canada, England, Italy, Turkey, and Australia. Serving as a resource person for in-service sessions, she works with both local and regional school systems and universities. Her clinics on motivational techniques for beginning band are often featured at state and national conventions, including the Midwest Band and Orchestra Conference. She was director of the Lovett Middle School Band, Woodward Academy Band and Recorder programs, and taught at Tapp Middle School for 11 years. While serving as middle school director, she assisted with both lower and upper school band programs in each school system. She is a contributing editor for *Do It! Play Recorder* and *Do It! Play Clarinet*, published by GIA Publications. She is also a contributing author for *Teaching Music through Performance in Beginning Band* (GIA). Wilder is a graduate of the University of Georgia and Georgia State University. Professional affiliations include MENC, GMEA, NBA, and Phi Beta Mu.



Teaching Music through Performance in Middle School Band

**Gary Barton • Erin Cole • Chip De Stefano • Charles R. Jackson Susan Taylor
Scott Tomlison • Marguerite Wilder**

Foreword by **Larry R. Blocher** Compiled and edited by **Richard Miles**

Rarely has a published resource contained so much invaluable information specifically for middle school band directors.

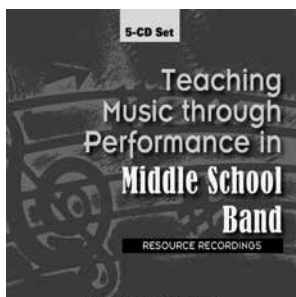
This much-needed volume fills a gap in the acclaimed Teaching Music through Performance series, providing critical information on creating an effective wind band program in Grades 6 through 8, from recruitment, rehearsal, repertoire, to concert.

Chapters by leading middle school band directors focus on organization and administration (Gary Barton), developing proper instrumentation (Erin Cole), recruitment and retention (Chip De Stefano), technique (Charles R. Jackson), literature selection (Scott Tomlison), rehearsal (Marguerite Wilder), and a comprehensive listing of other resources (Susan Taylor).

Central to this volume is the identification and analysis of 100 core works for middle school ensembles, organized by difficulty level, from middle school grade 1 to 3.5. A separate section is devoted entirely to analyzing marches, also organized by difficulty level. Together, these works make up core repertoire for middle school bands.

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G-8871 Hardcover, 944 pages. \$49.95



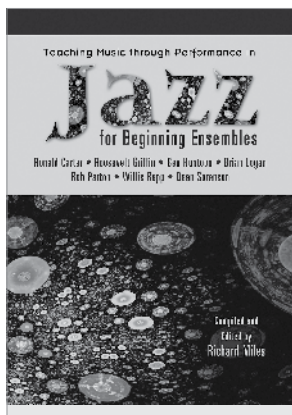
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Eugene Migliaro Corporon, conductor

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Teaching Music Through Performance in Jazz for Beginning Ensembles

**Ronald Carter • Roosevelt Griffin • Ben Huntoon • Brian Logan • Rob Parton
Willis Rapp • Dean Sorensen**

Compiled and edited by **Richard Miles**

With this volume, the celebrated *Teaching Music through Performance* series is available for the first time for leaders of beginning jazz ensembles. This edition pairs practical perspectives from world-class jazz educators and performers—who specialize in working with beginning ensembles—together with Teacher Resource Guides for more than 60 of the best jazz charts published for beginning ensembles.

Part II: Conductor as Teacher focuses on the best jazz repertoire published today for beginning ensembles and provides a Teacher Resource Guide for each work. Each Teacher Resource Guide includes background information on both the composer and the history of each chart, technical and stylistic considerations, a discussion of musical elements of the work, and measure-by-measure rehearsal tips for the best jazz repertoire tailored for beginning ensembles. The repertoire covers Grade 1 through Grade 3.5.

This book is a truly significant resource for both beginning jazz educators and their students, and an invaluable contribution to the field.

For a complete listing of works covered in this volume, visit www.TeachingMusic.org.

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G-9022 640 Pages. \$44.95

Habits of a Successful Middle Level String Musician

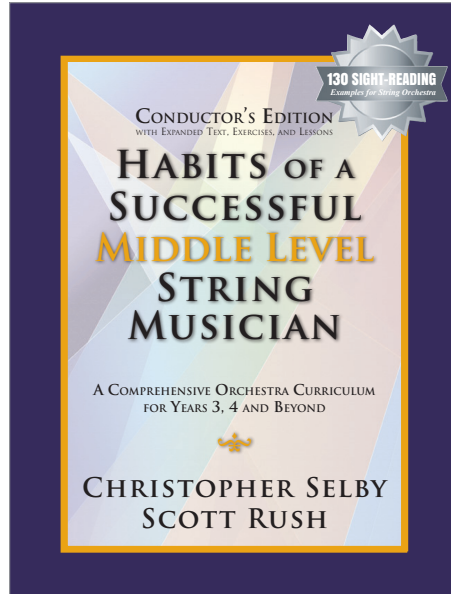
A Comprehensive Orchestra Curriculum for Years 3, 4 and Beyond

Habits of a Successful Middle Level String Musician is a field-tested musical collection of over 300 sequenced exercises for building fundamentals. Perfect to use with the entire string orchestra or a solo player, this series contains carefully sequenced finger pattern and shifting etudes, tone and articulation warm-ups, sight-reading exercises, rhythm vocabulary studies, chorales, and much more. In one place, this series collects everything an aspiring player needs to build fundamental musicianship skills and then be able to transfer those skills directly into the performance of great literature.

Habits of a Successful Middle Level String Musician is the answer to the very simple question, "What should I be learning during fundamentals time?"

Habits of a Successful Middle Level String Musician:

- Presents a differentiated, sequential, and comprehensive method for developing finger pattern and shifting skills to address the most common problems encountered by intermediate level orchestra students.
- Organizes tone, rhythm, and articulation patterns into a flexible and sequential series.
- Creates a method for teaching scales, arpeggios, and thirds that simultaneously accommodates students of different ability levels.
- Provides chorales for the development of intonation, tone quality, blend, and musicianship.
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- Promotes the idea that students should cross the threshold from the "technical components of playing" to music making.



"This book has exercises to use with a variety of levels of students starting from intermediate all the way through high school. The sequencing and thoroughness of the book allow for each student to get what they need, so it is ideal for class settings with students of varying ability levels. If you could only get one resource, this would be the one to get!"

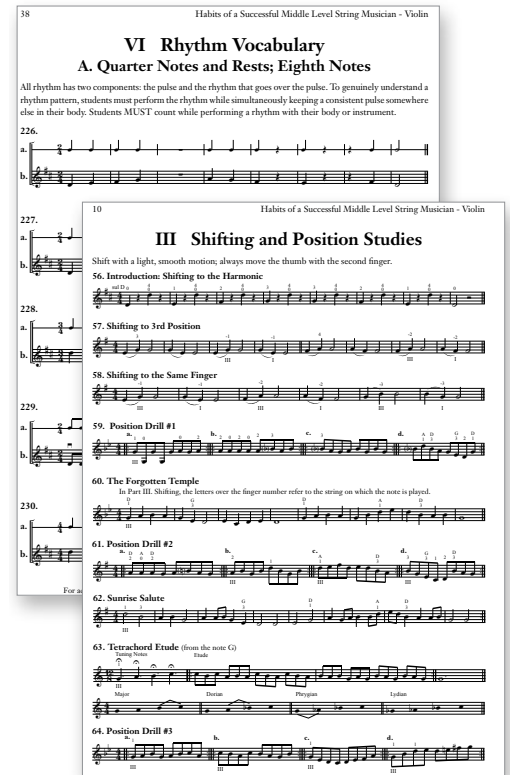
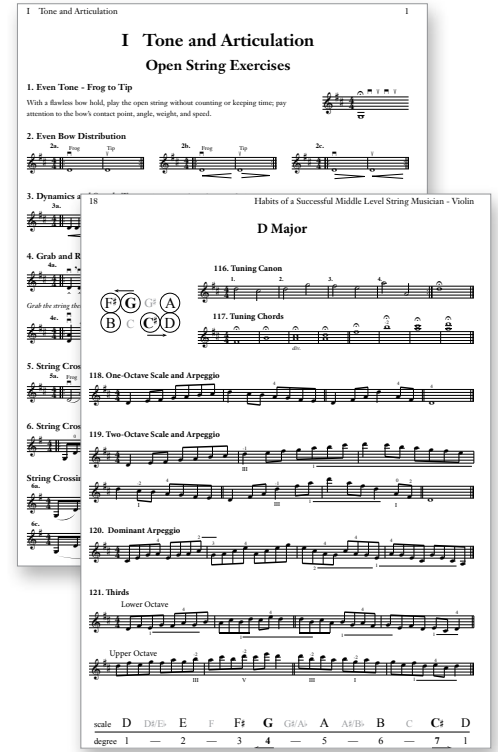
—Sarah Black, Director
North Gwinnett Middle School Orchestras
Sugar Hill, GA

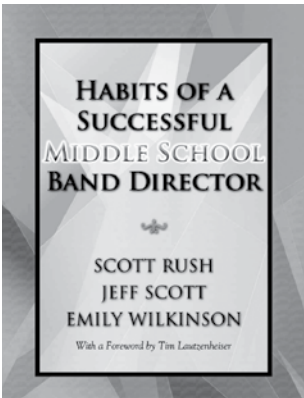
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Habits of a Successful Middle School Band Director

Building on the successful *Habits* series, Scott Rush and his team have created a practical guide to all aspects of the middle school band program, including:

- Recruiting for beginners
- Mouthpiece testing and instrumentation
- Running an effective middle school rehearsal
- Teaching strategies for middle school Repertoire suggestions
- Warm-ups for beginner, intermediate, and advanced middle school players.

Additional sections address musicianship, classroom management, working with parents and colleagues, assessment, technology, the middle school mind, minor instrument repair, private lessons...even traveling with middle school students.

Habits of a Successful Middle School Band Director is a resource to turn to time and again for ideas and inspiration. This is a comprehensive book that will grow as teaching skills grow, a book that will serve as a constant and essential companion throughout the career of any middle school band director.

G- 8619 Perfect bound, 264 pages \$29.95

Habits of a Successful Middle School Musician

One of the most important concepts in developing a fundamentals program is the ability of the group to *transfer* what is done during fundamentals time directly into the performance of music.

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- *Habits of a Successful Middle School Musician* is a complete full-band method that includes both physical and mental warm-ups. The foundation-building method begins with stretching and breathing exercises that continues with long tones, whole and diatonic scales, and articulation technique patterns.
- For just \$9.95, each and every student in your band program can own a sight-reading book that contains more than 200 examples.
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Seven divisions of *Habits of a Successful Middle School Musician*:

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| | VI. Audition Sightreading by Time Signature. | 13. Range |
| | VII. Music-Making Exercises | 14. Technique |
| | | 15. Tone Color |
| | | 16. Consistency /Accuracy |

Sight-Reading Component Check List:

1. Tone
2. Timing
3. Tuning
4. Dynamics
5. Phrasing
6. Articulations
7. Rhythm
8. Balance*

Components of Playing Four T's:

- Timing
- Tuning
- Tone
- Technique

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