

MEANINGFUL MIDDLE SCHOOL BAND REHEARSALS



JEFF SCOTT
KEVIN BOYLE
MARGUERITE WILDER



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CHICAGO

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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

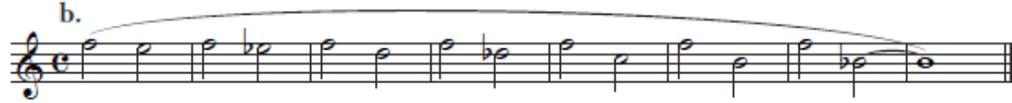
- Stretching Exercises
- 2 Breathing Exercises
- 2 Long-Tone Exercises (brass buzz mouthpieces at times)
- Remington Exercises (chromatic up and down for WW)
- 1 Whole-Tone Scale
- 1 Scale Pattern Study
- 1 Articulation, Attack, or Release Pattern
- 1 Chromatic Scale (full band)
- 2 to 3 Counting Exercises
- 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

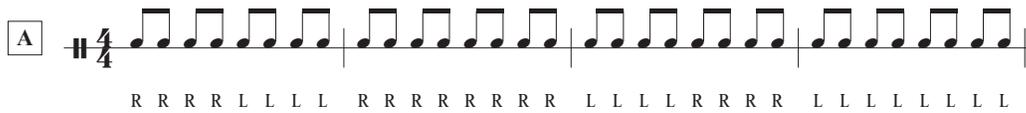


Chorale Example 2

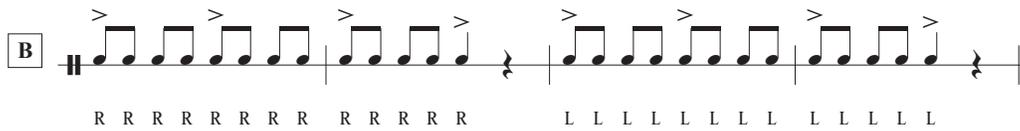


WARM-UP

Interval Studies

A 

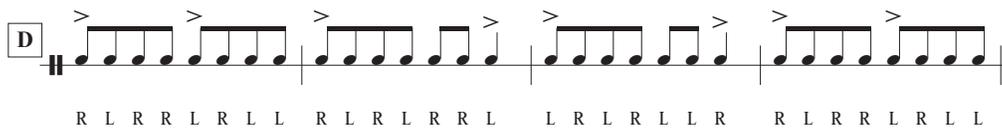
Lip Slurs

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.

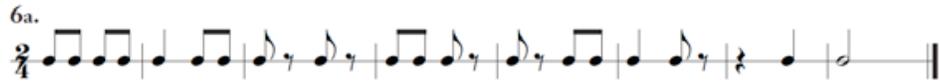
**KEEPING EVERYONE INVOLVED IS A MUST
FOR A MEANINGFUL REHEARSAL.**

PERCUSSION DAILY FUNDAMENTAL NEEDS

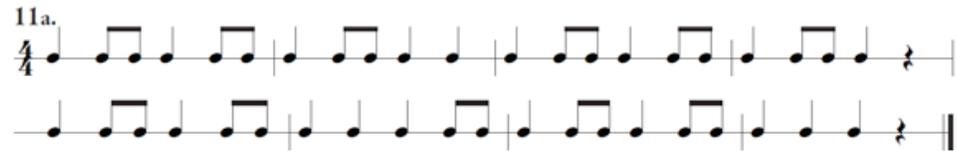
Reinforcement of Fundamentals of Playing:

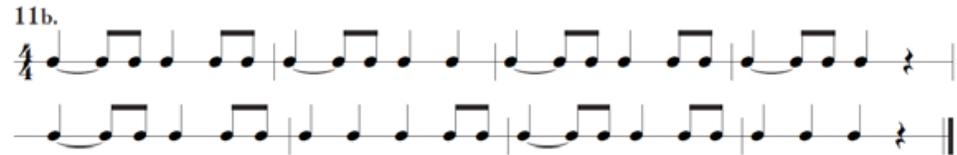
- Grip
- Stroke
- Control
- Flexibility
- Rudiments

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



The image shows three musical staves for practice loops. Each staff is in 2/4 time and B-flat major. Loop # 1 A is a single melodic line. Loop # 1 B is a harmonic accompaniment with chords. Loop # 1 C is a bass line with chords. Each staff has a box with the number 11, indicating the loop length.

WALTZING MATILDA MAIN MELODY

Loop # 3 A



55



The image shows two musical staves for the Waltzing Matilda main melody. The first staff is in 2/4 time and B-flat major. The second staff continues the melody. A box with the number 55 is placed above the second staff, indicating the loop length.

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, with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piece concludes with a double bar line.

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, with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second staff continues the melody with a quarter note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The third staff continues the melody with a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. The piece concludes with a double bar line.

PRAIRIE SONG BY CARL STROMMEN

Version 1

Musical notation for Version 1 of "Prairie Song". It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody features a mix of quarter and eighth notes, with some slurs and accents. The accompaniment consists of quarter notes and eighth notes, providing a steady harmonic support.

Version 2

Musical notation for Version 2 of "Prairie Song". It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. This version features a more rhythmic melody with many eighth and sixteenth notes, creating a busier texture than Version 1. The accompaniment also includes more rhythmic patterns, such as eighth-note runs.

Versions 1 & 2 with Original Melody

Musical notation for Versions 1 & 2 with Original Melody. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. This version combines the rhythmic complexity of Version 2 with the original melody's phrasing. The melody features a mix of quarter and eighth notes, with some slurs and accents. The accompaniment consists of quarter notes and eighth notes, providing a steady harmonic support.

JEFF SCOTT

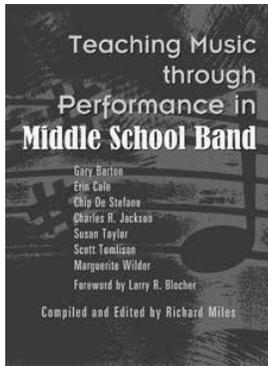
Jeff Scott is the Director of Bands at Cario Middle School in Mount Pleasant, SC. He is a graduate of the University of Kentucky and received a Master of Instrumental Music in Conducting at Southern Oregon University in 2005. In 2006, he received National Board Certification in Instrumental Music. In 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.

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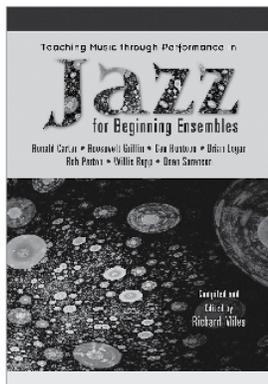
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Habits of a Successful Middle Level String Musician

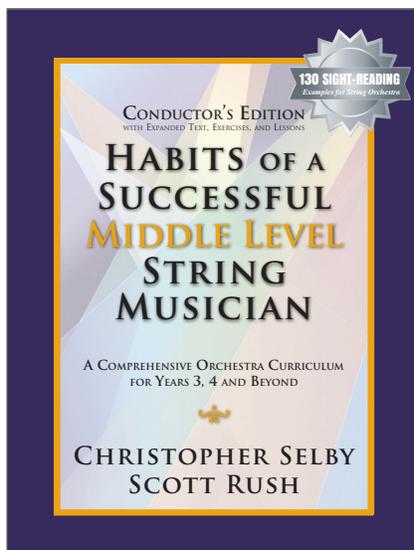
A Comprehensive Orchestra Curriculum for Years 3, 4 and Beyond

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- Promotes the idea that students should cross the threshold from the "technical components of playing" to music making.



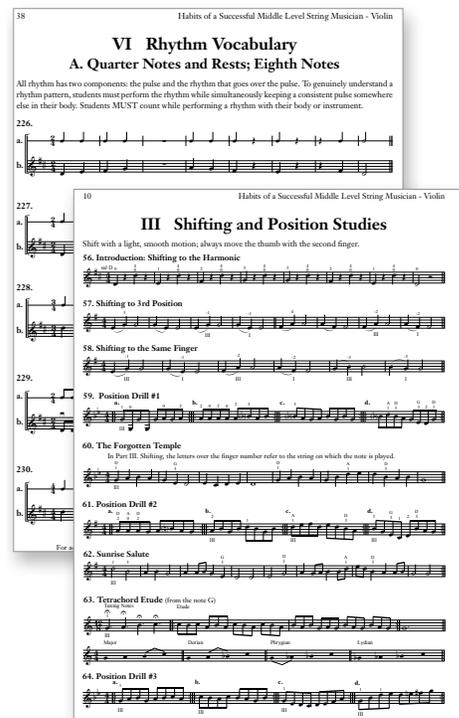
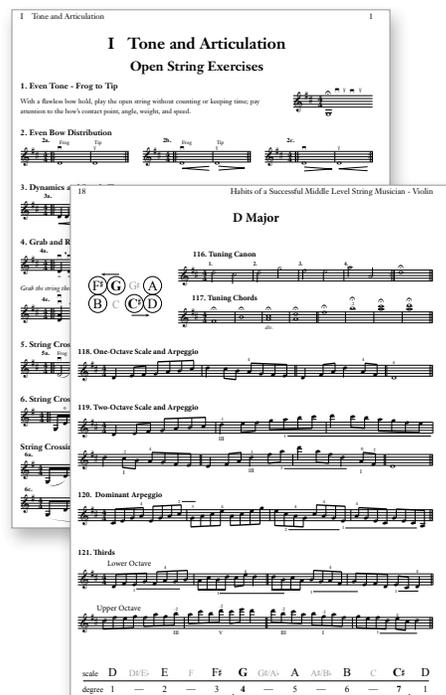
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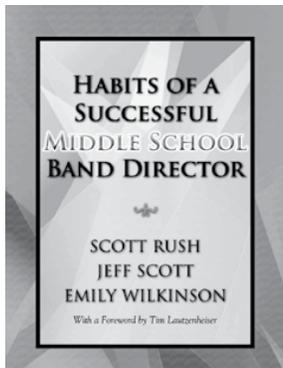
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Habits of a Successful Middle School Band Director

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.

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Habits of a Successful Middle School Musician

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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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| | 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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