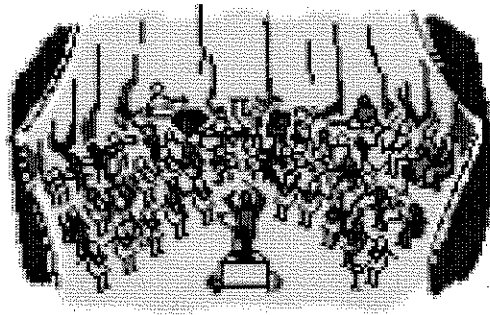


Preparation Paves the Road to All-Region Band



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TEXAS BANDMASTERS ASSOCIATION CONVENTION

**Monday, July 25th, 2011
5:15 p.m. – 6:15 p.m.
CC Room 217**

Sponsored by Texas Bandmasters Association

PREPARATION PAVES THE ROAD TO ALL-REGION BAND

1. Decide if you think it is a good idea at your school to require your top band students to audition for all-region band. I believe it is. All aspects of their playing will begin to mature through these practice sessions. However, this decision must be made entirely by you.
2. Encourage “star players” in 2nd bands to participate in region band auditions; however, they must agree to come to 1st band practice sessions, listenings, etc.
3. The students will profit from private teachers who follow the plan set by the band director for group practice. In the initial stages, I do not believe it is a good idea for students to be ahead of the plan. These students will ultimately become bored and develop a mindset that they are “finished” with the etude.
4. These practice sessions should not add additional time to your weekly band schedule (rehearsals and sectionals). If you are required to perform at pep rallies, football games, assemblies, fall concerts, etc., pick music that is technically and rhythmically below the level you would expect your students to achieve. All work in this area should be done during your scheduled rehearsal until region band auditions have occurred.

MAJOR SCALES

1. Teach the structure and outline of one easy/basic scale to start off and teach the process. (pages 7-9 in packet from *Essential Musicianship-Ensemble Concepts*)
2. Through use of a keyboard, demonstrate the sound of a major scale, ascending and descending—have students sing along.
3. Students need to verbalize note names and position at the same time in rhythm and in tempo. This skill should have already been taught in the sixth grade.
4. Depending on required tempo, have a structured, progressive outline to reach the tempo in the required time.
5. Devise a plan to establish the articulation requirements, set by the region committee.
6. **WHETHER ARTICULATING WITH THE TONGUE OR ARTICULATING WITH THE FINGERS, ALL NOTES IN ALL SCALES MUST BE BACK TO BACK NOTES.**
7. Within the structure of scale rhythm, begin with half/quarter notes....progress to quarter/eighth...progress to eighth/sixteenth.
8. After successfully mastering the half/quarter structure, have students initially tap their foot in four....and eventually in cut-time with the same tempo. Be sure to not confuse them by failing to adjust the metronome’s subdivision.
9. Demonstrate how “star players” should ultimately feel the phrase.
10. Demonstrate teaching star players to approach their scales like a musical phrase. Each octave is thought of as a segment of a foot tap.

11. Make sure the lower octave of every scale establishes resonant tone quality before attempting the octave above it. You will teach octaves separately and then link them together.
12. Never have a student play any scale without watching them physically—including face, body texture, hand position and evenness of movement of fingers. This is your job!
13. Do not let any student get ahead of the formula you have set up for tempo enhancement. Private teachers need to be mindful of your tempo progression.
14. Every two weeks you need to up the tempo, being aware of what tempo you want them at on the day of auditions. If you have the teachers available, it is ok for the class to be divided into coordination levels.
15. Remember that when you are playing a woodwind instrument and you are lifting fingers to play ascending scales, you must push your fingers down into the hole before lifting the finger. If this is mastered, students will play their scales more evenly.
16. Do not sacrifice tone quality, hand position, or accuracy for speed. Good judges will award more points for a slower tempo with great accuracy...over a tempo which is too fast that results in blips, fumbles, left out notes, lapses in tone qualities, color changes, etc.
17. Students need to be trained that once they begin a scale, etude, etc., they are not allowed to stop and re-play ANYTHING...because there is no guarantee that the student will fix what they missed in the first place. It is a good idea to finish what you begin. It shows more confidence and poise when students make a mistake and keep on going. It is suggested that in grading students, you take off points for students who stop and start...or go back to previous material. This should also affect chair order if you are giving a chair test in addition to a skills test.
18. Scales that require specific finger placement must be clearly marked and performed with absolute accuracy. Students should not receive full credit for incorrect finger placement. (example)
19. Before beginning to play upper octaves on woodwind scales, attention must be given to fundamentals which are crucial in establishing characteristic tone qualities—from register to register. These fundamentals should have been introduced during the beginner year, and integrated into sectional routine in your middle school/junior high and high school sectionals.
20. For finger control, all scales should be played in even and uneven rhythmic settings. Establishing this technique will be used again while teaching the technical etude.
21. When testing students on scales, it is suggested that you do them in full-band time. You do not have to hear every section every day. Students will increase their confidence levels quicker if they are expected to play in front of their peers. Never start with the same section each test (i.e. flutes)...that way, students should try to be prepared every day.
22. Use some sort of a grading sheet. (page 10 in packet)
23. Teach students to identify and position the two “critical notes” in each key...i.e. concert B-flat is the 7th scale degreeconcert E-flat, A-flat, and D-flat, the 4th scale degree...concert C and F and G, the 3rd and 7th scale degrees.... Students need to position the appropriate scale degrees before breathing and performing their first note.

- You need to watch students. They will be way less likely to miss notes in scales if this “mental preparation” is done prior to performing.
24. For vibrato-producing instruments, students should use vibrato on every longer-valued notes. (demonstrate)
 25. Students need to understand that the first and last note of each scale are the most important because the first sets your tonal concept for the judge...and the last note is held out longer than any note in the scale. Vibrato should at least be used on the very last note if students are not able to use vibrato on the other longer-valued notes.
 26. Remind students to take in calm air before the actual performance so they have enough air to finish the required number of octaves. Be careful not to over breathe...but instead take slow and deep breaths.
 27. Recommend that students, when playing two octave scales, follow a strict breathing regiment. These notes before breaths should not be clipped...and should have vibrato if applicable. Students playing one octave scales must eventually be required to perform them in one breath. It is harmful to practice scales at tempos that make it difficult for the student to coordinate their breath and fingers evenly and smoothly.
 28. Clarinet players should never be allowed to breathe before crossing the break. The exception is after the first octave of *their* B-flat scale (if they are following the information previously discussed).
 29. If this fits within your personality, expect students to position during every scale performance by other students. If a student has already performed, they can either continue positioning that scale...or progress to the next scale in order. Students should be held accountable for positioning as well as performing scales.
 30. As the tempo markings are increased, no other aspects of performance must change or have a lesser value. Students should not notice any difference in body texture, air use, embouchure, tone color. It is imperative that no basic fundamental be sacrificed for an increase in tempo.
 31. If you have students who are capable and interested enough to work extra in order to compete for the very top chairs in region band, one afternoon or evening a week should be set aside for students—regardless of instrument—to come in and play for each other to refine every aspect of their performance.

CHROMATIC SCALES

1. Determine if your region requires triple or duple subdivision on chromatic scales.
2. Teach the structure and outline of the chromatic scale, breaking it down into triple and/or duple segments and teach the process. (pages 11-15 in packet from *Essential Musicianship-Ensemble Concepts*)
3. First...learn your chromatic by octave...then add the extra notes needed to cover the range set by the region committee.
4. All aspects discussed in major scales apply here as well.
5. It is more important to play a smooth, even chromatic scale, then to play a faster and uneven chromatic scale.
6. When playing chromatic scales, register changes become more apparent and are therefore more important. Using the clarinet as an example, when moving from

throat tones to the clarion register, play 2nd space A—3rd line B-flat—3rd line B natural—as smoothly and evenly as possible—physically and tonally. Then, play 3rd line B natural—3rd line B-flat—2nd space A. Remember, the student must never be allowed to breathe when crossing the break regardless of tempo. This habit will be detrimental when working on phrasing in your region prepared etudes, as well as causing your region scale performances to sound immature.

7. Using the clarinet as an example, when moving from the clarion register to the altissimo register, play above the staff B—2nd line C—2nd line C#—3rd space D—as smoothly and evenly as possible—physically and tonally. Then, play 3rd space D—2nd line C#—2nd line C—above the staff B natural. Remember, the student must never be allowed to breathe when going from the clarion to the altissimo register.
8. Do not allow students to breathe after the very highest note before they begin descending. For brass players, breathing after the highest note will most likely cause them to re-enter on the wrong harmonic/partial.
9. Ideally, your students should be able to play the chromatic in one breath. This should be a personal goal in their individual practice time.
10. For brass players who are just not able to achieve the very top notes in their chromatic scale, allow them to play up to their last “comfortable” note and only position the remaining notes...and come back in on that same “comfortable” note when descending.

PREPARED ETUDES

1. Prepare a chart that breaks down each etude by week, as well as by metronome markings. Make sure your chart is based on the eventual phrasing you wish to achieve when performing the etude. (pages 16-17 in packet from Greg Countryman at Fort Settlement Middle School in Fort Bend ISD)
2. Create rhythm sheets for a particular etude if necessary. Have students write the counting in.
3. For a variety of reasons, it may be necessary for you to enlarge smaller etudes in order for students to read their music better...and to have more room to mark their music.
4. Have students list and define tempo markings somewhere on their etude.
5. For lyrical etudes, it may be necessary for students to write in the subdivisions on top of each staff.
6. Although using highlighters can be very effective, it is non-productive to have students highlight every note affected by the key signature. Students will get to the point where they have just too many things marked. This will also be applicable to their contest music.
7. Never ask your students to begin practicing etudes slower or faster than is comfortable physically and mentally.
8. Make tempo change increments small enough that the student does not physically or mentally notice a change in their approach to fundamentally performing the etude.
9. In lyrical etudes, all ornaments and nuances should be taken out in the initial weeks. For younger students, ornaments could distort the correct rhythms.

10. In lyrical etudes, all notes should be articulated in a legato (back-to-back/touching) style.
11. In the initial stages, lyrical etudes should be rhythmically subdivided. Younger students may need the subdivision to understand more difficult rhythms; a more experienced student will profit from subdivision by establishing a stronger, more natural phrase direction.
12. Technical etudes must not be approached any differently than lyrical etudes. Everything is based on phrasing and musical direction. Control issues may be different but musical differences will be the same. Never sacrifice tone quality, hand position, musical issues, etc., for technical reasons.
13. You are encouraged to teach and test your technical etude using uneven rhythms with various articulations.
14. You are encouraged to use “note isolation” exercises using various articulations.
15. As the tempo markings are increased, no other aspects of performance must change or have a lesser value. Students should not notice any difference in body texture, air use, embouchure, tone color. It is imperative that no basic fundamental be sacrificed for an increase in tempo.
16. Students must be 100% held accountable for the music you teach in each weekly session. They should be tested in their next week’s practice session. Students who do not “pass off” particular material must play off the material outside of the organized practice BEFORE the next scheduled session. For students who consistently do not complete the assigned work, you may need to solicit parental encouragement before any steps are taken that are negative in the process.
17. As one section meets the standard, the next segment can be introduced. For example, if you teach measures 1-12 during week 1, teach measures 9-24 during the next week. This assists with linking segments together and overall continuity.
18. In addition to students performing in practice sessions, you may require students to individually sign up for weekly help sessions with you or someone on your staff. Realistically, one director cannot hear every single student in a top band. Divide the sections based on each director’s expertise. For realistic results, these listenings must be at least 20 minutes. *Student* time, however, should be 30 minutes...with the understanding that they are already warmed up and ready to play for the director. Although this adds a lot of time to your school day, your entire program will profit in many areas from the time spent so early in the year in this very organized manner.
19. Create and maintain some sort of pass-off chart to hold students accountable for performing all components of the region band audition. (page 18 in packet from Greg Countryman at Fort Settlement Middle School in Fort Bend ISD)
20. If you perform a fall concert, it is a wonderful idea to have students volunteer to perform scales and etudes in between your pieces.
21. If applicable, you might want to have mock auditions with other schools within your district.
22. Another idea is to have a region music recital night for the parents.
23. You could also consider having a practice marathon on a given evening, and hire outside directors to teach. These sessions can include time for games, pizza, etc. You are discouraged from utilizing college students, regardless of whether or not they private teach for you.

24. When you get very close to the actual audition day, allow students to volunteer to perform with you verbally taking them through the actual process. This will be very helpful for the performer, as well as the students listening because in most instances, this is the process. While individuals play, encourage the other students in that section to position to the best of their ability (especially regarding the technical etude). It would be furthermore beneficial for these students to comment/evaluate the volunteer's performance (as opposed to you always giving the information). This keeps the students on task and involved in the learning process—even though they are not playing.
25. If test notes are allowed in the actual audition, train students to use these notes from the very first practice session. For brass players, it is important that after they “sound” the test note, they keep their embouchure totally set, breathe and begin. It is counterproductive for students to “sound” their test note and immediately put their instruments down.
26. When assigning cuts to students, do not just have them start and stop where you think the actual cut will be. Students need to be encouraged to practice starting in different (and even in “odd”) places each time. This gives students a better overview of the musical substance of the entire etude.
27. Everything you do with your wind players must be done with your percussionists. Do not let them feel like they are less important to you. If you have a percussion specialist, it is fine to have them teach the majority of the sectionals; however, you too need to teach a sectional at some point. When this happens, ask your specialist to attend and critique you as well as your students.
28. As the director of the instrumental music program in your school, be sure that every auxiliary person understands the structure you wish to use when preparing students' etudes for auditions. As the person responsible for the conceptual structure of presentation, your auxiliary staff should follow your lead in terms of conceptual ideas, etc.
29. Provide students with helpful and easy-to-read handouts with pertinent information regarding audition room assignments and procedures. (pages 19-21 in packet)
30. During the actual auditions, have students make mental note of particular things that other students do or do *not* do well. These things can be discussed at a later time, and furthermore keep students involved in the continued learning process.

5. Learning a Major Scale

Step 1 

Step 2 

Step 3 

Step 4 

Step 5 



Student Goals for Steps 1-5

1. Keep the face and body still.
2. The tongue and fingers should move at exactly the same time.
3. Play the exercise in one breath.
4. Strive for a clear tone quality.
5. The embouchure should not move during rests.

Alternate exercises for Clarinet

Step 1 

Step 2 

Step 3 

Step 4 

Step 5 

6. Major Scale Exercises

6-1 Moving Down and Up (Tonguing and Slurring)



Student Goals

1. Keep the air steady, constant and smooth.
2. Pay close attention to when notes are tongued or slurred.
3. All notes should have equal energy and volume.
4. Keep proper hand position while moving from note to note.
5. Play each scale in one breath.

6-2 Moving Up and Down (Tonguing and Slurring)



Student Goals

1. Keep the air steady, constant and smooth.
2. Pay close attention to when notes are tongued or slurred.
3. All notes should have equal energy and volume.
4. Keep proper hand position while moving from note to note.
5. Play each scale in one breath.

GRADING SHEET



CLASS: _____
TITLE: _____

100	88	76
99	87	75
98	86	74
97	85	73
96	84	72
95	83	71
94	82	70
93	81	69
92	80	68
91	79	67
90	78	66
89	77	65

7. Learning a Chromatic Scale

7-1 Chromatic Exercise



Student Goals

1. The tongue and fingers should move at exactly the same time.
2. All fingering changes should occur on beat 2 of each whole rest.
3. Woodwinds should use special fingerings if suggested by your director.

7-2 Chromatic Exercise

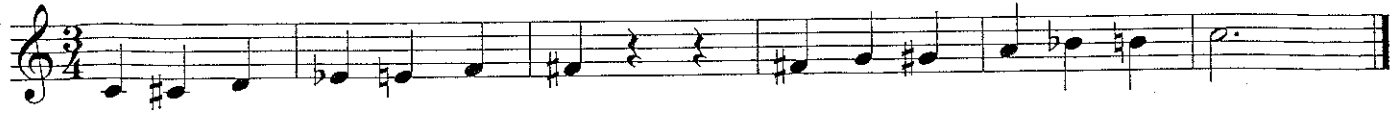


Student Goals

1. The tongue and fingers should move at exactly the same time.
2. All notes should have equal energy and volume.
3. Woodwinds should use special fingerings if suggested by your director.

7-3 Moving Up - Step 1

Step 2



Step 3



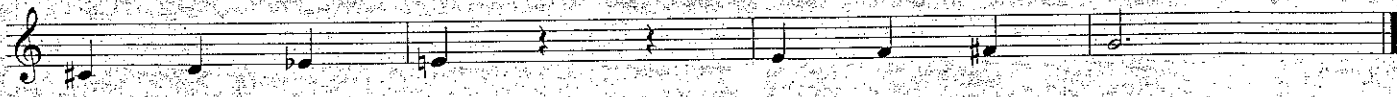
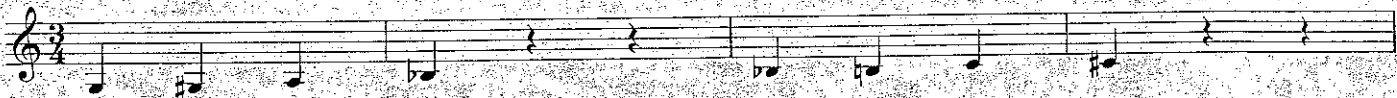
Student Goals for Steps 1-3

1. The tongue and fingers should move at exactly the same time.
2. Keep the air constant, steady and smooth.
3. Woodwinds should use special fingerings if suggested by your director.

Alternate exercises for Clarinet

7-3 Moving Up

Step 1



Step 2



Step 3



7-3 Moving Up (4/4)



7-4 Moving Down

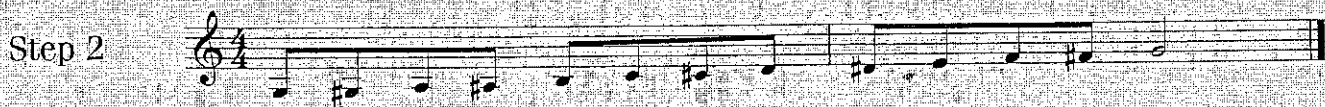
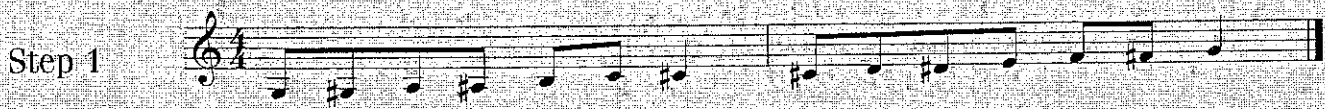


Student Goals for 7-3 and 7-4 (all steps)

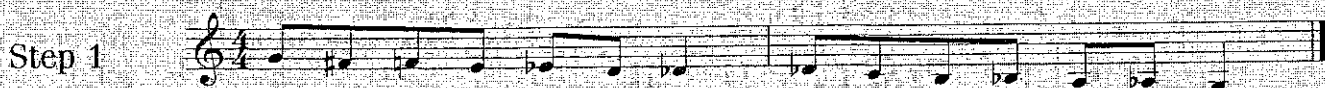
1. The tongue and fingers should move at exactly the same time.
2. Woodwinds should use special fingering if suggested by your director.
3. Play the exercise in one breath.
4. Strive for a clear tone quality.
5. Each note should be equal in strength.

Alternate exercises for Clarinet

7-3 Moving Up (4/4)



7-4 Moving Down



Honors Band Region Assignments Set C (2010-2011)

The following material needs to be prepared for your section rehearsal during the week beginning with the date stated below. All scales are to be from memory and played the number of octaves required for region band auditions.

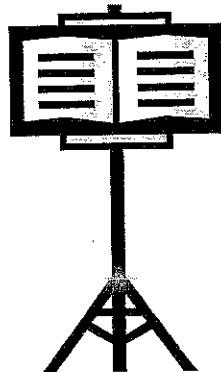
- Week of Sept. 6th Region Music Assignment I
Scales: Concert Bb & Ab
- Week of Sept. 13th Scale Recording No. 1 due on Thursday, September 16th
Region Music Assignment II
Scales: Concert Eb & C
- Week of Sept. 20th Region Music Assignment III
Scales: Concert Db & F
- Week of Sept. 27th Scale Tape No. 2 Due on Wed., Sept. 30th
Region Music Assignment IV
Scales: Concert G
- Week of Oct. 4th Region Music Assignment V
Scales: Chromatic
- Friday, Oct. 22nd Master Classes on Region Music: 4:00-6:00 p.m.
Band Party: 6:00-7:30 p.m.

The last week for sectionals will either be the week of October 4th. When sectionals stop, you will sign up for a 15-20 minute individual hearing each week with one of the directors. More information concerning this will be given to you later.

- Week of Oct. 25th Mock Auditions – Specific times to be announced later
- Week of Nov. 8th Mock Auditions – Specific times to be announced later

November 12th & 13th – Region Band Auditions at Baines MS

- *** Beginning the week of Sept. 27th, you should be prepared to play any of the major scales from memory during class.
- *** Beginning the week of Oct. 4th, you should be prepared to play any of the scales or chromatic from memory and any of the region music during class.



Region Assignments - Set A (2010-2011)

Week of:	September 6th Assignment 1	September 13th Assignment 2	September 20th Assignment 3	September 27th Assignment 4	October 4th Assignment 5
Flute	#5 M. 1-9 (first note) Bourree Anglaise M. 1-11 (1st note)	#5 M. 1-12 Bourree Anglaise M. 1-21 (1st note - 2nd ending)	#5 M. 1-20 Bourree Anglaise M. 1-29	#5 M. 1-28 Bourree Anglaise M. 1-35 (low D)	#5 ALL Bourree Anglaise - ALL
Oboe	#5 M. 1-9 (first note) #11 M. 9-15 (1st note)	#5 M. 1-12 #11 M. 9-20 (1st note)	#5 M. 1-20 #11 M. 9-24 (1st note)	#5 M. 1-28 #11 M. 9-28 (1st note)	#5 ALL #11 ALL
Bassoon	#25A M. 1-4 (beat 3) #23 M. 1-8	#25A M. 1-8 #23 M. 1-12	#25A M. 1-12 (1st note) #23 M. 1-17 (1st note)	#25A M. 1-16 #23 M. 1-24	#25A ALL #23 ALL
Clarinet	#5 M. 1-8 #12 M. 17-25 (1st note)	#5 M. 1-16 (beat 2) #12 M. 17-32	#5 M. 1-21 (beat 3) #12 M. 17-45	#5 M. 1-26 (beat 2) #12 M. 1-54 (1st note)	#5 ALL #12 ALL
Saxophone	#16 M. 1-8 #19 M. 1-8	#16 M. 1-16 #19 M. 1-16 (1st note)	#16 M. 1-21 (1st note) #19 M. 1-26 (beat 1)	#16 M. 1-24 (1st note) #19 M. 1-36 (beat 1)	#16 ALL #19 ALL
Trumpet	#64 M. 1-4 #13 M. 1-8	#64 M. 1-8 #13 M. 1-16	#64 M. 1-10 #13 M. 1-20	#64 M. 1-13 (1st note) #13 M. 1-24	#64 ALL #13 ALL
French Horn	#26 M. 1-4 (1st note) #12 M. 1-8	#26 M. 1-8 (1st note) #12 M. 1-13 (1st note)	#26 M. 1-12 #12 M. 1-16	#26 ALL #12 M. 1-21 (1st note)	#26 ALL #12 ALL
Trombone	#21A M. 1-4 #13 M. 1-8	#21A M. 1-8 #13 M. 1-16	#21A M. 1-16 #13 M. 1-20	#21A M. 1-20 #13 M. 1-24	#21A ALL #13 ALL
Euphonium	#21A M. 1-4 #13 M. 1-8	#21A M. 1-8 #13 M. 1-16	#21A M. 1-16 #13 M. 1-20	#21A M. 1-20 #13 M. 1-24	#21A ALL #13 ALL
Tuba	#21A M. 1-4 #13 M. 1-8	#21A M. 1-8 #13 M. 1-16	#21A M. 1-16 #13 M. 1-20	#21A M. 1-20 #13 M. 1-24	#21A ALL #13 ALL
Percussion	SD M. 1-8 Melodic M. 1-4 Timpani M. 1-3	SD M. 1-16 Melodic M. 1-6 Timpani M. 1-5	SD M. 1-28 Melodic M. 1-9 (1st note) Timpani M. 1-7	SD M. 1-38 Melodic M. 1-12 Timpani M. 1-9	SD ALL Melodic ALL Timpani ALL

Scale/Etude	Bb	Eb	Ab	Db	F	C	G	Chr	S	F	S	F	Oct. 18	Oct. 25	Nov. 1	Nov. 8	Mock 1	Mock 2
Catherine Xu																		
Jennifer Ling																		
Tyffany Khoh																		
Emily Wang																		
Sofia Gonzalez																		
Natalie Lo																		
Teri Onadoko																		
Amy Matthiis																		
Jude Tanueco																		
Annika Gandhi																		
Yannick Rizvi																		
Feras Khemakhem																		
Chris Chiu																		
Jonathan Scharfman																		
Connie Hwang																		
Bessie Varghese																		
Steven Choate																		
Naveen Jain																		
Ashley Richards																		
Cooper Viancos																		
Jessica Hsu																		
Mary Younan																		
Katherine Li																		
J.J. Ramamurthy																		
Jeffrey Feng																		
Scott Cao																		
Kasey Yu																		
Henry Noah																		

ALL-REGION AUDITION ROOM ASSIGNMENTS

<u>Instrument</u>	<u>Barrier I</u>	<u>Barrier II</u>
Flute (A-L)	D.1	A.4
Flute (M-Z)	D.2	A.4
Oboe/Bassoon	C.10	A-Faculty Workroom
Low Clarinet/ Low Saxophone	D.4	A.2
Clarinet (A-L)	C.6	B.4
Clarinet (M-Z)	C.8	B.4
Alto Saxophone	C.3	B.11
Trumpet (A-J)	C.4	A.7
Trumpet (K-Z)	C.5	A.7
French Horn	D.9	A.1
Trombone	D.7	B.7
Euphonium/Tuba	D.5	B.15
Percussion (A-K)	E.4	E.8 (Band Hall)
Percussion (L-Z)	E.5	E.8 (Band Hall)

**STUDENTS -- YOU NEED TO BE IN
YOUR BARRIER I ROOM TO RECEIVE
YOUR AUDITION TIME
BETWEEN 8:00 - 8:45!!**

ALL-REGION BAND BARRIER I AUDITION PROCEDURE

- **2 Major Scales**
- **Chromatic Scale**
- **Cut from one of your etudes**

After you exit the Barrier I room, you will wait and receive a pass from the monitor. If it says


“Certification to Barrier II,” you go to that room.

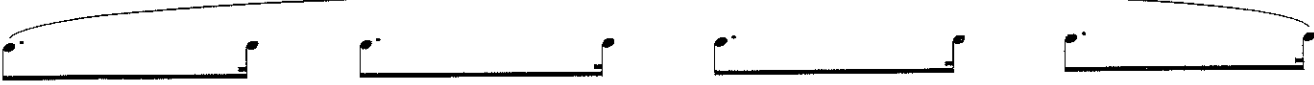
**ALL-REGION BAND
BARRIER II AUDITION PROCEDURE**


- **Cut from slow etude**
- **Cut from fast etude**
- **Sightreading**


ALL-REGION RHYTHMIC MUTATION

Uneven Rhythm Techniques


1 


2 


3 


4 


Note Isolation Techniques


5 


6 

7 

8 

9 

10 

11 

12 