



*College Track II:
Preparing to Teach*

Clinicians:

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Sponsor: Texas Bandmasters Association

Texas Bandmasters Association

61st Annual Convention/Clinic

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*Henry B. Gonzalez Convention Center
San Antonio, Texas*

“PREPARING TO TEACH: THINGS I WISH I LEARNED IN SCHOOL, BUT DIDN’T. . .”

TBA Convention, May 28, 2008

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John D. Pasquale – University of Michigan

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The material contained within this document was used by the Griffin Middle School Band Program located in The Colony, Texas. Although compiled by the clinicians, its origin must be credited to the following people:

John Benzer – University of Houston

Steve Smith – Downing Middle School

Amanda Drinkwater – Marcus High School

John Pasquale – University of Michigan

Julia North – Park Hill Junior High School

In an effort of collaborative teaching and learning, we hope this information is useful for establishing, administering, and teaching a comprehensive Texas band program. We encourage you to reference this material and ask that you respect professional integrity as we have, by providing proper citations.

Griffin Middle School Band Philosophy

The Colony Band Program is based on more than just musical excellence. We take great pride in how well we perform as musicians, but our true reward comes with the way in which we conduct ourselves on a daily basis both in and out of the band classroom or on stage. It is in the way we treat ourselves, each other, as well as those outside the band program that makes The Colony Band Program the best program that it can be. There are several key guidelines we try to live by that keep these values in place:

1. **Responsibility** – Evaluate yourself honestly, be accountable in everything you do.
2. **Respect** – Treat others in a kind and caring way. “Do unto others

Griffin Middle School Beginning Band Course Description

PARENTS, PLEASE KEEP THIS PACKET AT HOME FOR YOUR FUTURE REFERENCE

Aesthetic experiences are a vital part of student growth. Band, as a musical organization, provides our students with a non-verbal medium of expression and communication. Our department goal, therefore, is that each student be able to express the aesthetic values of music through performance skills and theory comprehension.

There are nine different classes of beginners that meet during five periods during the school day. Classes are made up of *like* instruments in order to enhance more uniform instruction.

The band instructors for the 2003-2004 school year are:

Mr. Pasquale ---	Director of Bands, Griffin Middle School Euphonium/Tuba Class Trombone Class Cornet Class Clarinet Class French Horn Class
Miss North ---	Associate Director of Bands, Griffin Middle School Oboe and Bassoon Class Saxophone Class Flute Class
Mr. Pyatt ---	Director of Percussion Studies, The Colony High School Cluster Percussion Class
Ms. Lanz ---	Flute Studio Instructor
Ms. Canterino ---	Flute Studio Instructor
Dr. Hobbs ---	Oboe Studio Instructor
Ms. Sadoff ---	Bassoon Studio Instructor
Mr. Webb ---	Clarinet Studio Instructor
Mr. Lara ---	Saxophone Studio Instructor
Mr. Reed ---	Trumpet Studio Instructor
Mr. Davis ---	French Horn Studio Instructor
Mr. Adamo ---	Trombone Studio Instructor
Mr. Dawson ---	Euphonium and Tuba Studio Instructor
Mr. Ratliff ---	Percussion Studio Instructor

Curriculum Objectives for Beginning Band Students

- to develop classroom and life skills
- to develop discriminatory listening skills
- to develop good home practice routines
- to promote social development through large group interaction
- to develop personal and social self-discipline

Applied Musical Skills

- to learn and use good posture while playing
- to learn the correct method of breathing
- to learn and use the correct embouchure while playing
- to learn and use correct hand position
- to learn and use the correct technique for percussion playing
- to learn the proper concepts of tone production and tone quality
- to know the various articulation markings such as slur, staccato, legato, etc.
- to be able to clap and count rhythmically
- to understand the musical terms necessary for the performing bands from seventh through twelfth grades.
- to prepare students to advance to the performing ensembles after their beginning year

Grading Procedures

25% of the six-weeks grade will be based on tests including playing tests and written exams, daily grades including homework assignments, and participation.

25% of the six-weeks grade will be based on the completion of assigned **OBJECTIVES**.

50% of the six-weeks grade will be based on the amount of daily home practice. Students are required to practice at least 30 minutes a day (3 and 1/2 hours per week) in order to receive a 100% on their practice sheet that week. We strongly encourage equally-distributed practice time in order to promote musical success. **Points will be appropriately added to students who practice more than the weekly requirement. Likewise, points will be deducted if the minimum requirement is not met. Parents will sign the student's practice sheet each week to verify the amount of home practice. A letter grade will be deducted for each day that they are turned in late.**

Spring Concert Dates

The Griffin Beginning Band performs at the **Beginner Band Spring Concert**, which is set for **Friday, May 14th**, in The Colony High School Performing Arts Center. Since each beginning class meets separately during the school day, we can only prepare the **whole band** by having three after-school rehearsals, which are *curricular* and therefore **graded activities**. These rehearsals are **mandatory** and necessary for every beginning student, as they have never participated in this sort of concert and have never played in a full band before. These three rehearsals are set from 4:10 - 6:10 p.m. on Tuesday, May 6th; Tuesday, May 11th; and Thursday, May 13th. All students should dress in their "Sunday BEST" for the Spring Concert-- jeans, shorts, tee shirts or tennis shoes will **not** be allowed. A letter will be sent home with the students in advance regarding **specific times** and other important details about the Spring Concert.

COURSE OBJECTIVES AND GRADING PROCEDURE INFORMATION

The signatures below represent that I have read and completely understand the information in this packet and am responsible for what is presented.

STUDENT SIGNATURE: _____

PARENT/GUARDIAN SIGNATURE: _____

Griffin Band Aide Expectations

General Objectives

- Assist directors with daily tasks (attendance, organization, etc)
- Band hall set-up (make sure all chairs are out and set up for each group)
- Maintain band hall / practice facilities (clean-up and organize when necessary, help others keep the band hall clean)
- Keep music library organized and neat (make sure all music is properly filed and the library is clean and organized)
- Photocopying of handouts or materials for class as assigned by the director
- General tasks asked by director (posters, fundraising colors, etc.)
- Assist with 6th grade classes when asked or when is applicable

On-Going Tasks (items to be checked daily)

- Attendance is taken
- Clean Band Hall
- Check Practice Rooms
- Set-up for next classes
- Mark slips or logs
- Clean-up music library

Atmosphere (responsibilities during 6th grade classes)

- Make sure to help maintain the proper atmosphere in the beginner classes
- Encourage 6th grade students to do the right thing
- Always keep a positive attitude towards band around the beginners
- Help students with music theory, rhythm counting, or fundamentals as necessary
- Make sure classes have all materials needed

Griffin Middle School Band Hall Expectations

- 1) **Attitude** – It is most important that the environment we work in is a positive one. The atmosphere should allow each student to succeed according to his or her ability. Every student should have a positive approach and a helpful attitude with regard to their band class. This attitude should spill into their other classes and their daily lives.
- 2) **Listening** – Each student should work to be **aggressive listeners**. Listening is a valuable tool both in the classroom as well as in life. Students should make good eye contact with anyone (director, teacher, parent, etc.) who is addressing them. They should focus on fully understanding each instruction or concept presented to them. If understanding is not reached, they should ask appropriate questions at the appropriate time.
- 3) Band students will always follow directions the **first** time they are given.
- 4) There will be **NO FOOD OR DRINKS** in the fine arts facility at any time!!!
- 5) When you walk through the band hall doors, quickly get your materials out and be ready to begin class at the bell. Please remain quiet at this time -- talking should be done outside in the hall, and will not be allowed in the band hall.
- 6) You are to enter the band hall through only the band hall doors, NOT the choir doors.
- 7) Students should remain quiet in class, raise their hand and wait to be acknowledged before speaking.
- 8) **Band students will be respectful to others.** Always speaking in a courteous tone; keeping hands, feet, and objects to themselves; and allowing a quiet classroom atmosphere at all times.
- 9) No one is allowed to exit through the band halls doors leading to the main school hallway if it is **before 8:35 a.m. OR after 4:15 p.m.**, unless you have been given permission or have presented a pass to a band director.
- 10) The practice room hallway is to be used only by those using the practice rooms or waiting for private lessons. Before and after school, the band hall and practice rooms are areas of work or practice.
- 11) When using the practice rooms before or after school, only four people will be allowed in the large ensemble rooms, and only two people will be allowed in the small practice rooms at a time.
- 12) Please be observant of the printed schedule on the door. If a private lesson teacher is scheduled to be in the room, please choose another one. Be reminded that those rooms are classrooms as well. Do not disturb those in practice rooms when they are occupied.
- 13) When you are finished in the practice rooms, please: stack the chairs in a corner, put the stands in another corner, turn the light off, and leave the door open.
- 14) When entering the instrument storage room, enter only through the right hand door and exit only through the left hand door.

- 15) When getting your instrument from the instrument room, take your case to your designated area before taking out your instrument. **DO NOT STAND AROUND IN THE INSTRUMENT ROOM TALKING AND TRYING TO PUT YOUR INSTRUMENT TOGETHER.** There is not enough room or time.
- 16) For your health and well-being, absolutely **NO** gum or candy is allowed in the band hall. It is dangerous to have **ANYTHING** in your mouth while playing a wind instrument.
- 17) No one shall hold, play, or otherwise operate or handle another person's instrument. This is for health reasons as well as instrument repair reasons. **IF IT DOESN'T BELONG TO YOU, DON'T TOUCH IT!! EACH BAND STUDENT IS RESPONSIBLE FOR HIS/HER OWN INSTRUMENT!**
- 18) Each student is assigned a specific numbered slot, which is to be kept clean. Instruments are to be put in their cases, and the cases kept closed while in the storage area. **NO INSTRUMENTS ARE TO BE KEPT IN THE STORAGE SLOTS OVERNIGHT OR OVER THE WEEKENDS. SIXTH GRADE STUDENTS WILL BEGIN TO CONSISTENTLY BRING THEIR INSTRUMENTS HOME AS SOON AS THEY ARE INSTRUCTED BY THEIR BAND DIRECTOR.**
- 19) It is suggested that all personal instruments have the proper insurance coverage. Instruments **ARE NOT** insured by Griffin Middle School or Lewisville Independent School District.
- 20) Band students will take home their instruments and band folders / binders **every evening.** Students are expected to practice an average of 30 to 45 minutes per night outside of band class and private lessons.
- 21) With director approval, the band hall phone may be used by students. There is a phone in the Student Services Office along with pay phones located near the cafeteria which are also for student use.
- 22) All band students will be required to keep a band notebook. They will also need a pencil, highlighter, paper, and all the accessory items for their instruments as outlined by a band director. Such items as class notes, tests, band rules, and various handouts will be kept in the band notebook.
- 23) Band students should play their instruments in class and at band functions only when instructed to do so by a director. We do not play individually unless instructed to do so.
- 24) Band students will keep clear of the outside band hall doors before and after school so as to not disturb the indoor sectional or rehearsal. Students may choose to stay underneath the overhang, and are **not** allowed to leave their instrument unattended at any time. **There will be serious consequences to a student whose unattended instrument is brought to us by another student, teacher, etc. -- whether it is found on or off school property.**
- 25) All band students will show pride in the organization by always wearing their band uniform in a complete and correct manner. Band shirts must be tucked in, even if worn outside of band functions! **ALL STUDENTS ARE ENCOURAGED TO WEAR THEIR BAND SHIRTS TO SCHOOL--STUDENT PRIDE IS LARGELY RESPONSIBLE FOR THE GRIFFIN BAND PROGRAM'S CONTINUED SUCCESSES!!**

Reminders of Encouragement

If you should need encouragement to follow these guidelines,
the band staff will assist you in doing the right thing.

Tardy Policy

BE ON TIME!!!

*I have read and fully understand the expectations of the Griffin Band Program.
Please sign and return this portion of the sheet by Monday, August 18th.
(Students will receive a grade for the return of this slip)*

STUDENT NAME: _____

STUDENT SIGNATURE: _____

PARENT SIGNATURE: _____

Griffin Private Lesson Program

Staff Information

Objectives

There are several purposes behind a private lesson program in any quality music program. It is important that the Private Lesson Staff and the Directors be on the same page and working to provide the best musical education and experiences possible. Although each student is on their own ability level and should be treated accordingly, the general intent, concepts and standards apply to all. The Griffin Private Lesson Program should:

- **Instrument Specific Techniques** – Lesson teachers are chosen because they are experts on their individual instrument. Lesson teachers should instruct the students **and the directors** as to the best approach towards their instrument.
- **One on One Teaching** – Provide students with specific concepts, corrections and guidance based on their individual ability level and personality.
- **Structured Practice Guidance** – One of the most important concepts we try to teach at Griffin is for our students to truly understand the importance of regular practice, and how to practice efficiently and correctly.
- **Encouragement / Redirection** – Each student should be encouraged through a positive atmosphere in their lessons. They should look forward to their lessons for multiple reasons. However, lesson teachers should also feel comfortable letting a child know when his or her effort is not up to the standard they have set. This should be done in an intelligent, selective and appropriate manner. This is not possible without a good working teacher/student relationship.
- **Outside of Class Music Instruction** – There may be times when lesson teachers work on sections from students' band music, but overall, lessons should focus on instrument specific selections. All-Region music and Solo Contest music are prime examples of this. Students should also have an instrument specific book selected by the teacher that is different from their classroom book.
- **Support** – It is essential that the students understand that you have the same goal for them that they have form themselves: **For the student to be the best musician they can possibly be.** Any support you can offer through concert attendance, showing up at solo or All-District/All-Region Auditions or simply sitting in on a rehearsal on occasion will help to show this kind of important support.
- **Parent Contact** – Lesson teachers should have an open communication line with the parents of the students. This is the best way to keep students on track, guarantee consistent attendance
- **New Perspective** – Through private lessons, each student will gain new ideas about to be more successful on their instrument. Different students respond to different ways of doing things. Your creativity and persistence may make something click for them that we as directors couldn't make happen.

Lesson Format

The way in which lesson teachers organize their own individual lessons is very important. Teachers should feel comfortable to make the lessons their lessons, and conduct them in the manner they see fit for each individual student. **We are not going to tell the lesson teachers they have to teach lessons a certain way.** There are, however, a couple of tools that we offer that may help to be a bridge from the classroom to the private lessons. We have several handouts that are procedures we use in class and suggestions we make to the students about their individual practice time. Using these tools will help to align the information from class with their lessons.

Some different tools we use that might help are:

- Griffin Practice Guide
- Practice Logs
- Practice Procedures Sheet
- Rhythm Clapping / Counting Process

General areas that we would like to focus on (from the practice guide):

- **Tone Development – very important for all students at middle school level.**
- Technical Studies
- Sight-Reading
- Musical Studies

Again, this is just an example of the information we have given them that you might use to help teach our students. You should work with whatever style or plan that is comfortable for you. After all, one of the reasons for their lessons is to get a slightly different perspective on ways to be successful on their instrument. We do encourage you to a structure to your lessons that the students can follow or expect. This will help with their consistency.

Teamwork / Communication (Please ask questions)

It should be obvious to the students that the directors and the private lesson teachers are working together and on the same page. In order for this to happen, we should regularly discuss concepts, new ideas, different perspective as well as individual student progress. Our classes are very structured, so we do try to give the students specific solutions to the different problems that occur from time to time. **If there is a concept that we teach that you think needs modification, please feel free to talk with us about this.** We can either clarify our intent or make the necessary change to keep the lessons and the class in line with one another.

It is important that we support each other at all times. **We will never tell a student that the information that a lesson teacher gave them was “wrong.”** This undermines the lesson teacher’s teaching and breaks the confidence of the student in the lesson teacher. **We ask the same courtesy of the lesson teachers as well.** If there appears to be a conflict in information, the students should just be told that it will be discussed between the directors and the teacher to gain clarity. More often than not we are giving the same information, just in different ways.

Attendance / Payment Policy

Payment for lessons is due at the first lesson of the month for all lessons during that month. A bill will be given out on the last or second to last lesson of the previous month. Payment must be received by the second lesson to keep lessons from being suspended.

At least 24 hours notice must be given if a student will not be able to attend a lesson, even if the lesson is during the class period. This notice must be given to the lesson teacher and not to the band director. Extenuating circumstances, such as illness, will be taken into account.

Students and/or parents are required to let lesson teachers know of conflicts as far in advance as possible. We encourage parents to contact lesson teachers to reschedule lessons as opposed to missing them all together when conflicts occur. This is usually only possible with a week's notice or more. Again, communication is the key to high attendance numbers. The goal of the teacher and the student should be 0 (zero) unexcused absences. Unexcused absences are a waste of the teacher's time and the parent's money. It also brings an unnecessarily negative atmosphere to lessons. If there is proper communication between the teacher, parent and student, then the responsibility for the assigned lesson time falls on the student and the parent. Lesson teachers should call the parents of students at the time of any unexcused absence, and make the directors aware that a student has missed a lesson.

While we have policies for student attendance, we have similar expectations of the private lesson teachers. In order for students to have a high attendance rate, the lesson teacher must be consistent with their attendance first. Lesson teachers should also have 0 (zero) unexcused absences as well. It is understood that good lesson teachers have hectic schedules because they are in demand both for other teaching jobs as well as performance opportunities. As a model for organization, lesson teachers should plan ahead, and make students aware of any changes in their schedule through written notification. This notification should be done well in advance of lessons.

It is understood that lesson may have to be rescheduled, but it should be the goal of the lesson teacher to give each student on lesson per week. Teachers should plan make-up lessons during that week for any lessons that need to be missed. The band hall can and will usually be open on individual student holidays (a list of these follow in this packet) for lessons. Students must be made aware that lessons will happen on these days... again, communication.

Lesson teachers should consider their lessons to be a set part of their schedule. If a playing opportunity, a sub opportunity or other event arises that requires a teacher to miss lessons on very short notice (less than a week), these lessons must be rescheduled for a very near time. Lessons should never be cancelled with less than a week's notice. It is simply not professional. This also opens the door for students to miss lessons in the same manner. It makes it difficult for teachers and directors to hold students accountable. Again, extenuating circumstances such as sickness will be taken into account.

As far as attendance is concerned; simply put:

Lesson teachers should hold themselves to the same or higher standard than they expect from their students.

2003-2004 Griffin Band Program Budget

Clinician Budget - \$6,775.00

Full Band Clinicians - \$1,200.00

- David Bertman \$150 = \$150
- John Benzer \$150 = \$150
- Melodianne Mallow \$150 = \$150
- Cindy Lansford \$150 = \$150
- David Brandon (November, March) \$150 x 2 = \$300
- Richard Murrow \$300 = \$300

Instrumental Clinicians - \$5,575.00

- S.B. & C.B. Fundamentals Clinics (Fall Semester) \$75 x 11 clinicians = \$850
- All-Region Lock-in (October) \$75 x 11 clinicians = \$850
- S.B. & C.B. Music Learning (February) \$125 x 5 clinicians = \$625
- 6th Grade Masterclasses (Early Spring) \$40 x 60 clinicians = \$2400
- 6th Grade Lock-in (April) \$75 x 11 clinicians = \$850

Transportation Budget - \$2,725.00

Band Contests \$1675.00

- All-District Auditions - \$500
- All-Region Auditions - \$500
- All-Region Clinic - \$150
- Festival (Wind Ensemble and Symphonic) - \$300
- Beach Within Reach Festival(Wind Ensemble and Symphonic) - \$400
- Director's Choice (Wind Ensemble and Symphonic) - \$300
- Solo & Ensemble (All) - \$75
- Miscellaneous - \$500 *

Recruiting \$150.00

- Morningside - \$50
- B.B. Owen - \$50
- Peters Colony - \$50

Office Supplies - \$2,500

- Stamps (Rec., summer mail-outs, etc) - \$300
- Envelopes / Mailing Labels (Rec., summer mail-outs, etc) - \$100
- Paper (Card stock, programs, etc) - \$100
- Miscellaneous (Furniture, cabinets, etc.) - \$2000

Miscellaneous Fees - \$5,550.00

- 03-04 Band T-Shirt - \$2000
- Flower Budget (Secretaries, "thank you", etc.) - \$500
- Compact Disc Library (Instrumental recordings, music library, etc.) - \$200
- Gift Certificates (Helpers, band officers, etc.) - \$300
- Concept Discs (Fall and Spring, C.B. & S.B.) - \$300
- Plaques (Parent helpers, etc.) - \$400
- Party Supplies (Food, etc.) - \$850
- Professional Development (T.M.E.A., membership, etc.) - \$1000

Private Lesson Scholarship Money - \$9,000

2003-2004 Office Manager - \$4,000

Spring Contest Festivals - \$12,000 (Wind Ensemble and Symphonic payment only)

- American Classic Music Festival at the Meyerson Symphony Center (WE/Sym - \$4000)
- Director's Choice Music Festival at the Bass Symphony Hall (WE - \$2000)
- Peak Music Festival at the Murchison Arts Center (WE/Sym - \$2000)
- Beach Within Reach Band Festival at Haltom High School (WE - \$2000)
- TBA at the Irving Arts Center (WE - \$2000)

Total Money Needed - \$44,950.00

Methods of Payment

Student Name _____

Parent Signature _____

1. _____ **Payment in Full (my child will not fundraise this year)**
_____ **Cash (please put in an envelope with name clearly marked)**
_____ **Check (Check Number _____)**

2. _____ **Band Fee Payment in Full (my child will fundraise the remaining amount)**
_____ **Cash (please put in an envelope with name clearly marked)**
_____ **Check (Check Number _____)**

3. _____ **Fundraise the entire amount including the band fee**

******* Alternative payment arrangements may be made with Mr. Pasquale *******

Griffin MS Wind Ensemble *2003-2004 Fall Calendar of Events*

AUGUST 12	First day of school
AUGUST 19	Wind Ensemble MANDATORY Parent/Student Meeting -- 7:00 p.m. in the Griffin Middle School Band Hall
AUGUST 25	\$40 Maintenance Fee due for students playing school-owned instruments – cash or checks payable to Lewisville I.S.D.
AUGUST 26	Griffin Open House -- 7:00 p.m. WIND ENSEMBLE PERFORMS!!!
<u>AUGUST 27</u>	<u>Griffin Band Fall Fundraiser begins -- meeting during class with Mr. George Keigh from Great American Oportunities</u>
SEPTEMBER 1	Labor Day Holiday
SEPTEMBER 3	Band Fee Due
SEPTEMBER 9	Wind Ensemble performs at Griffin vs. Lakeview pep rally-- during school, <u>in fall uniform</u> (PARENTS WELCOME!!)
SEPTEMBER 9	Wind Ensemble also plays at Griffin vs. Lakeview football– assembly <u>in fall uniform</u> at 6:00 p.m. at the TCHS stadium (game over at approximately 9:00 p.m.) PARENTS WELCOME!!
SEPTEMBER 11	Pen Fundraiser begins—meeting during class with Paula the Pen Lady from IMARK
SEPTEMBER 17	Fall Car Wash Pledge Sheets due for ALL students who received pledges and/or are working at the car wash
SEPTEMBER 19	<u>End of First Six Weeks-- Students must pass EVERY class this grading period in order to participate in the All-District Band Auditions on November 1st.</u>
SEPTEMBER 20	Fall Car Wash -- 9:00 a.m. - 4:30 p.m. in the Albertson's parking lot on the corner of Main Street and Hwy 121. * parent help needed
SEPTEMBER 29	Fall Car Wash Pledge Money due with pledge sheet (cash or checks payable to The Colony Band Club)
OCTOBER 3	Griffin Band Lock-in for students going to All-District and All-Region Auditions 5:30 – 8:00p.m. in the Band Hall
OCTOBER 4	The Colony Band Cluster Festival Extravaganza – times will be announced

- OCTOBER 11 Birdville Marching Contest – All 7th and 8th Graders are invited to attend the performance of the Cougar Marching Band. We will be taking busses and times will be announced.
- OCTOBER 13 FALL BREAK
- OCTOBER 24 Eighth Grade Band Students invited to attend T.C.H.S. Football Game – students will meet at 7:00 p.m. in T.C.H.S. Band Hall
- OCTOBER 31 End of Second Six Weeks -- Students must pass EVERY class this grading period in order to participate in the All-Region Band Auditions AND the All-Region and Clinic/Concert (only for those selected to the band on the November 11th audition)
- NOVEMBER 1 L.I.S.D. All-District Band Auditions at Durham Middle School in Lewisville -- buses will be taken
- NOVEMBER 11 Region V All-Region Phase 1 Band Auditions at Blalack Middle School in Carrollton (flute, clarinet, trumpet, trombone, euphonium???, tuba, percussion) -- buses will be taken to transport ALL students after school and will return around 9:00p.m.
- NOVEMBER 15 Region V All-Region Phase 2 Band Auditions at Forestwood Middle School in Flower Mound (double reed, all saxophone, bass clarinet, horn, any anyone who advances on from Phase 1) -- buses will be taken to transport ALL students.
- NOVEMBER (TENTATIVE) Griffin Band Group Pictures done by Sloan Photography during class (in fall uniform) -- order envelopes / letter will be sent home prior to this date
- DECEMBER 5 Griffin Wind Ensemble, Symphonic and Concert Band Stone Briar Mall Field Trip – late afternoon/evening function, and buses will be taken
*parent chaperones needed
- DECEMBER 8 Griffin Band Winter Concert --7:30 p.m. in T.C.H.S. Performing Arts Center
students will be in "Sunday best"
*parent help needed with student supervision and reception
- DECEMBER 13 All-Region Clinic/Concert -- all day clinic at R.L.Turner High School and Long Middle School in Carrolltom and 7:30 evening concert at R.L. Turner High School (ONLY for those selected to the band on the November 15th audition)
- DECEMBER 19 End of Third Six Weeks -- Students must pass EVERY class this grading period in order to participate in the All-District Band Clinic/Concert (only for those selected for the band on the November 1st audition) Lewisville Independent School District Solo and Ensemble Contest (for all Symphonic and Concert Band students)

Griffin MS Wind Ensemble
2004 Spring Semester Calendar of Events

- JANUARY 6 First day of second semester
- JANUARY 9 L.I.S.D. All-District Band Clinic/Concert -- All day Friday clinic/7:00 p.m. evening concert at Hebron High School (ONLY for those selected to the band on the November 4th audition)
 *** parents need to provide transportation in the morning and going home.
- JANUARY 17 Saturday Sectionals—please refer to attached schedule for times.
- JANUARY 19 *No School – M.L.K. Day*
 ***Ensemble Clinic with Miss Amanda Drinkwater from 5:00 – 7:00p.m. ***
Clinic is Mandatory for all WE Members!!!
- JANUARY 24 Saturday Sectionals—please refer to attached schedule for times.
- WEEK OF Boys' formal white shirt and tuxedo coat fittings during
 JANUARY 28 Wind Ensemble class
 *parent help needed
- JANUARY 28 Griffin Spring Fundraiser begins -- meeting during class with Mr. Keigh George from Great American Opportunities.
- JANUARY 31 Saturday Sectionals—please refer to attached schedule for times.
- FEBRUARY 7 Lewisville I.S.D. Solo / Ensemble Contest at Forestwood Middle School in Flower Mound -- all day function, and a one-way bus will be taken for ONLY students with performance times within the first two hours of the contest
students will be in "Sunday best"
 * parent chaperones needed
 * parent attendance is highly encouraged
- FEBRUARY 13 End of Fourth Six Weeks -- Students must pass EVERY class this grading period in order to participate in the Pre-U.I.L. Concert, U.I.L. Concert and Sightreading Contest, the Six Flags Field Trip and the Hurricane Harbor Field Trip
- FEBRUARY 21 Saturday Sectionals—please refer to attached schedule for times.
- FEBRUARY 28 *** Ensemble Clinic with Mr. John Benzer from 9:00a.m. – 12:00p.m. ***
Clinic is Mandatory for all WE Members!!!
- MARCH 2 Wind Ensemble girls black dresses need to be completed by this date – please call Mrs. Gharis at (972)625-3747 if you have any questions
- MARCH 6 Saturday Sectionals—please refer to attached schedule for times.

- MARCH 6 The Colony Percussion Concert (Griffin Percussionists will be performing, along with the other percussionists from Lakeview Middle School as well as The Colony High School -- 7:00 p.m. in T.C.H.S. Performing Arts Center (STUDENTS AND PARENTS WELCOME!!)
- MARCH 9 Pre-U.I.L. Concert at T.C.H.S. Performing Arts Center – performances will be given by all performing bands at Griffin and Lakeview
students will be in formal uniform
 *parent help needed
 **parent attendance is highly encouraged
- MARCH 30 , 31 U.I.L. Concert and Sightreading
students will be in formal uniform, and buses will be taken
 *parent help needed
 **parent attendance is highly encouraged
- APRIL 8 End of Fifth Six Weeks -- Students must pass EVERY class this grading period in order to participate in the, the Beach Within Reach Band Festival, The Director's Choice Band Festival in the Bass Performance Hall, American Classic Festivals at the University of North Texas and Majestic Theatre, the Six Flags Field Trip, and the Hurricane Harbor Field Trip
- APRIL 15 American Classic Band Festival – Bass Performance Hall in Fort Worth.
 Time TBA.
students will be in formal uniform, and buses will be taken
 * parent chaperones needed
 ** parent attendance is highly encouraged
- APRIL 17 Fall Car Wash -- 9:00 a.m. - 4:30 p.m.
 * parent help needed
- APRIL 21 Spring Car Wash Pledge Money due with pledge sheets (cash or checks payable to The Colony Band Club)
- APRIL ?? Griffin Symphonic and Concert Band Field Trip to Six Flags Over Texas in Arlington -- all day function, and buses will be taken
 *parent chaperones needed
- APRIL ?? ***** Ensemble Clinic with Mr. John Benzer from 9:00a.m. – 12:00p.m. *****
Clinic is Mandatory for all WE Members!!!
- APRIL ?? Drumline Auditions for the 2004-2005 T.C.H.S. Drumline at T.C.H.S. Band Hall at 5:00p.m.
- APRIL ?? Colorguard Parent/Student Meeting for 2004-2005 T.C.H.S. Colorguard -- 7:00 p.m. in T.C.H.S. Band Hall

- APRIL 25 Spring Fundraising Collection Envelopes due -- we ask that a parent fill out and sign the back of the collection envelope before it is turned in (cash or checks payable to The Colony Band Club)
- MAY 1 Director's Choice Band Festival -- 1:00 performance time in the Murchison Performing Arts Center at the University of North Texas in Denton
students will be in formal uniform, and buses will be taken
 * parent chaperones needed
 ** parent attendance is highly encouraged
- WEEK OF MAY 3 2001-2002 T.C.H.S. Band Auditions (eighth graders ONLY) -- auditions will be heard before school, during band, or after school by high school band directors at Griffin
- MAY 8 American Classic Band Festival -- 9:00a.m. performance time in the Majestic Theatre in Dallas and lunch at the Hard Rock Café.
students will be in formal uniform, and buses will be taken
 * parent chaperones needed
 ** parent attendance is highly encouraged
- MAY 10 ?? Beach Within Reach Band Festival -- evening performance at Haltom High School in Haltom City
students will be in formal uniform, and buses will be taken
 * parent chaperones needed
 **parent attendance is highly encouraged
- MAY 14 ?? Freshman Marching Orientation for all Griffin eighth graders -- 4:30 - 6:30 at T.C.H.S. (students will be bused to T.C.H.S. from Griffin, but not back)
- MAY 14 ?? 2001-2002 T.C.H.S. Colorguard Auditions -- 5:00 to 7:30 p.m. at T.C.H.S.
- MAY 14 Griffin Band Spring Concert -- 7:30 p.m. in T.C.H.S. Performing Arts Center
students will be in "Sunday best"
 *parent help needed with student supervision and reception
- WEEK OF MAY 20 2004-2005 Griffin Band Auditions (sixth and seventh graders ONLY) -- auditions
 MAY 27 will be heard during class, before school, or after school
- MAY 22??? Griffin Symphonic, Concert Band, and Beginning Band Field Trip to Hurricane Harbor in Arlington -- all day function, and buses will be taken
 *parent chaperones needed
- MAY 26 Last day of classes
- MAY 26 2004-2005 Wind Ensemble Organizational Meeting -- 7:50 a.m. in the Band Hall

- MAY 26 Eighth Grade Band Party -- in the early evening at a residence in The Colony (to be announced)
*parent chaperones needed
- AUGUST ?? 2004-2005 Wind Ensemble Summer Band Begins -- a specific schedule will be given to the students on the last day of this school year (May 26th) during the 2003-2004 Wind Ensemble Organizational Meeting
- AUGUST ?? First day of school for 2004-2005

We have tried to give you as many dates and times as possible for the Wind Ensemble functions. As exact dates and times become available to us, we will pass the information on to you. Detailed itineraries will precede all major functions and performances. We will need adult chaperones for many of our major functions. **Those parents who wish to volunteer may call Charlene Koesters at (972) 350-2908 or e-mail Mr. Pasquale at his school address.** Thank you for your support, and please call us with any questions you may have. Our conference period is between 2:25 and 3:05 p.m. daily.

Wind Ensemble Weekday Sectional Schedule

Region Music

Day/Time	Monday	Tuesday	Wednesday	Thursday	Friday
<u>Mornings</u>					
7:00 a.m. 8:35 a.m.	Bassoon	Clarinet Percussion	Horn	Trombone	Saxophone
<u>During Class</u>	North – Michael Phife Paul – Low Brass Vitter - Saxophone	North – Michael Phife Paul - Horn	North – Bass Clarinet Paul – Clarinet Vitter – Michael Phife	North – Michael Phife Paul - Oboe	North – Flute Paul - Trumpet
<u>Afternoons</u>					
4:10 p.m. 5:45 .m.	Oboe	Flute	Trumpet	Euphonium Tuba	Bass Clarinet

District Auditions on November 1st, Region Auditions on November 11th and 15th.
Region Lock-in on September 26th from 5:30 – 8:00p.m.

Wind Ensemble Saturday Region Sectional Schedule

Region Music

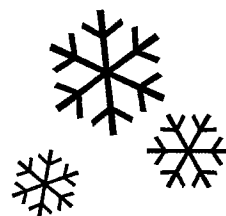
Time	Oct. 4	Oct. 11	Oct. 18	Oct. 25	Nov. 1
9:00 a.m. 11:00 a.m.	Clarinet A - W Horn - D Flute - N Trumpet - P (Oboe - S)	Clarinet A - W Horn - P Flute - N Trumpet - P (Oboe - ?)	Clarinet A - W Horn - P Flute - N Trumpet - P (Oboe - ?)	Clarinet A - W Horn - P Low Brass - N Trumpet - P (Oboe - ?)	District Auditions
12:00p.m. 2:00p.m.	Clarinet B - W	Clarinet B - W	Clarinet B - W	Clarinet B - W	Clarinet B - W
1:00 p.m. 3:00p .m.	Low Brass - N Alto and Bari - L	Low Brass - N Alto and Bari - L	Low Brass - P Alto and Bari - L	Low Brass - P Alto and Bari - L	District Auditions

P = Pasquale N = North W = Webb R = Ratliff L = Lanz
 B = Bridges D = Dr. White V = Vitter

Wind Ensemble Saturday UIL Sectional Schedule

Concord

<i>Time</i>	Jan. 17	Jan. 24	Jan. 31	Feb. 7	Feb. 21
<p>9:00 a.m.</p>	<p>Clarinet 1 Horn Flute 1 Trumpet 1,2 Piccolo Snare/Field Drum</p>	<p>Clarinet 1 Horn Flute 1 Trumpet 1,2 Piccolo Snare/Field Drum</p>	<p>Clarinet 1 Horn Flute 1 Trumpet 1,2 Piccolo Snare/Field Drum</p>	<p><i>Solo</i> Ensemble <i>Contest</i></p>	<p>Clarinet 1 Horn Flute 1 Trumpet 1,2 Piccolo Snare/Field Drum</p>
<p>11:00 a.m.</p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>	<p><i>Solo</i> Ensemble <i>Contest</i></p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>
<p>12:00p.m.</p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>	<p><i>Solo</i> Ensemble <i>Contest</i></p>	<p>Clarinet 2 Cornet 1-3 Flute 2 Mallets Alto Sax Trombone 1</p>
<p>2:00 p.m.</p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>	<p><i>Solo</i> Ensemble <i>Contest</i></p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>
<p>4:00p .m.</p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>	<p><i>Solo</i> Ensemble <i>Contest</i></p>	<p>Tenor Sax Trombone 2,3 Clarinet 3 Oboe Euphonium</p>

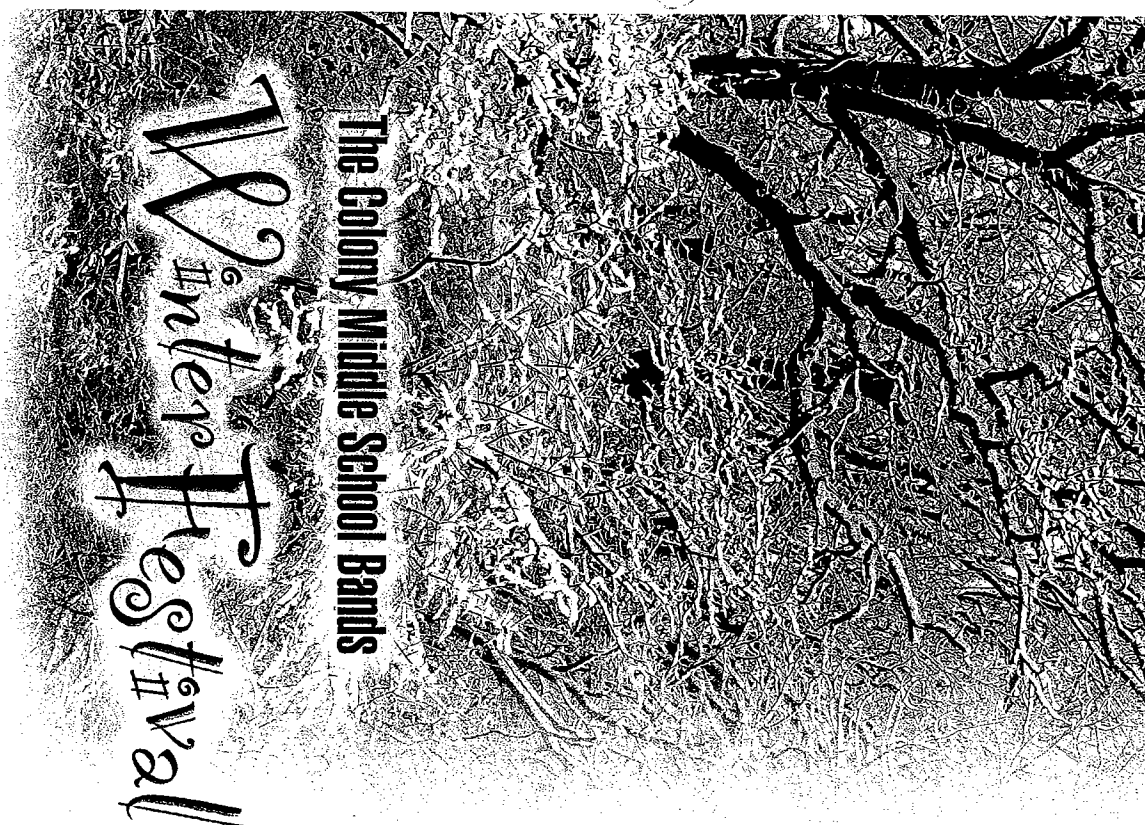


Lakeview Middle School
4300 Keys Drive
The Colony, Texas 75056
Phone: 469.713.5974

Administrative Staff
Dr. Steve Nauman, Principal
Mr. Bobby Chism, Assistant Principal
Ms. Barbara Craddock, Assistant Principal

Morris T. Griffin Middle School
5105 North Colony Boulevard
The Colony, Texas 75056
Phone: 469.713.5973

Administrative Staff
Ms. C. A. Williams, Principal
Mr. Lee Lervick, Assistant Principal
Mrs. Marie Brown, Assistant Principal



December 8, 2003

7:00 p.m.

The Colony High School Performing Arts Center


Concert Etiquette

From the Lewisville I.S.D. Department of Performing Arts

Concert etiquette is an important part of the music program which we teach our students. Audience behavior is based upon respect for the performers and for others in the audience. Simply stated, it is common courtesy.

By following these guidelines, you can set a proper example for our students and will make this concert a more enjoyable experience for all.

- * Avoid entering or leaving the auditorium during a performance. If it is absolutely necessary to do so, move only between pieces.
- * Applause is welcome, but whistling or cheering is considered inappropriate for a formal concert.
- * Talking should be avoided during the performance.
- * Attention should be directed to the performance at all times.
- * Turn off all cell phones and pagers. This can be very distracting and ruin a band's performance and recording.



*Thank you for your assistance
in keeping our concerts
professional and enjoyable.*

Tonight's Program

Lakeview Symphonic Band

Miss Angela Winter, Conductor

Omega March

Carol of the Drum

Paul Lavender
John Edmondson

Griffin Symphonic and Concert Bands

Miss Julia North, Conductor

March of the Leprechaun

Carol of the Bells

Steve Plattman
arr. by John Tangenhorst

Lakeview Wind Ensemble

Mr. Clayton Paul, Conductor

Jesus, Jesus Rest Your Head

The Carolers

arr. by Tom Wallace
James Currow

Griffin Wind Ensemble

Mr. John Pasquale, Conductor

The Nutcracker Suite

Movements

I. March (Elve's Dance)

II. Dance of the Sugar Plum Fairy

III. Waltz of the Flowers

Tchaikovsky — arr. by Paul Lavender

*Please hold your applause
until the conductor lowers his arms
after the third movement.*

White Christmas

arr. by Zane Van Aulken

2003—2004 Lakeview Middle School Symphonic Band

Flute

Amanda Bancroft
Becca Coley
Christine Covington
Nanndi Gonzalez
Alex Moore
Jasmine Oviedo
Chelsea Price
Aubrey Sadler
Samantha Skinner
Sarah Wright

French Horn

Alex Akrawi
Tyler Mase
Josh Nath
Sarah Ritter
Ryan Sowards

Trombone

Spencer Blackmon
Brandon Carnes
Jonathan Colegrove
Stephen Dehnan
Logan Monning

Clarinet

Derrick Brown
Lauren Burrell
Brandon Marris
Ashley Oviedo
Joshua Rector
Markia Holmes

Tuba

CC Curtis
Chris Lee
Emanuel Steele

Bass Clarinet

Aaron Krasovec

Percussion

Cory Bumpus
David Cherry
Chasity Escalante
Nicholas Hamblen
Brandon Kline
Jennifer Permpipat
Amanda Robinson
Luke Wolfard

Tenor Saxophone

Tierce Weaver

Trumpet

Justin Allen
James Barnett
Heather Bergstrom
Jay Ressler
Anthony Vuittonet

2003—2004 Griffin Middle School Symphonic & Concert Bands

Flute

Kelsey Banfield
Sarah Blethen
Brittany Case
Katie Dugan*
Teresa Humphries*
Alex Meissner
Stephanie Moutray
Kate Schoenwandt*
Fulton Woods
Elisabeth Yanez

Baritone Saxophone

Ryan Jordan

Trumpet

Fernando Armentariz
Nathan Carroll
Nathan Davis
Ian Dutton
Ryan Hancock*
Shawn Renfro*
Katie Weed
Jose Yanez

Oboe

Maggie Hermonat

French Horn

Ali Moosa
Kaitlyn Schaler
Michael Whitesides*

Bassoon

Danielle Wages

Clarinet

Kacey Alleman
Ashley Case
Britana Hobbs
Alexa Lester
Aubrey Olsen
Caresa Pety
Cody Renfro*
Ben Romo

Trombone

Chris Cutchfield
Daniel Boothe*
Robert Bennett
Sean Drennan
Ryan Palesano

Bass Clarinet

Perla Rodriguez

Euphonium

Ed Danihan
Corey Drennan
Jannie Owen

Alto Saxophone

Chris Caldwell
Gerald Dausch*
K.J. Hite
Dartien Williams

Percussion

William Fosnrite
Josh Prater
Brad Wade

Tenor Saxophone

Jared Baker

* Concert Band Members

2003-2004 Lakeview Middle School Wind Ensemble

Flute	
Samantha Alvarez	
Hillary Hamblen	
Chelsey Hannous	
Leah Kim	
Hannah Lindstrom	
Oboe	
Katie Kraemer	
Bassoon	
Sean Dudley	
Adrienne Lawson	
Clarinet	
Jesus Aguilar.....2-alt	
Alyssa Callahan	
Vivian Cho	
Elizabeth Dunn	
Alicia Ringo	
Money Santee	
Alto Saxophone	
William Byrne	
Isaac Korno	
Jonathan Sapp	
Tenor Saxophone	
Hanna Moore	
Barietone Saxophone	
James Pavarrnik	
Trumpet	
Josh Adams	
Todd Davis	
Mathew Gillam	
French Horn	
Courtney Bowe	
Tiffany Cook	
Megan Cusano	
Morgan Hampton	
Trombone	
Alan Bledsoe	
Brandon Magallhaes	
Matt Stanwick	
Euphonium	
Avery Crawford	
Tuba	
Taylor Beadles	
Percussion	
Jordan Cope	
Robert Darnell	
Brandon Figg	
Ryan MacDonald	
Chris Wilson	

1 - Region 24 All Region Band Member
2 - LISD All-District Band Member

2003-2004 Griffin Middle School Wind Ensemble

Flute	
Lauren Callahan	
Virginia Clark.....1	
Merne Graham.....1,2	
Nicole Hall	
Nicole Obar.....1	
Christina O'Donoghue	
Kristin Mayhew	
Rachel Mosley	
Adrienne Samaniego.....1	
Sara Williams	
Oboe	
Dantelle Ngo	
Ashley Tucker	
Bassoon	
Ian Barton.....2-alt	
Clarinet	
Eric Cooklin.....1,2	
Ashlee Corey.....2-alt	
Kourtney Hamilton	
Kristin Kendall	
Taylor Koch.....2	
Kristel Montano.....1,2	
Cory Pitt.....1,2	
Katie Richard.....2	
Charlee Strunk.....1,2-alt	
Stephanie Trevino	
Callie West	
Jaymie Wright.....1,2	
Bass Clarinet	
Nick Capodagli	
Chris Hildago	
Contra-Alto Clarinet	
Katie Scott	
Alto Saxophone	
Andrew Heinze	
Austin Taylor	
Tenor Saxophone	
Michael Phibe	
Barietone Saxophone	
Kyle Bartlett.....1-alt,2	
Trumpet	
Danny Brock.....1,2	
Magean De La Torre	
Aron Pena	
Matthew Reyna.....2	
Alexa Rosselli	
Brian Sonntag	
Dane Sted	
Drake Reauz	
French Horn	
Le-Nard Cole.....1,2	
Monica Gharis	
Gatle Heathcock	
Brittany Loxley.....1	
Nastassia McConnell.....1,2	
Alive Ward.....1,2	
Brittany Upchurch	
Trombone	
Ilan Cisneros	
Atticus Herring.....2	
Zach Koesters	
Cam Smith.....1,2	
Euphonium	
Rachel Balik.....2	
Tyler Hendrickson	
Brandon Locke	
Cameron Spence	
Tuba	
David Atkeisson.....1,2	
Kris Nelson.....1	
Milka Stickey	
Percussion	
Caitlin Bossert	
Michael Denison	
Paul Johnston	
Jessica Jones	
Anna Koerner	
Tyler Standish	
Kathleen Thompson	

1 - Region 24 All Region Band Member
2 - LISD All-District Band Member

Upcoming Band Events

2003

- December 13 Region Clinic and Concert (Region Band Members only).
- December 16 Lakewood Middle School Band In-Class Recital.
Griffin Winter Field Trip.
- December 19 End of the Third Six Weeks and First Semester.
Students must pass all classes in order to attend
All-District Clinic/Concert in January.

2004

- January 6 Second Semester Begins.
- January 9 District Clinic (District Band Members only).
- January 19 No School, MLK Day.
- February 7 Solo and Ensemble Contest.
- March 9 Pre-UIL at TCHS.
- March 15-19 Spring Break.
- March 29-31 UIL Concert and Sight-reading Contest.
- April 15 Griffin Wind Ensemble – Bass Performance Hall.
- April 27-29 TAKS Test.
- May 1 Griffin Wind Ensemble and Symphonic Band – UNT.
Griffin Wind Ensemble – Majestic Theatre.
- May 8 Griffin Wind Ensemble – Majestic Theatre.
- May 15 Lakewood Middle School Bands Spring Concert – All Beginner Band, Concert Band, Symphonic Band and Honors Band students will perform. The Concert will be held at TCHS in the PAC.
- May 17 Griffin Middle School Bands Spring Concert – All Beginner Band, Concert Band, Symphonic Band, and Wind Ensemble Students will perform. The Concert will be held at TCHS in the PAC.

About the Directors



Mr. John Pasquale is currently in his fourth year at Griffin Middle School, serving as the Associate Director of Bands for two years before being named Director of Bands in 2002. His teaching duties include beginner classes of Trumpet, Euphonium, Trombone, Tuba, French Horn and Clarinet. He directs the Wind Ensemble and assists with the Symphonic Band.

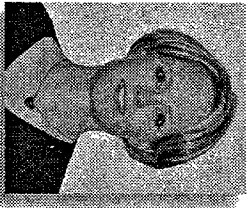
Mr. Pasquale is a 1996 graduate of Westlake High School studying under Mr. Kerry Taylor and is a cum laude graduate of Texas Christian University. He received his Bachelor of Music Education degree in 2000 studying under Mr. Richard Murrell and Mr. Fred Velez.

Prior to his first year at Griffin, Mr. Pasquale was extremely fortunate to have student-taught in the Birdville ISD with Mrs. Cindy Lansford at North Ridge Middle School and Mr. Bill Watson at Richland High School.

Since coming to Griffin, for the 2001-2002, 2002-2003, and 2003-2004 school years, Mr. Pasquale has been awarded the *Making A Difference Award* by the student body. This award is bestowed on a teacher that the students name as making a difference in their lives. In addition, he was nomination for the 2002-2003 Griffin Middle School Teacher of the Year.

Mr. Pasquale is currently on the brass staff of The Cavaliers Drum and Bugle Corps, the 2002 DCI World Champions. He is a low brass specialist and focuses most of his attention on the tuba section, but assists with brass rehearsals and teaches brass pedagogy.

Mr. Pasquale is an active clinician and adjudicator throughout the country. His professional affiliations include Texas Music Educators Association, Kappa Kappa Psi Professional Music Fraternity and Tubists United Brotherhood Association.



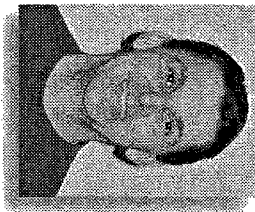
Miss Julia North is in her second year as the Associate Director of Bands at Griffin Middle School. Her teaching responsibilities include beginner classes of Oboe, Bassoon, Flute and Saxophone. She directs the Symphonic and Concert Bands and assists with the Wind Ensemble.

Miss North is a 1993 graduate of Griffin Middle School and a 1997 honor graduate of The Colony High School. Miss North attended Southwest Texas State University where she received her Bachelor of Music Education degree in May 2002. Miss North studied flute under Dr. Adah Tolland-Jones and student taught under Ms. Melodianne Malloy at North Richland Middle School and Mr. Bill Watson at Richland High School in Birdville ISD.

Miss North participated in numerous concerts with the Southwest Texas State University Flute Choir, Marching Band, Symphonic Band and Wind Ensemble.

Miss North's professional affiliations include Texas Bandmasters Association, Texas Music Educators Association and Tau Beta Sigma Honorary Band Sorority.

About the Directors



Mr. Clayton Paul is currently in his fifteenth year of directing at Lakeriew Middle School, serving as Associate Director of Bands for five years and ten years as Director of Bands. His teaching responsibilities include beginner classes of Trumpet, French Horn, Oboe, Bassoon, Trombone, Euphonium and Tuba. He is also the director of the Wind Ensemble.

Under his direction, the Lakeriew Wind Ensemble has performed on many outstanding stages in the Metroplex, including the Meyerson Performing Arts Center of Dallas, the Murchison Performance Hall at the University of North Texas in Denton and the Bass Performance Hall of Ft. Worth.

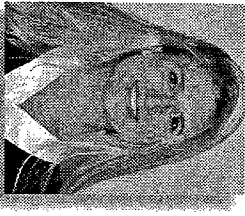
Mr. Paul completed his student teaching in December 1988 at Griffin Middle School with Mrs. Kathy Johnson and at The Colony High School with Mr. Dick Clardy. He received his Bachelors of Music Education Degree from the University of North Texas in 1988 and is currently pursuing a Masters Degree in Music Education from the University of North Texas.

Mr. Paul began his music career in Little Rock, Arkansas. In 1982, he was a percussionist in the Arkansas All-State Band. He graduated from Catholic High School in 1983.

While attending the University of North Texas, he studied and performed under the direction of Dr. Robert Schietroma. He also studied under the tutelage of Mr. Colin Baily and Mr. Ed Soph. Mr. Paul had the opportunity to perform in various ethnic and modern percussion ensembles, lab bands and was a member of the 1984, 1985 and 1986 Award Winning North Texas Drumline.

Mr. Paul is now an active performing musician with the Alpenmusikanten and on occasion performs with the Lewisville Lake Symphony and the Richardson Symphony.

Mr. Paul's professional affiliations include the Texas Bandmasters Association, the Texas Music Educators Association and the Percussive Arts Society.



Miss Angela Wimper joined the Lakeriew Band program as Associate Director of Bands in the fall of 2003. She received a Masters Degree in French Horn Performance from the University of North Texas and earned a Bachelor's Degree in Music Education from the University of Memphis.

While earning her degrees, Angela was a member of an award winning brass quintet and performed on several European tours. Most recently she was a member of the Orquestra Sinfonica UANL in Monterrey, Nuevo Leon, Mexico. In addition to teaching, Angela currently performs in the Myriad Brass Ensemble and several area orchestras.



Mr. Ben Pyatt is currently in his third year as the Director of Percussion Studies for The Colony Band Cluster. A 1985 graduate of Parkway West High School in St. Louis, Missouri, he studied under the late Mr. John Baker. He received his Bachelor's and Master's degrees in Environmental Design from the University of Missouri. Mr. Pyatt worked in St. Louis as an Architectural Designer for Boland Associates, specializing in medical and retirement facilities.

A professional musician for over 22 years, Mr. Pyatt has performed with jazz greats such as Ellis Marsalis, Mike Vax, Charro and Jamey Abersold. Mr. Pyatt marched tenor drums in the Phantom Regiment Drum and Bugle Corps in 1988 and has been teaching and arranging percussion music for over 17 years.

In 1997, Mr. Pyatt left the architecture profession to become a music teacher. He attended Northwestern State University in Natchitoches, Louisiana where he studied under Mr. Ken Green. As a graduate assistant, his duties included teaching drum set lessons to percussion majors, arranging percussion music for the marching band and percussion ensembles, directing the basketball pep band and performing in various jazz ensembles.

In 2001, Mr. Pyatt completed his Master of Music and Master of Education degrees. He is in his fifth year as a member of the percussion staff for The Cavaliers Drum and Bugle Corps where he teaches the bass drum section. He is an active adjudicator and clinician throughout the Midwest and South. Mr. Pyatt's professional affiliations include the Texas Music Educators, Percussive Arts Society, Kappa Kappa Psi Professional Music Fraternity and Phi Mu Alpha Professional Music Fraternity.

Private Lesson Staff

A great private lesson program is an important part to the success of any band. The directors and students would like to thank the 2002-2003 Private Lesson Staff for their hard work with The Middle School Bands.

Flute	Megan Lanz Nicole Neugent
Oboe	Dr. James Hobbs
Bassoon	Jennifer Sadoff
Clarinet	Jody Webb
Saxophone	J. R. Byrd Mark Lara
Trumpet	Marc Reed
French Horn	Josh Davis Harrlet Piper Kate Pritchett
Trombone	Jonathan Adamo Mark Davidson
Euphonium/Tuba	Justin Benavides David Daussai
Percussion	Patricia Islas Nathan Ratliff

Acknowledgments

From the Directors of Griffin and Lakeview Middle Schools

We are grateful for the students of our bands who have the desire to learn. They inspire all of us to give the best we have to offer. They are the reason we are here.

From the Students and the Directors of Griffin and Lakeview Middle Schools

We could not accomplish what we do if it were not for the support of all of the faculty and staff of our schools. Thank you for your dedication to all of the students and their education.

We must express our appreciation to Steve White, Jeff Bridges, Gavin Vitter and Ben Pyatt from The Colony High School. Their time and assistance with the Concert Bands, Symphonic Bands and Wind Ensembles of Griffin and Lakeview Middle Schools is invaluable. They have been a tremendous help to the directors and the students.

We would like to thank the parents and families of all the students in the bands. The family's support has always been the key to the success for these young people. We thank you for your support of the band functions. Always support your children in everything they do, for you are the most important influence in your child's life.

The Teachers and Administrative Staffs, who support and encourage our efforts.

Dr. Danna Rothlisberger, Director of Performing Arts for Lewisville I.S.D.

Dr. Stephen White, The Colony High School, Director of Bands for rehearsal expertise.

Mr. Jeff Bridges, Associate Director of Bands, for his expertise and support.

Mr. Gavin Vitter, Associate Director of Bands, for rehearsal assistance.

Mr. Ben Pyatt, Associate Director of Bands, for teaching Beginner Percussion Class.
Prof. Richard Murrow, Professor of Euphonium and Tuba at Texas Christian University; for Low Brass Masterclasses and ensemble clinics.

Miss Amanda Drinkwater, Associate Director of Bands at Marcus High School, for her expertise and musical guidance.

Mrs. Charlene Koesters, for her endless dedication to the TC Cluster Band Program.

Mr. and Mrs. Danny Atkisson, for tonight's program and other generous donations.

Mr. and Mrs. Sean Nelson, for Chaparrone Assistance.

Ms. Linda Upchurch, for Chaparrone Assistance.

Mrs. Sue Cope, The Colony Band Club Vice President for Lakeview Middle School.


Mrs. Charlene Koesters and Loree Sted, The Colony Band Club Vice Presidents for Griffin Middle School.

Something to take with you...

The Colony Band Program is based on more than just musical excellence. We take great pride in how well we perform as musicians, but our true reward comes with the way in which we conduct ourselves on a daily basis both in and out of the band classroom or on stage. It is in the way we treat ourselves, each other, as well as those outside the band program that makes The Colony Band Program the best program that it can be. There are several key guidelines we try to live by that keep these values in place:

- ✧ **Responsibility** – Evaluate yourself honestly, be accountable in everything you do.
- ✧ **Respect** – Treat others in a kind and caring way. “Do unto others ...” (The Golden Rule).
- ✧ **Generosity** – Share the talents you have been given unselfishly with others.
- ✧ **Attitude** – “Life is 10% what happens to you and 90% how you chose to react to it.” Approach every situation with a positive attitude.
- ✧ **Integrity** – Always do the right thing in every situation—even if it is not the easiest way to do it.
- ✧ **Judgment** – Knowing the difference between right and wrong.
- ✧ **Sincerity** – Actions speak louder than words. Always be true to yourself.
- ✧ **Proactivity** – Always think ahead. Set the example by anticipating situations and prepare yourself for them using intelligence, foresight and common sense.
- ✧ **Trustworthiness** – Trusting others and others trusting you. Having full faith in your actions, your decisions and the words you speak. To know your word is your honor. The foundation of one’s character and reputation should always be above reproach.

Through positive attitudes and actions, we try to affect the world around us in the most constructive way possible. Through music, we hope to bring enjoyment to those we perform for. This is one of the true rewards for the diligent work of all of the students, private lesson teachers, and directors at The Colony Band Program.



*We hope you enjoy
this evening's performance.*

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Griffin Wind Ensemble Curriculum

Objectives

- Create good social and student habits
- Create success through honesty and consistency
- Promote ownership in a product and process
- Help students set personal and group goals
- Allow students to become strong leaders
- Perfect rehearsal procedures (Students and Teachers)
- Provide necessary skills for musical achievement
- Set up individual practice habits and routine
- Create personal accountability with the students

Student Expectations

The Griffin Band Program is based on more than just musical excellence. We obviously take great pride in how well we perform as musicians, but our true reward comes with the way in which we conduct ourselves on a daily basis both in and out of the band classroom or stage. It is in the way we treat ourselves, each other, as well as those outside the band program that makes the Griffin Band Program the best program that it can be.

Through positive attitudes and actions, we try to affect the world around us in the most positive way possible. Through music, we hope to bring enjoyment to those we perform for. This is one of the true rewards for the diligent work of all of the students, private lesson teachers and directors at Griffin Middle School.

Rehearsal Procedures

- **Clear Expectations and Demonstration** - Procedures must be concrete and performed by students through internal motivation. Directors should not have to repeatedly remind students how to rehearse.
- **Student Pride** – All students should take pride in **how well** they rehearse... great results will follow. Quality of rehearsal is a vital part of the success of their group.
- **Listening Skills** – It is expected that all Griffin Band students listen with their eyes, ears and brain. Students are taught the skill of hearing everything presented to them the first time it is said.
- **Response and Change** – Students should expect that constructive criticism will be given for all performance areas. They will be taught to use a clear effort to succeed in making a necessary change. Questions should be asked at appropriate times if comprehension is not reached. Honesty and self evaluation by the student is necessary.
- **Attitudes** – The atmosphere is created equally by the student and teacher attitudes. This should be a positive one as often as possible.

- **Positions (Ready, relax and playing)** – These positions serve several purposes. They are necessary for the students to be able to perform on their instruments correctly. They aide in the communication process between teachers and students. Finally, they create a professional atmosphere.
- **Preparation** – Students and teachers are expected to by 1) in the right place 2) at the right time 3) with the right materials. This should allow the teachers to be ready to teach and the students ready to learn.
- **Self-discipline** – Students will be taught to take care of their own responsibilities first and will learn to be proactive in their problem solving skills.
- **Preparation** – The directors should be 100% prepared for every rehearsal. Prepare for the unexpected and have long and short term goals in mind when running the rehearsal.

Fundamentals

Tone Development

- Breathing Exercises
- Posture/Hand Position/Embouchure
- Sustained Notes and air stream studies
- Interval Exercises
- Flow Studies
- Stamp Exercises
- Chord Studies
- Instrument Specific Exercises
- Dynamic Exercises
- Percussion Technique – Pad Work

Technical Studies

- Scales
- Lip Slurs
- Clark Studies (w/ articulation and note length variations)
- 2 Note Scale Exercises
- Articulation Exercises

Sight-Reading

- Rhythm Counting
- Timed Note-Naming Quizzes
- Non-metered Pitch (slowly play pitches to work intervals and note playing recognition)
- Unison Line (Simple to complex – rhythmic as well as intervallic)
- Duets (Unison rhythm to non-unison rhythm)
- 4 – Part Chorale – (Unison rhythm to non-unison rhythm)
- *Tone Developers* by James Curnow
- *Tone Studies* by James Curnow
- Full Band Pieces (start of the 2nd semester)

Music Theory

- 6th Grade Review – all 6th grade material will be reviewed and tested
- Music Theory continuation plan????

Practice Habits and Routine

- **Practice Guide** – textbook for band. We will go over these practice guides in detail during class. Sectionals will also be organized in the manner of the practice guide.
- **Practice Logs** – Again, these will be in the format of the Practice Guide. Students will give an honest account of their practice routine and accomplishments. They should be able to plan ahead for their practices and review their practice habits at the end of the week.
- **Use of tools (tuner/metronome/mirror/tape recorder)** – make sure students use and understand these different practice tools on a regular basis. Assignments should have specific metronome markings. Fundamental exercises should be graded based on intonation and quality. Taping assignments will be used at times throughout the semester.
- **Practice Techniques** – Students can and should understand how to break down and rework segments of music in many different ways.
- **Self-evaluation** – students should learn to be the student musician and the teacher. They should be able to perform and evaluate their performance according to the standards set in class and sectionals. Taping assignments will help with this.
- **Goal-setting** – Students should be able to set goals and accomplish them. Goals should be result-oriented not time-oriented. Practice sessions should be organized, productive, frustrating, rewarding and enjoyable.
- **Worst First!!** – Practice sessions should focus on the students' biggest problems. This might involve some frustration, but this is the way to improve.

Accountability

- **Motivation** – students should be motivated by grades (good ones hopefully). Grades will be given on a regular basis in an organized and efficient manner (sectionals).
- **Honesty and Fairness** – Students should earn their grades. All grades should be based on the performance on that particular playing test or pass-off. If grades are not consistent or honest, students could be misled in some way.
- **Follow-up** – Poor grades must be followed-up on in a swift and consistent manner. Students cannot be allowed to fall behind. Parent contact should be made in the case of a student's failure to reach their weekly goal.

Rehearsal Purposes

Sectionals

- **Instrument-specific Pedagogy** – This will be the time to get very detailed with tone, technique and other fundamentals for each instrument. These should be exercises that are different from full ensemble exercises.
- **Grades/Objective Pass-Offs** – These items will be tested immediately following the tone development portion of the sectional. Students will be given a short amount of time to review (30 seconds to 1 minute). These grades are given to let students know about their individual progress.
- **Sight-reading Check** – Students will read a line of music very similar to the all-region sight-reading material. It will follow the sight-reading portion of this curriculum.
- **New Material** – The last 45 minutes should be used to introduce the material that should be perfected throughout the week. This will make the last portion of their sectionals very important.

In-class Sectionals

- Tone Development
- Technical Studies (if time permits)
- Follow-up to the regular sectionals
- No new material
- Higher standards on the current material
- Evaluation of progress
- Different perspective on learning new music

Full Ensemble Rehearsals

- Rehearsal technique and procedures
- Ensemble Skills
- Sight-Reading Skills
- Daily Fundamentals Routine
- Put music together from sectionals

Preparation is the key to success!!

Student accountability allows preparation to succeed!!

Consistency is a high priority!!

Student expectations are the foundation of learning, great musicianship, positive environment and a quality program. Reinforce them always!!

Name: _____

Date: _____

Wind Ensemble 1st Six Weeks Objectives

To be completed by September 19th!!

1. _____ Demonstrate an understanding of the Griffin Band Program and Philosophy.
2. _____ Demonstrate proper classroom and daily routine procedures.
3. _____ Completed Band Binder
4. _____ Obtain all necessary supplies and materials
5. _____ Describe the correct way to practice at home
6. _____ Concert C, F, Bb, Eb, Ab, Db, G Scales—in full range as marked on sheet
7. _____ Chromatic Scale in Full Range
8. _____ All-Region Etude #1 (1st Half as assigned)
9. _____ All-Region Etude #2 (1st Half as assigned)
10. _____ Griffin Fight Song
11. _____ Mission Impossible
12. _____ Hey Song
13. _____ Attendance at scheduled sectionals
14. _____ On-time arrival to scheduled sectionals

GRADING PROCEDURES

- 100 points for ALL objectives completed and handed in by the due date.
- 30 points subtracted for this sheet being turned in late.
- 15 points subtracted per uncompleted objective

* Exceptions and excused absences will be at a director's discretion.

* Plan ahead – you may pass off objectives as soon as possible

* Do not wait until the last minute to accomplish these tasks.

THIS SHEET IS TO BE COMPLETED AND TURNED IN BY SEPTEMBER 19th!!

Griffin Band 6th Grade Curriculum

Philosophy/Approach

*“Life is 10% what happens to you and
90% how you choose to react to it”*

- Charles Swindoll

- **Attitude and cooperation are essential** – The mindset and motivation of the students is the first priority in their learning process. **Their first response to any situation should be a positive one.** Their attitude is a direct reflection of the director’s approach and attitude towards the students and the class.
- **Success is key** – If the students experience success and are praised for it, their motivation will carry them to the next level in their individual musical growth. **That success must be honest and earned.** Telling a student they succeeded when they did not is essentially lying to them and shortcutting their musical experience.
- **Appeal to 6th graders innate desire to please you (the teacher)** – With a few exceptions, 6th graders are **essentially elementary students.** This means that they are very concerned with whether or not you feel they succeeded or not. Use this to your advantage. They don’t know any better, so ask them to do the correct things and push them with regard to the quality of their accomplishments.
- **Teach Character** – Teach them to become better people and better students → better musicianship will follow. Reinforcement of good values and being a good person should happen constantly.
- **Discipline with fun is important** – All classes should be taught in an organized manner. **Preparation is a key to this.** If you have a plan and overall goals for the class, class time should **not** seem long enough for you to get everything in that you need to get in. The class should be “action-packed”. **Every student should be engaged at all times during the class.** This could involve playing, listening to the teacher, listening to other students, asking appropriate questions, or making comments.
- **Teach to the middle bottom of the class** – Teaching to the top of the class will leave students behind causing major deficiencies in the 7th and 8th grade concert band. Teaching to the bottom of the class will leave the upper level students bored and uninterested. By teaching slightly below the middle of the class, you ensure that most people are receiving reinforcement for much of the time, while still being engaged and challenged with regard to quality.
- **How can we make them enjoy working hard** – The bottom line is that any type of success in any activity takes a positive attitude, organization, intellect, and **above all, work.** Students should understand this from the beginning, and learn to enjoy working diligently towards a goal and the completion of that goal. If they learn to enjoy the correct process, they will form good habits from the beginning and have a positive outlook on practicing as well as the work we do during class.

Music Theory

- **Note naming** – throughout the appropriate range of their instrument. We will start with notes in the staff on both clefs. Eventually expanding to all the notes in the range of their instrument (scale sheet) in their clef.
- **Staff and Clef Signs** – They will be able to **correctly** draw treble and bass clefs and construct a staff with barlines (single and double).
- **Time Signatures** – They will understand the purpose and functions of a time signature. They will be able to explain what each number of a time signature stands for and how it relates to the music.
- **Key Signatures** – They will comprehend how to name keys through key signature identification (look at a key signature and identify the key). They will also understand the rules that are followed in order to arrive at those key names (i.e., the order of flats and sharps and how they relate to key signatures)
- **Intervals** – students will understand that notes have relationships to each other based on their distance apart. They will label these as half steps, whole steps, as well as major and minor intervals.
- **Scale Theory** – Students will know how to properly construct major scales based on placing half and whole steps in proper places.
- **Rhythm Counting** – A specific and consistent counting system will be used to count rhythm counting sheets as well as all music performed throughout the school year. Students will understand that counting and clapping music is a natural and important part of practicing and performing all music.
- **Music Composition** – Using the theory devices taught throughout the school year, students will create short compositions of their own. Students will have composition projects at the end of every six-week grading period that will incorporate all of the music theory concepts studied up to that point. Then the class will practice and perform all of these works during class.

Teach Students How to Practice

- **Practice Guides** – These guides will help them to organize their practice sessions and better evaluate themselves as students and musicians. The practice guide will be divided into four areas (*Tone Development, Technical Studies, Sight-reading and Music Studies*). These should be the areas in which they break down their practice sessions on a regular basis. Through a series of *Self-Guided Listening Questions* they will learn to evaluate themselves and make proper corrections on their own.
- **Goal Setting** – Students should understand how to set goals for each practice session as well as long-term goals. **This will give them a sense of ownership over their playing and development, which is important for self-motivation.** It should allow them to see their successes and map their progress throughout the year.
- **Objective Sheets** – These sheets will outline students responsibilities over a long period of time. They will have several tasks that they must “pass-off” before continuing on to the next objective sheet. This will help give them a road map of their first year. This will help to make these students a bit more independent and allow them to plan their own playing tests.
- **Practice Sheets (Fall)** – Students will record their daily practice times. Parent signatures will ensure the accuracy of records. This should also help develop student responsibility, and get them in the habit of practicing on a regular basis. **Writing assignments will be given for students who do not get their practice sheets signed, or who do not practice the required time.**
- **Practice Logs (Spring)** – Students will turn in a detailed account of their practice sessions. A form sheet divided in the sections that the practice guide is divided into will allow them to document the different parts of their practice sessions. This will allow them to better understand their practice routine and how they can make the most of their practice time. **Writing assignments will be given for students who do not get their practice sheets signed, or who do not practice the required time. Eventually, students will be expected to fill in their practice logs with a great deal of thought and intelligence.**
- **Record Practice Sessions** - This is a fun way for students to better understand the concepts we try to teach them in class. Initially, they will be excited to try this type of practicing. This will mainly be an extra credit exercise. When possible, these tapes will be played in class as **positive examples of how to practice.** This should motivate more students to do the same (remember, they are 6th graders in their first elective class).
- **Regular Discussions about Student Practice Sessions** – Students will be encouraged to share their successes and concerns about their personal practice sessions. If we can get them to speak the proper language, there is a greater chance they are practicing the correct items on their own time.

Starting a student correctly on an instrument and giving them the desire to learn and enjoy music early is a major responsibility.

Fundamentals

- **Fundamentals Always** – a heavy emphasis on tone production, hand position, breathing and proper articulation will always be a high priority. We should be “relentless” about proper fundamentals.
- **Instrument Specific Exercises** – Since the classes are homogenous, we should take advantage of that and teach fundamental exercises that are specific for each individual instrument. Some exercises might be the same between different classes, but they are all geared towards the specific instrument being taught. **Each class should have their own specific set of exercises for their instrument.**
- **Individual Attention** – working with one person while keeping the entire class engaged is important. Even in broken up beginner classes, there are still too many students to have them all play all of the time. We must be specific. Have individuals perform as much as possible to be able to give each student individualized information with regard to their fundamental tone. (ex. – Follow the Leader – individual/class)
- **Patience is the key** – Take the time to work with individuals on their fundamentals... it will pay big dividends later in the beginning years. It may seem very time consuming, but it will actually save time and keep students from forming bad habits.
- **Stress Fundamentals in Book Work** – When using the beginning band books, make sure that the students are constantly referencing the fundamentals from their daily exercises. **The music should not get in the way of the fundamentals; it should be an opportunity to display the proper fundamentals.**
- **Playing Tests on Fundamentals** – Each playing test should involve a portion of the daily exercises. In the beginning stages, playing tests will involve only fundamental exercises. As the playing tests begin to involve music, a portion of those tests should be devoted to fundamental exercises.
- **Technical Exercises** – It is important that students understand the importance of being agile on their instruments, without being pushed beyond their capabilities too early. They should understand how to work out technical problems on their instrument (slow to fast practice) and should begin to enjoy playing technical passages... not fear them. **They should maintain high priorities on tone quality, correct hand position, rhythmic and pulse accuracy as well as correct pitches.**

Scales (Technique)

- **Fundamental focus of technique in beginning year** – The beginning of their technical facility on their instrument starts with scales. They should feel that scales are fun, important, and a natural part of their playing every day. We will have regular tests and pass-offs
- **Tone and technique** – They must focus on their tone quality, hand position, articulation, pulse control and rhythmic accuracy. These are their priorities → the notes will come.
- **Time Signatures** – They will first learn scales in 4/4 time in half/quarter rhythm. They will then perform the same patterns with quarter/eighth rhythm. This will be their introduction to 8/8 time.
- **Ranges** – After learning each of the scales one octave, students will enter in to the second octaves where applicable. Students in private lessons will perform the third octave where applicable.
- **Required Scales** – Varies from class to class. They will learn 5 to 7 major scales and their chromatic scale. Students in private lessons should advance further sooner.

Try to make a connection with every student every day.

Students should be able to have fun in class. They should be able to relax and enjoy class, but be able to immediately refocus and get back to work. They may actually need to regularly practice this mindset.

Book Work

- Teach how to practice – They must understand that practicing involves evaluating, correcting, breaking music down, and simplifying. They should consistently work from micro to macro on problems in their music.
- Process – During class, a consistent approach to learning new music should be stressed, particularly in the early stages. The following procedures should be followed:
 - 1) Clap & Count
 - 2) Play rhythms on one pitch
 - 3) Say note names and position
 - 4) Sing on syllable and position
 - 5) Play on mouthpiece (Brass only in second semester)
 - 6) Play entire section and repeat necessary steps
- Consistency – They should learn to practice something until they can't get it wrong. This will teach them high standards, and make playing in front of the class a much more enjoyable experience.
- Fundamentals – Again, tone quality, hand position, articulation, pulse control and rhythmic responsibility should be high priorities. They should always have a metronome marking to practice by.
- Pacing – We will work at the students pace; however, moving too slowly can cause lack of interest. We will try to work on and perform 2 to 3 lines per week. We should also work on more than one line at a time.

Sight-reading

- Process – A consistent approach to performing music for the first time is important. Students will learn to look over a line of music with specific items to look for. During that first thirty seconds they should find: **time signature, key signature, repeated rhythms, challenging measures, large intervallic leaps and tricky rhythms.** The students must know what to look for, and then be able to quickly figure out those measures.
- Rhythm counting sheets – Students will receive rhythm counting sheets to practice with at home. This will be the first step in their learning how to sight-read. They will be asked to choose one line per night to sight-read. **Rhythm counting games during class will be motivation for learning to read rhythms quickly.**
- Music for sight-reading practice – Once the students have a good grasp of tone production, technique, scales and rhythm counting, they will be given music for sight-reading at home. They will again choose one line per night to read through. **Regular sight-reading tests and games will help with motivation in this important aspect of music. Students must learn to enjoy sight-reading and understand it as a fundamental technique of music.**

Take nothing for granted: never assume they know something. For the most part, you are the only source for information they have regarding their first year of playing. Do whatever it takes to make sure you are correct.

***If you don't know an answer, don't give students bad information.
FIND OUT THE CORRECT INFORMATION.
Don't let your ego keep your students from succeeding.***

Music Appreciation

- **Regular music listening sessions** – We will play recordings for students during class on about a weekly basis. The music will include solo music for their instruments performed by the top musicians, orchestral and band music, as well as jazz and popular music. Students should learn to enjoy listening to many types of music.
- **Performances** – We will have private lesson instructors or ourselves perform regularly for each class. They must be able to see performances happening up close and personal. We may also plan a trip to see a professional musical ensemble (i.e. – Dallas Symphony, Dallas Wind Symphony, etc.)

Staff Meetings

- **Weekly** – We will meet every Monday morning to discuss the progress of each beginning band class. It is important that we understand where each class is and where they are headed. The classes will be paced separately based on the size and the individual instrument; however, they should be relatively close in procedures and scheduling.
- **Plan the next month** – Even though we will meet every two weeks, we will plan one month in advance. We will also evaluate the last two weeks to see how they have developed in accordance to the previous plan. Adjustment to the monthly plan might be necessary.
- **Teaching Techniques** – We will discuss different techniques specific to the instruments as well as general techniques for teaching beginner classes. **We should be as honest with our teaching skills as possible (remember, we are both still very young as far as teaching goes). We should learn from each other.** Questions should be brought up about techniques and solutions. If we cannot find the answer between us, we should call some one who knows the answer and find solutions. **We will use our resources (private teachers, band directors, etc.) to help improve our beginner classes.**
- **Observations** – We should regularly visit other quality programs to find new teaching strategies and techniques for beginning classes.

6th Grade Activities

- **Mall Trip** – Ice skating trip with just the 6th graders in January sometime. Again, they should understand that band is fun, and they should see this as a reward for their diligent work.
- **Band Lock-ins** – We will try to do two lock-ins this year. This is a chance to bring in people from other schools to give us as much input on our beginner classes as possible. This should be a catalyst both for the students as well as ourselves.
- **Solo Contest** – We may look into this for May, but we may just decide to have some students participate in the LISD Solo & Ensemble Contest in February.
- **Spring Concert** – This will be to only public performance of the 6th grade band together.
- **Spring Trip** – Hurricane Harbor

Sweat the details:

***Never let something slide with regard to a student's music education.
They are young and eager to learn. Teach them to love the details.***

Make band their favorite class.

Make every class your favorite class.

Name: _____

Instrument: _____

Beginning Band 1st Six Weeks Objectives

To be completed by September 19th!!

1. _____ Demonstrate an understanding of the Griffin Band Program and Philosophy.
2. _____ Demonstrate proper classroom and daily routine procedures.
3. _____ Correctly completed Band Binder.
4. _____ Obtain all necessary supplies and materials.
5. _____ Check-In your instrument and related parts at school.
6. _____ Completed Music Theory Assignments.
7. _____ Demonstrate a basic understanding of pitch notation.
(Staff, lines and spaces, clef, note names, ledger lines, accidentals, and intervals)
8. _____ Demonstrate a basic understanding of duration.
(Parts of a written note, note values—whole note through sixteenth notes, bar lines, time signatures, counting system and notation)
9. _____ Demonstrate a basic understanding of volume.
10. _____ Demonstrate a basic understanding of timbre.
(Identify the sound of your instrument, identify a correct sound of your instrument describe the proper embouchure for tone production)
11. _____ Identify and demonstrate proper breathing for playing your instrument.
12. _____ Demonstrate the correct way to open your instrument case.
13. _____ Demonstrate the proper way to assemble your instrument.
14. _____ Describe the correct way to practice at home.

GRADING PROCEDURES

- 100 points for ALL objectives completed, signed by a director and handed in by the due date.
- 30 points subtracted for this sheet being turned in late.
- 15 points subtracted per uncompleted objective

- * Exceptions and excused absences will be at a director's discretion.
- * Plan ahead – you may pass off objectives as soon as possible
- * Do not wait until the last minute to accomplish these tasks.

Griffin Band Practice Guide

Introduction

One of the most important attributes to any quality musician is their ability practice effectively and efficiently. Since a very large portion of a musician's playing takes place during individual practice, their ability to practice correctly becomes essential in their development as a musician. The ability to practice correctly can help to avoid frustration, yields better results, and makes the overall performance process more enjoyable. In order to practice in a quality manner, a musician must:

- be very organized - must set goals for each practice session before its start
- have a focus for *each* portion of the practice session - must understand why they are practicing a particular exercise or excerpt
- set performance goals - have a good mental/aural picture of their desired sound
- highly developed listening/judgment skills - be able to critique themselves *honestly* with regard to their playing goals
- be able to concentrate on performing, yet be able to listen for and detect errors (essentially, they must take on the role of both the student and the teacher)
- be very patient - does not make a regular practice out of moving on before fully completing a task (avoid just "playing through" their music)

This practice guide will help in offering suggestions on how to achieve the most efficient level of practice possible for any musician. The questions asked in each session are questions any musician should constantly ask themselves during practice sessions in order to know if they have the correct focus and goals, and if they are achieving those goals. Ideally, having at least an hour to work through all of these different sections would be necessary, however, if there are time limitations, do not condense the times and try to get through all of the sections. Simply choose one or two of the sections as you have time for them.

Throughout the week, you should be practicing on a regular basis to take care of the items discussed during class time, sectionals, or listenings. We consider this practice time to be essential in the development of each player in the band. It should be used very effectively, and with the use of this guide, much improvement should be evident from week to week. Each day, you should have specific tasks you plan to accomplish related to your musical goals. This time should become one of the most important parts of your day in which you are allowed to individually apply the ideas discussed in class, lessons, or sectionals. Your attention to detail during this time will have a direct effect on the quality of our band program.

For this and other reasons, this practice guide will become one of the most important parts of your practice routine. Remember that the use of this book requires persistence and daily use. Maximize your practice time, and the results will follow.

Tone Development (10 - 15 minutes)

It is important that during every practice session, **your tone is always your highest priority**. If you don't make the quality of the sounds you produce an important part of your playing, then you can't expect others to do this for you. So this portion of the practice session is vital. Since this practice session will be a build-up process, tone development is placed at the beginning of your practice session. Once your sound is exactly as you want it, then you can carry that into all other portions of the practice sessions. Using a mirror to check your embouchure during this part of practicing is an excellent way to see if your face is set correctly.

Exercises - (choose 2 or 3) it is not necessary to perform all of these during a practice session

- Breathing exercises
- Mouthpiece, headjoint, reed work
- Singing (woodwinds and brass)
- Long Tones (different registers)
- Flow Studies
- Melodic line exercises
- Dynamic control exercises
- Pedal tone exercises
- Range development (upper and lower)
- Instrument specific exercises

Self-guided Listening Questions - during each of these exercises you should be asking yourself these questions

- Am I standing/sitting with excellent posture? Am I holding the instrument correctly?
- Are all of my breaths relaxed and full breaths?
- Do I have a concept of what I want to sound like?
- Am I using the maximum amount of air possible to create the desired tone and intensity?
- Is my tone steady, consistent, and well centered? Or, does my sound move around a lot?
- Are my embouchure and face very still when playing? Are my corners set firmly? Do I have control over my air stream? Or, is air entering parts of my mouth that it should not (i.e. - puffy cheeks, air between front teeth and lips, etc.)?
- Is my characteristic of my instrument on every note? Or, does the resonance come and go?
- Are all of the tones I produce blocks of sound? When I move from note to note does the sound take time to establish, or is the change instantaneous?
- Is my sound the same throughout the range of my instrument? Or, is my sound thin in the upper register or uncentered in the lower register?
- Is there extra "junk" in my sound? What is causing the extra "junk"? (embouchure, air, tongue placement, etc.)
- Am I playing in tune on every note? Am I using the slides on my instrument properly?

In answering these questions, you can better understand what types of things you should be practicing during this portion of your practicing. This will also help guide your ears in knowing what to listen for. Again, being very honest and critical of yourself with regard to these questions will help raise your standards for your sound, which will ultimately lead to having the right sound every time you play your instrument. One of the most significant improvements you should make this school year should be the quality of the sound you produce on your instrument.

Technical Studies (15 - 20 minutes)

When moving into the technical portion of your practice time, **recalling and referring to the tone development portion is essential**. Displaying technical ability without a good tone is very unimpressive to educated listeners. Your tone should still remain your highest priority.

This portion of your practice will help in developing flexibility, clarity of articulation, and strong technical facility over your instrument. The key to these exercises is thinking of each note played as being somewhat of a tone exercise. Every note of each lip slur, scale, or articulation exercise should be as clear as the notes in your long tones. This might mean that you need to take these exercises at slower tempos. One common misconception of technical studies is that they must always be performed at fast tempos. While this may be a long-term goal, performing these exercises at a tempo that you can play them correctly should be your first priority. From there you can develop proper technical facility over your instrument that has a great deal of clarity.

Exercises - (choose 2 or 3) it is not necessary to perform all of these during a practice session

- Scales (Major and minor)
- Arpeggios
- Thirds
- Flexibility Exercises
- Clarke Studies
- Articulation/Style exercises
- Multi-tonguing exercises

Self-guided Listening Questions - during each of these exercises you should be asking yourself these questions

- Do I have correct hand position and posture every time I play?
- Am I applying all of the tonal concepts from the tone development portion of my practice?
- Am I using a metronome?
- Can I hear each individual note of the exercise very clearly? Or, do some notes sound fuller than others? Do some notes not speak at all?
- Could I perform all of this exercise on my mouthpiece, headjoint, or reed with a full resonant sound as well as accuracy?
- Are my fingers, air, and tongue all moving at the exact same time? If not, which of these are moving correctly in time, and which are not?
- Can I perform this exercise slurred as well as articulated?
- Is my articulation getting in the way of the tone quality? Is it causing there to be extra “junk” in my sound?
- Is my articulation clear enough? Is my tongue fast and firm enough for the listener to clearly hear the articulation?
- How consistent is my articulation? Am I articulating with the same part of the tongue in the same part of my mouth every time I articulate?

Again with anything that is technically demanding, clarity becomes one of the most important aspects to focus on. The quality of sound, especially on fast technical or articulated passages, is the highest concern for creating that clarity. Each note should be a block of sound that does not change shape from start to finish. **Practicing technical passages slowly allows your ear to hear the details in the questions asked above.** As you slowly speed passages up, you can still focus your hearing to the same questions. Do not lower your standards, or let certain questions slide as you approach faster tempos. Keep these ideas in mind and work your way up to actual tempo. When working up technically demanding passages, it will be necessary to repeat the process of starting slowly and gradually speeding on several different occasions.

Sight-reading (5 minutes)

The ability to read music correctly the first time you see it is an asset to any musician. The ability to read music better will allow you to start at a higher level whenever beginning work on a piece. **Imagine being able to read any piece of music correctly with regards to rhythms, notes, and articulation the first time you play it.** This would allow you to work on other aspects of the music sooner in the development of that music. You could focus on dynamics, phrasing, and style while others are developing the correct notes and rhythms. Sight-reading should be a regular part of your practice. Increasing your ability to read music the first time you see it will allow you to have a more control over your instrument and give you more flexibility with your music.

The only way to develop your sight-reading ability is to do it daily. Over the year, you should make it a goal to read one new piece of music every day. You should not only play new music on your instrument, but you should count new rhythms on your instrument as well. When doing this, you should set the metronome at a moderate tempo, and then play the piece completely without stopping. If you make a mistake, just keep moving. You can go back after finishing the piece and see what you need to improve. However, the ability to look ahead and recover from mistakes will be essential in your proficiency with regards to sight-reading.

Exercises

- **Sight-reading packets** – you will receive packets of etudes from time to time
- **Use beginning books** - start reading music that is at a lower level than your current playing level, then slowly increase the difficulty
- **Read other parts from players in the ensemble you are performing in** - this will allow you to read new music while getting to know other parts in the music you are performing

Self-guided Listening Questions - during each of these exercises you should be asking yourself these questions

- **Am I using the correct hand position and playing position?**
- **Is my tone quality at its highest performance level?**
- **Am I keeping my eyes looking ahead in the music? Do I get caught up with simple mistakes?**
- **Am I able to recall the mistakes I made while performing the excerpt? Or, is the excerpt too long?**
- **Am I having more problems with the rhythms or the pitches? Could I play through the excerpt correctly on one pitch?**
- **Am I paying attention to details such as articulation, and dynamics? Or, am I just playing notes and rhythms?**

When sight-reading, you should make an effort to perform all aspects of the music. Articulations, dynamics, and style should not be disregard simply because this is the first time you have seen the music. **Look for items that repeat themselves such as rhythmic, articulation, and note patterns.** The excerpts that you perform should be relatively short. This will allow you to perform the excerpt and be able to remember your errors. Once you have read the excerpt, go back through the excerpt and look for 3 to 5 things you can correct or improve on. After this, play the excerpt again to improve on the performance. After playing the excerpt twice, move on to the next excerpt.

As your sight-reading abilities improve, in all aspects, the excerpts should increase in difficulty, responsibility, and length. The excerpts should have more rhythmic and intervallic responsibilities, as well as more articulation and style responsibilities. The length of the excerpt should also increase. Also make sure you read many different styles of music. Keeping tone quality a high priority and the ideas discussed above in mind should help to develop strong sight-reading skills.

Music Studies (20 - 45 minutes)

Many times, this portion of the practice session is the only part of the practice session. Many musicians pull out their instruments and immediately begin to play through their music. You'll find that by practicing the first three sections of this practice guide first you will be more prepared to practice and perform your actual music. However, this portion of your practice might possibly require the most organization and focused goal setting out of all of the parts of this practice guide. Many people simply play through their music and never truly break down music to perfect it. This session could most easily be described as "quality over quantity".

It is actually important to place some limitations on the amount of music you will practice. If you have 20 minutes of actual music to perform and you finish this portion of your practice in 30 minutes, you don't even have enough time to perform every part twice. When practicing and perfecting a portion of your music, you actually should need to play the excerpt several times in many different ways. In addition to the number of repetitions, there should also be time between reps for thought and question/answer periods. The mental part of all practicing is as important as the physical part. Since repetitions and thought take time, choose two or three portions of the music you have and put a great deal of effort into perfecting every aspect of that part of the music. Since you could never make it through all of your music just practicing small portions of your music, it is essential that you practice regularly and often. This will allow the in depth study of your music and the ability to practice all of the music.

Keys to practicing/perfecting music

- Plan the exact segments to practice - know the segments of music you are going to practice, and the concepts or ideas that you plan to implement on those segments
- *Practice small segments of music at a time* - perfecting a 24 to 36 measure portion of your music in a practice session is more productive than playing through all of your music
- Increase your standards for that segment - practice to perfect every aspect of the music you are working on
- Different practice techniques - perform each segment of music in several different ways (subdivided, on concert, on the mouthpiece, all slurred, all articulated, and as written)
- Use a metronome and a tuner
- Record your practicing - listening to yourself perform excerpts will allow you to better evaluate your progress and determine if you truly reached your performance goal
- Review and recall work from a previous session - take time out to review practice and concepts from the last practice session
- Keep the overall goal in mind - practicing small segments is important, but you should try to touch on every part of your music over a three or four-day period.

Self-guided Listening Questions - during each of these exercises you should be asking yourself these questions

- Do I have correct hand position and playing position? Am I breathing properly? Is my sound at its highest quality?
- Do I have a purpose behind practicing this segment of music? Have I accomplished that purpose?
- Can I correctly count this portion of the music I am practicing? Can I play those rhythms accurately on "C"?
- Are all of the tones coming out of my instrument block sounds? When performing this segment, can you clearly hear each individual note? Are any tones not of the same quality of others?

Music Studies (cont'd)

Self-guided Listening Questions (cont'd)

- Does each note get equal emphasis? Are some notes louder or softer than others? Is the line of music smooth and flowing?
- Are the articulations 100% accurate and are they clear to the listener? Are the note lengths on lifted notes the same? Do notes that touch actually touch?
- Can I accurately perform this segment with and without a metronome? Am I pushing and pulling the tempo unknowingly?
- Have I correctly applied several different rehearsal techniques to this segment? Can I correctly play all of the subdivisions of this segment? Can I perform this segment correctly on the mouthpiece, headjoint, or reed?
- Do I have control over my sound when performing dynamics? Does my sound or response change with the change in dynamics? Do I know where the peaks and valleys of the dynamics are?
- Can I consistently perform this segment? Can I correctly apply all of the concepts above to this segment several times in a row?

Constantly keeping these questions in mind during practice sessions will help to better guide your listening. With a great deal of honesty and patience, you should slowly begin to hear many more mistakes in your playing than you first thought were there. Your standards should rise with this awareness. Taking the time to work out these imperfections will result in a much more consistent and accurate performance of all of your music.

You may have to fight the urge to simply play through music without critically listening to yourself. This is an easy, feel-good way to practice that will lead to frustration down the line. Taking the time to be a problem solver and work out each portion of your music will result in a much more refined and polished product in the end. So it is important to always keep the end result in mind when planning your practice. Then it becomes a matter of sticking to the plan and patiently increasing the level of all of your music.

You may find it easiest to organize your practice if you put it down on paper. Planning out the week before it happens, and the ability to look back and see what tasks you have focused on can help create a more balanced practice time. Choose a format for documenting your practice session, and keep them fairly accurately. Remember, planning is one of the most important aspects of your practice time.

Wind Ensemble Buddy Session

For the week of: _____

Group Letter: _____

Student Signature: _____

Student Signature: _____

Start Time: _____ End Time: _____

Location: _____

Practice Specifics

Tone Development

Scales

All-Region Music

2003 – 2004 Griffin Middle School Wind Ensemble

Congratulations and welcome to the Griffin Middle School Wind Ensemble, one of the most successful and prestigious ensembles in the state of Texas!!! You have been invited into a family of the most talented, intelligent, dedicated, and hardworking students on our campus. The Griffin Middle School Wind Ensemble is the top out of three seventh and eighth grade bands in the program. *The Wind Ensemble is an honorary organization where character, academic, and musical standards are very high.* Typically, band is the largest organization at Griffin, and therefore is very visible to the student body, administration and community.

As the premeir performing ensmeble at Griffin, there are many performance opportunities and responsibilities placed on us. In the fall semester, we will be performing at school pep-rallies, football games, The Colony Band Cluster Extravaganza, Winter Concert, PTA meetings and Band Club meetings along with individuals competing in the District and Region Band auditions. In the spring, we begin our contest program. With this program, we will perform and compete at the Pre-U.I.L. Contest, U.I.L. Concert and Sightreading Contest, the Lewisville I.S.D. Solo and Ensemble Contest, the Beach Within Reach Band Festival, Director's Choice Music Festival, American Classic Music Festival and our Spring Concert. In addition, we also go on a Fifth Grade Recruiting Tour at the three elementary schools in The Colony which feed into Griffin.

In order to prepare for our season, all Wind Ensemble members will attend one section rehearsal ("sectional") per week, held either before or after school. During sectionals, attention is given to the specific skills of that instrument, as well as *practicing and introducing* sections of music which need additional work. In first semester sectionals, students learn musical fundamentals, specific instrumental fundamentals and the L.I.S.D. All-District Band and Region 24 All-Region Band Audition music. In the spring semester, attention is given to ensemble contest and band contest music. If students have sports before or after school, they will be allowed to miss that sports activity to attend sectionals *once a week*. The coaches and band directors work hard to **ALWAYS** allow the students to participate in both band **AND** sports. Sectionals, as much as possible, are scheduled around seventh and eighth grade sports activities.

As we approach contest time in the spring semester or before major concerts, extra rehearsals and clinics done with outside professionals are done with the Wind Ensemble. *Sectionals, extra rehearsals, and clinics (all done outside of the school day) are CURRICULAR, and are therefore graded activities.*

Due to the quality of students in the Wind Ensemble family, *discipline and attitude problems are not present--the success of one family member is the success of all members.* *The Griffin Middle School Band Program has been named the 1993 and 1997 CC Middle School State Honor Band, and in 1997 received the Sudler Cup Award which recognizes outstanding middle school and high school band programs across the United States, Canada, as well as Japan. This award was given to only two middle schools in the United States, and the Griffin Bands' reputations are, and continue to be, a large part of that success.*

The band staff is looking forward to working with all of you in what promises to be the Griffin Band Program's best year yet. Again, Congratulations and Good Luck!!!

Curriculum Objectives for Wind Ensemble Students

Classroom / Life Skills

- Develop discriminatory listening skills
- Develop personal and social self-discipline
- Create good social and student habits
- Create success through honesty and consistency
- Help students set personal and group goals
- Allow students to become strong leaders
- Create personal accountability with the students

Applied Musical Skills

- Learn and use good posture while playing
- Learn the proper concept of tone production and tone quality (wind instruments)
- Perfect rehearsal and music preparation procedures
- Set up individual practice habits and routine
- Understanding of how to diagnose and correctly solve musical problems
- Understand the musical terms necessary for the performing seventh and eighth grade bands
- Display the necessary instrumental skills to perform desired music (All-Region, Solo & Ensemble, etc.)
- Prepare students to advance to the high school bands after their middle school years

Grading Procedures

30% of the six-weeks grade will be based on playing tests and objective performance. Students may and should retake playing tests to improve their grade to the desired average.

40% of the six-weeks grade will be based on assigned **OBJECTIVE** sheets.

30% of the six-weeks grade will be based on *Pass-Offs*. Each member of the Wind Ensemble will be asked to play a portion of their assigned music during class at random times throughout each six-weeks. A grade will be assessed at the time of performance. The Pass-Offs are taking the place of practice logs. In order to be successful in Wind Ensemble, each member should spend at least 40 minutes per night practicing. Responsibility is placed on the individual to spend as much time as it takes to be able to correctly play the musical assignments and requirements.