

*2011 Texas Bandmasters Association Clinic and Convention*

*Achieving Success For Your ENTIRE Band Program:  
The Care and Feeding of Non Varsity and Sub Non Varsity Bands*

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**Acknowledgements:**

Jason Robb, Assistant Director at Knox JH  
Andrea T. Maher, Associate Director at McCullough JH  
Penny Liebst, Assistant Director at McCullough JH

Our purpose today is to discuss key areas we feel are vital to the overall success of your Non Varsity and Sub Non Varsity Bands. It is virtually impossible to conclude this broad topic within an hour. There are many topics we will discuss that, in fact, could be their own Clinic.

**DAILY SCHEDULES**

**Knox (CCC) 1 ½ – Feeders for Knox, The Woodlands College Park HS      **Enrollment:** 1100**

**Program: 275 + Band Students**  
**Traditional 7 Period Day – 50 min** (Former Block Schedule Campus)  
7<sup>th</sup> Grade Percussion Class  
Music Appreciation Class  
4 Major Bands (3 UIL, 1 Non UIL)  
Mixed Beginner Class

**McCullough (CCC) 3 ½ - Feeders for McCullough, The Woodlands HS      **Enrollment:** 2100**

**Program: 380 + Band Students**  
**Block Schedule – 90 min. classes every other day**  
Top Band Advisory period each day  
Advanced and Level Percussion Class – Fall Only  
Non Performing Percussion Class – All Year  
5 UIL Bands  
Mixed Beginner Class

**PERSONALITIES      “The Good, the Bad, and the Ugly”**

- **Traditional 2<sup>nd</sup> Bands (Non Varsity)**  
½ want to be in the top band but don't yet have the skill set to be there.  
7<sup>th</sup> graders – your top kids  
8<sup>th</sup> graders – usually promoted from the 3<sup>rd</sup> band or returning kids\*
- **Traditional 3<sup>rd</sup> Bands (Sub-Non Varsity A)**  
Blissfully unaware of their lack of ability - some, not all.  
Most just love Band and will do anything to show you how much they love it!  
OR

- **Traditional 4<sup>th</sup> and 5<sup>th</sup> Bands (Sub-Non Varsity B, C)**  
*Lots of discrepancies of types of kids in these classes.*  
 7<sup>th</sup> graders - want to be better players but have huge conceptual chunks missing from their knowledge about playing the instrument. Do not truly understand their deficiencies. Many are extremely apathetic in their approach to band.  
 OR  
 8<sup>th</sup> graders who have never really dedicated themselves to becoming better players. Many are forced to stay in band by their parents and will most likely not continue in high school.  
 Many move-ins from out of state/country in these bands.

## NURTURING THE INDIVIDUAL

- **Build a positive classroom environment and relationship with each student!**
- **Build Trust, Acceptance** - Do your students know they are important to you? It is your job to create a safe and trusting environment for your students. If they do not trust you or accept you, it won't work.
- **Social Traits/Skills** – Character, Loyalty, Self Pride, Strong Work Ethic, Ownership
- **Actions Speak Louder than Words**
- **Reteach and Retrain** – Only when the previous are set into motion can these take place.
- **Inclusion** – do you treat them like the Majority?

**Non Varsity Bands make up the MAJORITY of your program, not the MINORITY!**

## UTILIZING YOUR STAFF

**Considerations:** Who teaches the NV groups?

- **Lead Role vs. Assist Role** – How do you utilize your staff? Must be efficient and productive.
- **Communicate and Collaborate** - Be on the same page with expectations.
- **Plan** – Provide rosters, scores, metronome markings, make a folder/packet, etc...
- **Terminology / Vocabulary** – has to be consistent from Director to Director and Band to Band

## THE DAILY GRIND How, What, Where, and Why?

### **Procedures**

- Expectations Must Be Clear from the Beginning!
- Entering the Band Hall – define every detail and stick to it!
- Start of class
- Instrument Procedures – cases, seating, etc...
- To Warm Up or Not to Warm Up – earned, you must teach them how!

**Supplies** – Binders, etc....

**Pencils** – teach them how and reinforce by using them each day!

**Create Ownership and Pride** – confident kids and less stress for directors

## **DISCIPLINE AND YOUR CLASSROOM MANAGEMENT PLAN**

### **Classroom Management**

**Expectations:** Be structured and consistent! Hold all of your students to the same high level. Chaos creates discipline problems.

#### **Pacing**

**Positive vs. Negative Reinforcement** – Easy to focus on the things they don't do well.

**The 3 F's – Be Firm, Fair, and sometimes Flexible** when it comes to students. Every situation is different. At times there can be a bit of gray between the black and white.

How do you handle situations?

What is your teaching personality?

## **CURRICULUM          Develop the Individual...Key to a great Band!**

**Reteach and Retrain** – Remember this is why they are here!

**Align all Curriculum with the to top** - 3<sup>rd</sup> feeds 2<sup>nd</sup> feeds 1<sup>st</sup>. Plan your curriculum with the end in mind.

### **Have a Consistent Routine!**

**Make Daily Drills similar (but not as advanced)** – Tonal Concepts/Development, Rhythmic Reading and Writing, Articulation, Key Awareness/Mastery, Scales and Scale Patterns, Sightreading

Terminology needs to be consistent from director to director

Supplemental Materials

Practice Records – Quality vs. Quantity

Testing

Test Schedule by Semester

Utilize School Planner/Assignment Book or Make Your Own

Private Lessons

Sectionals

High School – the next step!

## **MOTIVATION!**

- Section / Member of the Week
- Big Brother / Big Sister
- Peer Tutors – Band Aides
- Daily Drill Fridays
- Invite them to come and listen to Varsity Band during their lunch. Sack Lunch Friday's
- Star Charts/Name on Board
- Pizza pass offs! Keep it simple!
- Brass vs. Woodwinds vs. Percussion
- Highlight the individuals! Use Modeling opportunities daily! Once you start more will volunteer as you go....the problem solves itself!
- Mama D's Candy Basket
- Intrinsic Rewards
- Part of something extremely special.
- Reward of a Job Well Done

## **PROGRAMMING FOR THE NON / SUB NON VARIETY GROUP**

### **Considerations:**

- Strengths and Weaknesses in the Ensemble and Individual Players
- Meter
- Technical aspects – challenge, don't overwhelm
- Ranges – Esp. Brass players – what will make them sound good?
- Don't Double Dip – Choose one area to challenge them, not both.
- Choose pieces that will compliment your group.
- Style selection – Legato/Staccato (esp. Sub NV groups)
- Articulation Demands
- Exposure!! Don't let groups (esp. Sub NV) feel naked. Support in numbers. Divided Parts (Sub NV)
- Instrumentation of the Group
- Percussion Parts – Active or Limited? Percussion Ensemble!
- Recordings aren't always accurate!

Grade 1 doesn't mean it is appropriate for your group...do your research!

UIL vs. Spring Concert Music

# Top 10

(Alphabetical Order)

\*Included on both of our original lists.

## Jennifer Dillard

Courtland County Festival – Owens

Dolce and Dance – Fagan

Fire Dance – Akey

In a French Garden – Meyer

Ming Court – Pitter

Moscow 1941 – Balmages

Phantom Ship – Del Borgo

Two British Folk Songs, Songs of the Whalemen,  
The Steppes of Russia – Del Borgo Trilogy

Under an Irish Sky – Neeck

Wildwind Overture – Kinyon

## Susan Meyer

Band in the Square of the Fourth of July –  
La Plante

Cascadia Celebration – Hodges

Colliding Visions - Balmages

Dance Celebration\* – Smith

Gathering in the Glen\* – Sweeney

Little Brazil Suite – Balent

Pinnacle – Grice

Sakura\* – Story

Serengeti Dreams – Smith

Summit Fanfare – Owens (New)

**Previous clinic recommendation: The Art of Selecting a Successful Contest Program.  
Greg Countryman, Cindy Lansford, and Susan Scarborough (2009)**

[Http://www.uiforms.com/selectionrank.asp](http://www.uiforms.com/selectionrank.asp)

## OUR YEAR AT A GLANCE

### **Knox**

#### **2<sup>nd</sup> Band**

Daily Drill / Breathing

Football Music

Football Performances

Pep Rallies

Fall Sectionals start 2<sup>nd</sup> week of  
School. Tone, Skills, Scales, Art.  
Region Music if appropriate

#### **3<sup>rd</sup>/4<sup>th</sup> Band**

Daily Drill / Breathing /Theory

Adapted Football Music

Football Performances – 4<sup>th</sup> band optional

Pep Rallies – not all of the music in its entirety.

November start to Sectionals (3<sup>rd</sup> Band only)  
Developing basic skills. Start Solos  
And Winter Music

Solo and Ensemble  
Everyone plays a solo

Solo and Ensemble – everyone plays a solo  
(4<sup>th</sup> band performs for each other)

UIL CSR Contest

UIL CSR Contest – 3<sup>rd</sup> band only. Added beginners,  
if ready (also depends on band instrumentation)

Spring Contest

Spring Contest – 3<sup>rd</sup> band only

Spring Concert

Spring Concert

Final Exam Material  
End of Year Etudes, Scales, Chrom.

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End of Year Etudes, Scales, Chrom.

\*\*No Audition for Band Placement – we use the entire year to evaluate our students for the following year's band placement.

## McCullough

### **2<sup>nd</sup> / 3<sup>rd</sup> Bands**

Breathing Exercises

### **4<sup>th</sup> / 5<sup>th</sup> Bands**

Music Theory/Note Names/Common Vocabulary

Daily Drill (same for bands 1-5)

Daily Drill

Football Music

Adapted Football Music

Pep Rallies (4-6)

Pep Rallies (4-6)

Football Game Performances

Football Game Performances (optional)

Sectionals begin 3<sup>rd</sup> week of school.  
Tone, Skills, Scales, Scale Patterns,  
Articulation Drills, Concert Music

No sectionals. Pull outs by staff throughout year.  
Develop basic skills, and planned evaluation of scales  
and scale patterns. Concert Music during class.

Winter Concert

Winter Concert

Solo and Ensemble  
Only students in lessons play solos.  
Most students play in ensembles.

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Only students in lessons play solos.  
Some students play in ensembles.

UIL CSR Contest

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Spring Contest

No additional contest.

Spring Concert

Spring Concert

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