

# Get Your Program Back Up on Its Feet!

Systemic and Artistic Motivations to  
Inspire Your Students to Practice and  
Get Back in Shape

**Scott Casagrande**

---



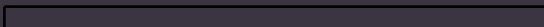
# Scott Casagrande

[scott.casagrand@gmail.com](mailto:scott.casagrand@gmail.com)

- John Hersey High School, IL - Director of Bands (retired)
- National Band Association Past President
- MusicFirst Educational Consultant
- Music for All Education Team: National Concert Band Festival, Affiliate Regional Music Festivals
- Dr. William P. Foster Project Administrator for bands in under-served communities

## Clinic Handout:

1. <https://www.scottcasagrandemusic.com/post/get-your-band-back-up-on-it-s-feet-clinic-handout>
2. Scan the QR code on the 5 X 7 handout distributed today.





# Clinic Outline

The impact of the pandemic can be minimized by intentional structuring of traditional activity, as well as music choices, in our performing music programs to maximize inspirational opportunities for our students and get our program back on its feet.

## **Getting Back in Shape:**

- I. Intrinsic motivation – depth of artistic experience**
- II. If it isn't tested, it isn't learned – student accountability**
- III. Use of Technology – don't desert the lessons learned during the pandemic!**
- IV. Private Lessons are a must, regardless of economic situation or culture of school - how do we make it happen?**



# Guiding Principles of Conducting

After many years of observation and thought, five guiding principles have emerged:

- Ingest the music.
- Improve conducting skills.
- Plan and execute the rehearsal.
- Build player independence.
- Continue to grow.

## H. Robert Reynolds

(Presented with permission from Professor Reynolds)



# 5 - Continue to Grow

Throughout our lives as conductors we should be trying to gain greater musical depth and understanding.

**Musical compositions have a certain depth.** For example, Irish Tune from County Derry, Trauersinfonie, and the Holst First Suite in Eb can all be interpreted in a superficial way and they will sound like pleasant pieces; however, a conductor with greater musical depth will be able to pull out each work's considerable potential for inner musical communication. It all depends on matching - when the conductor is able to reach the level of the composition.

Because so much of today's band music is shallow, almost anybody can interpret many pieces to their maximum level of musical communication; but it is the deeper musical experiences we are trying to help our students to understand, so we have to take ourselves to increasingly-deeper levels. Otherwise we are constantly giving these superficial treatments, even of those pieces with admirable musical depth.

Growth can come from going to concerts, reading, listening to records, surrounding yourself with real music. It's amazing how the late Beethoven string quartets can help the interpretation of Grainger, because you have become a deeper musician.....

.....I also believe band conductors should be involved in the field of music – serious music – not just in a special interest area. We all know the names of composers/arrangers who have produced music of questionable quality for bands; but do we know the names of John Harbison, George Perle, Bernard Rands, and William Bolcom? They are all major composers and Pulitzer prize winners.

Music is our profession, and we cannot be considered knowledgeable unless we really know the subject. Read the New York Times every Sunday and find out what's going on in what is now THE cultural center of the world. Guest orchestras come to New York City regularly, and we should know what they are playing. There have been entire concerts devoted to the music of Alfred Schnittke. Who is he, and what kind of music does he write? We should know. Carnegie Hall celebrated its 100<sup>th</sup> Anniversary with commissioned works (Who? What? When?).

Constant inquisitiveness about our profession and the musical life is such an important part of growth. Don't be saddled with what you are using today in your rehearsal; always try to make your essence of substance larger and deeper all the time.

And remember to develop interests in many subjects (Bruno Walter: "A musician who is only a musician is half a musician.")



The image part with relationship ID rld2 was not found in the file.

# A Compilation from The 2014 Ithaca College Conference on Instrumental Music Education: Preparing the 21<sup>st</sup> Century Artist- Teacher

## Introduction

In 2014, a group of distinguished teachers, musicians, and leaders was commissioned to respond to the following questions related to the preparation of future instrumental music teachers at the university level. What follows are a compilation of their responses.<sup>1</sup> These responses (presented below in alphabetical order), along with discussions from session participants were part of the Ithaca College Conference on Instrumental Music Education: Preparing the 21<sup>st</sup> Century Artist-Teacher which was held June 29-July 1, 2014. This conference was sponsored by the CBDNA, the Paynter Foundation and Ithaca College.



The image part with relationship ID rld2 was not found in the file.

## Panelists:

Frank Battisti, New England Conservatory  
Robert Duke, University of Texas-Austin  
Craig Kirchnoff, University of Minnesota  
Larry Livingston, University of Southern California  
Scott Shuler, Immediate Past President, NAFME,  
Connecticut State Department of Education  
Evan Tobias, Arizona State University



## Question #1

1. In your view, what is the role of the college ensemble director in the preparation of the future public school instrumental music teacher?

*"The future of music may not be with music itself, but rather....in the way it makes itself a part of the finer things humanity does and dreams of."*  
Charles Ives

Teacher preparation at the undergraduate level has experienced significant changes to curriculum content, including a reduction of credits devoted to the major area of study. Additionally, the changing academic profile of music education positions at many colleges and universities has impacted teacher training on many levels.

Despite these changes, the following beliefs have remained as immutable anchors for me and have guided my actions as an instrumental music educator throughout my career:

1. I believe that students of all ages can be deeply moved by the power of music.
2. I believe that students need us as educators to move them from a love of the activity of participating in band, orchestra, or choir to a love of music.
3. I believe that the only way to move students from a love of the activity to the love of music is to enable them to experience the best possible music that is available to us as educators.

PRIMARY  
RESPONDENT:  
CRAIG KIRCHHOFF



Teacher training institutions must assure music education majors a comprehensive music performance experience that will broaden and deepen their abilities as musicians with access to the highest level of studio teachers and conducting faculty...





The image part with relationship ID rld2 was not found in the file.



The image part with relationship ID rld2 was not found in the file.

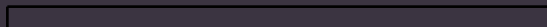
# Programming & Identifying Quality Band Repertoire

Presented by  
Dr. Timothy Rhea

Permission granted from Dr. Rhea

Dr. Timothy Rhea

Director of Bands  
Texas A&M University





Quote



Choosing music is the single most important thing a band director can do, and is the only thing a band director can do alone.

Frederick Fennell



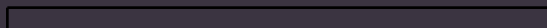
The image part with relationship ID rld21 was not found in the file.

Quote



One man's meat is another man's  
poison.

Timothy Reynish





## Quote



An objective for the members of our concert bands is the development of a lasting appreciation for fine music. This may be gained from the study of existing standard works and transcriptions for the band, as well as the wealth of contemporary original works, which are each year being added to the literature of the band... Appreciation for fine music is heightened by an understanding of how music is made and how difficult perfection really is.

Frank A. Piersol, former Director of Bands, University of Iowa



Quote



I think that there are two constants in  
all great music: direction and  
originality.

Francis McBeth

(Originality may be defined as honesty.)



# Included in Dr. Rhea's Article:

1. Sources for Band Repertoire
2. Practical Considerations for Choosing Repertoire
3. Criteria for Determining Serious Repertoire
4. Repertoire Lists and Resources:
  - a. Standard Repertoire
  - b. Transcriptions
  - c. Contemporary Literature
  - d. Concert Openers
  - e. Works for the Developing Band
  - f. Contest Winners
  - g. MARCHES (all styles, including developing band marches)
  - h. March editors
  - i. Public School Band Survey (including advanced and developing bands)
  - j. Wind Band Repertoire Reference Materials
  - k. Websites



# If it isn't tested, it isn't learned – student accountability:

## I. School Auditions

- Motivations for performing well in auditions
  - Pride
  - Band and Chair placement – soften any blows...
  - Grades
- Etudes/music used for assessment – how difficult?
- COVID-19 Pandemic Recovery
- Scales – Extended scales or one scale at a time?
- Sightreading –
- Assessment form – feedback to student (included in handout and in next slide)
- When and how often?



The image part with relationship ID rld21 was not found in the file.

**NFHS MUSIC ADJUDICATION FORM  
SOLO**

Order of Appearance: \_\_\_\_\_ Date: \_\_\_\_\_ Program/Event No.: \_\_\_\_\_

Event: \_\_\_\_\_ Class: \_\_\_\_\_  
(tenor solo, trumpet solo, etc.)

School Name: \_\_\_\_\_ Location-Contest/Festival: \_\_\_\_\_

Name of Soloist: \_\_\_\_\_

Selections	Composer	Publisher
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____

Place one of these numbers in each box below, then total carefully.

- 5 — A superior performance — outstanding in nearly every detail.      2 — A fair performance — basic weaknesses.  
4 — An excellent performance — minor defects.                              1 — A poor performance — unsatisfactory.  
3 — A good performance — lacking finesse and/or interpretation.

AREAS OF CONCERN	COMMENTS
<b>Tone Quality</b> Consider: resonance, control, clarity, focus, consistency, warmth	
<b>Intonation</b> Consider: accuracy to printed pitches	
<b>Rhythm</b> Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
<b>Technique (facility/accuracy)</b> Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill	
<b>Interpretation, Musicianship</b> Consider: style, phrasing, tempo, dynamics, emotional involvement	
<b>Diction - Vocal</b> <b>Bowing - Strings</b> <b>Articulation - Winds</b>	
<b>Other Performance Factors</b> Consider: Choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)	
<b>Scales or Memorization</b>	

**TOTAL POINTS**

Divisional Rating \_\_\_\_\_

(signature of adjudicator)

**RATING COMPUTATION TABLE**  
With Sight-Reading

Division I (Superior) = 40-36 points  
Division II (Excellent) = 35-28 points  
Division III (Good) = 27-20 points  
Division IV (Fair) = 19-12 points  
Division V (Poor) = 11-8 points



**NATIONAL FEDERATION  
of State High School Associations**  
PO Box 20626 (64195-0626)  
11724 NW Plaza Circle, Kansas City, MO 64153-1158  
Phone: 816-464-5400; Fax: 816.464.5571  
www.nfhs.org

**Percussion Audition Form**

Name \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_; \_\_\_\_\_  
\_\_\_\_\_

Mallet Etude/accuracy - 10 pts  
Technique and Tone - 5 pts  
Interpretation - 5 pts  
Scales - 10 pts (2 scales)

Sightreading - 10 pts

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_; \_\_\_\_\_  
\_\_\_\_\_

Snare Etude/accuracy - 10 pts  
Technique and Tone - 5 pts  
Interpretation - 5 pts  
Rudiments - 10 pts

Sightreading - 10 pts

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
A\_\_C\_\_F\_\_

Timpani Etude/accuracy - 10 pts  
Technique and Tone - 5 pts  
Tuning - 5pts      G\_\_B\_\_D\_\_:

TOTAL (100)

**Lesson/extra credit**

TOTAL





If it isn't tested, it isn't learned – student accountability:

## II. Part Testing

- In class/sectional performance
- Recordings
  - Video or audio?
  - Guidelines (included in handout and next slide)
  - Rubrics
  - Grading – number of times it takes
- Smart Music
- COVID-19 pandemic thoughts



# Final Exam

## Symphonic Band, First Semester 2013

1. This exam will count as at least 20% of the final semester band grade. Students will also be ranked within their section based on the final exam. Students may move down or up in chairs and/or bands based on their scores.
2. All members will make recordings on Three Embraces and George Washington March. Announce each song before you perform it.
3. A metronome at the marked tempo must be running as the recorded performance is occurring. Failure to use a metronome on any one piece of music will result in the entire final exam grade being lowered two letter grades and you will need to re-submit.
4. All members must supply a XEROX copy of all of their recorded music with their name on it.
5. Skip over all measures of rest longer than 2 measures. Do not count measures out loud or announce rehearsal markings ("A", "m. 21", etc.)
6. An objective grading scale will be used; every wrong note, hesitation or chip will affect the grade. Missed articulations and dynamics will also affect the grade. Tone, intonation, or any other aspect subject to opinion will not be included in the grade determination.
7. ALL RECORDINGS WILL BE DUE Monday, January 6, Copied MUSIC on Tuesday, January 7.
8. If tempo changes do not occur in proximity to a rest, you may stop playing briefly to adjust the metronome. Turn the metronome off during a long-phrased accelerando or ritard – use your best judgement on this. Brief ritards or accelerandos do not warrant a change in the metronome. It is acceptable (often encouraged) to set the 8<sup>th</sup> note or half note on the metronome.
9. Do not play repeats.
10. Be CAREFUL of marked articulations. Play all tempos as marked in the music.
11. Play the DYNAMICS!
12. No repeats.
13. Once you begin recording, you may not stop the recorder for ANY REASON. Skip over rests, etc. and change the metronome QUICKLY if necessary, but do not stop the recording. If this happens, you will need to re-do the assignment with consequences to your grade.



# Symphonic Band Recording Exam Repeats

1. Only perform those sections marked as incorrect. Be sure to play FULL phrases, not individual measures. Finish the phrases. Any performances not including full phrases will be marked incorrect, regardless of whether it is played correctly.
2. ANNOUNCE where each except is located BEFORE you play it.
3. Run a metronome with correct tempos.
4. Include the original marked music from Mr. C when recording is submitted.
5. Follow all guidelines per the original test.
6. Don't forget dynamics and be careful of articulations! Particularly on Three Embraces. All dynamics are counted toward the grade.
7. Once the recording begins, do not stop the recorder for any reason until you are done.
8. Do not set "meters" on your metronome.

**GOOD LUCK!** No mistakes!

RUBRIC: (number of measures wrong and still pass)

## George Washington Bicentennial

Clarinets – 4

Picc, Flute, Baritone – 3

Ob, B. Clar, A/T Sax, Cornet 1 and 2, Trb – 2

Cornet 3,4, Bari Sax, Tuba – 1

## Three Embraces

All – 3 mistakes, EXCEPT Bass Clarinet (1 mistake)



The image part with relationship ID rld2 was not found in the file.

# Use of Technology

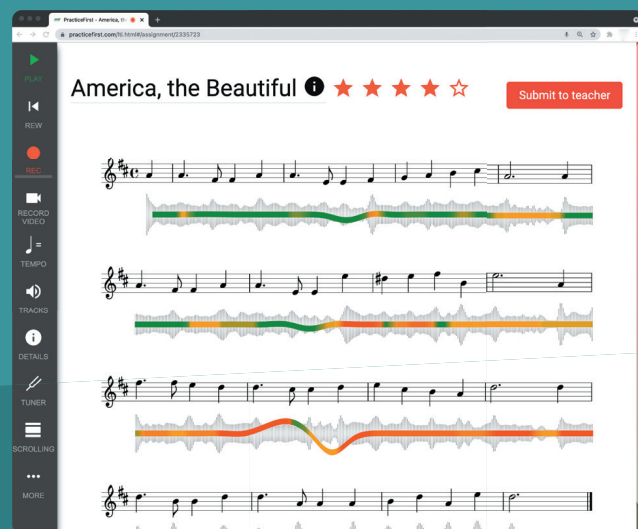
Don't desert the lessons learned  
during the COVID-19 pandemic!

Useful software:

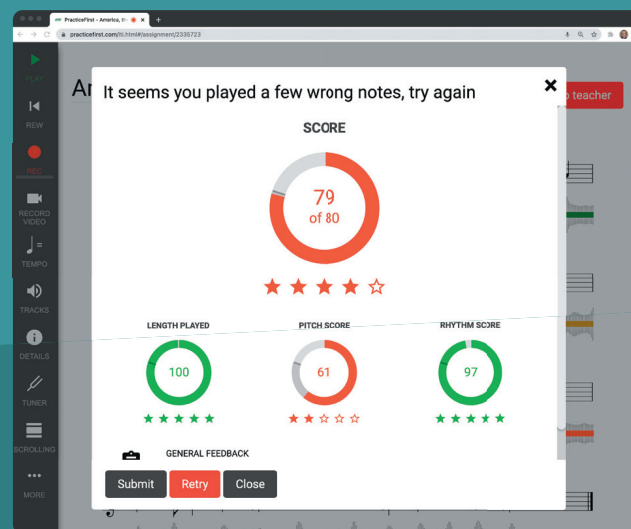
## **MusicFirst Classroom**

- PracticeFirst
- Gradebook
- Sight Reading Factory
- Ready-made curriculum library

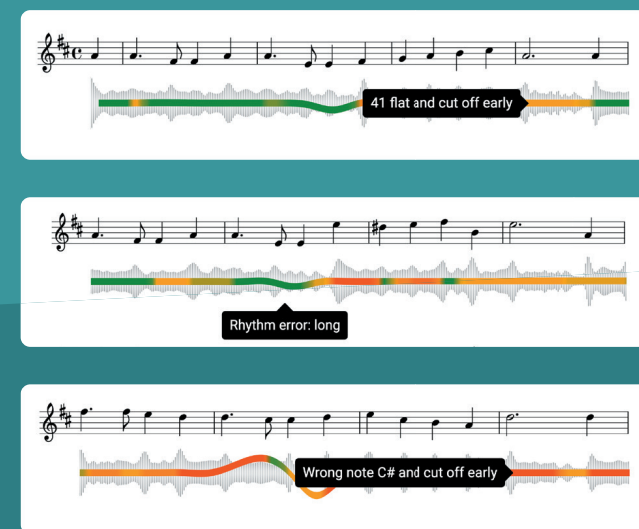
## Assessment



## Results



## Feedback





Private Lessons/weekly student feedback are a must, regardless of economic situation or culture of school – how do we make it happen?

- Use of older students teaching younger students
- Accountability of private lesson teachers
- Student accountability of private lesson material
- Parent involvement
- Lesson content– what are teachers assigning and emphasizing?
- COVID-19 pandemic adjustments



## John Hersey High School Bands – Elementary and Middle School Private Lesson Program

### GET STARTED ON PRIVATE LESSONS

Start private lessons inexpensively and get your child the necessary extra attention needed for success on their instrument at a reasonable price for their age.

High school students are selected by Mr. Scott Casagrande, Director of Bands at John Hersey High School, to instruct and benefit your child's experience in their school band program.

Here are the parameters of the program:

1. High school juniors and seniors were hand-picked and screened to participate from the high school band program based on their maturity and musical talent level. These are the best students in the JHHS band program and also in our school. Many of these high school students are involved in honors academic classes and in athletics, in addition to their experience in music.
2. Each lesson teacher will attend at least six mandatory teaching workshops to better instruct your children throughout the year. These workshops will be run by Mr. Casagrande with significant input from your school band director. Safety issues will be discussed, as well.
3. Each lesson teacher will charge \$8-10 for a weekly 30 minute lesson. We ask that this fee be paid at each lesson.
4. These lesson teachers are expected to maintain regular communication with the parents of their students.
5. Each lesson teacher is expected to give at least 3 days advance notice if they are to miss a lesson. We ask that you do the same, if you participate. In the case of emergencies, every attempt should be made to communicate on the given day of the emergency.
6. The location of the private lessons will be determined by the individual teacher. The lessons will occur either at the teacher's home or in the John Hersey High School private lesson studios located in the music wing of the school.
7. The lesson teachers will stop teaching your son/daughter when they enter 7<sup>th</sup> grade or when the high school student graduates. We strongly encourage your son/daughter to begin lessons with the handpicked professional teachers available at your middle school or high school at that time.
8. Lesson teachers will be assigned on a first come-first served basis. We will make every attempt to match like-gender students and teachers. If the studios fill quickly, preference will be given to those students that live in the Error! Contact not defined. attendance area and/or younger aged students. We will make every attempt to find a teacher for anyone interested in taking private lessons.
9. The student must be enrolled in their school band program to participate.
10. Lessons will be made available 12 months a year.
11. Lesson teachers will be listed on the Hersey band website by the week of September 17. [www.herseyband.com](http://www.herseyband.com) You are free to interview and meet them before you agree to hire them.
12. Any additional questions or problems can be directed to Mr. Scott Casagrande at: [scott.casagrand@d214.org](mailto:scott.casagrand@d214.org)



The image part with relationship ID rld21 was not found in the file.

PRIVATE LESSON FORM

Please return this form to:

MR. SCOTT CASAGRANDE, DIRECTOR OF BANDS

JOHN HERSEY HIGH SCHOOL

1900 E. THOMAS ST

ARLINGTON HEIGHTS, IL 60004

***FIRST COME, FIRST SERVED***

Parent name(s) \_\_\_\_\_

Student name \_\_\_\_\_

Student's grade \_\_\_\_\_ Student's current school \_\_\_\_\_

Student's current school band director \_\_\_\_\_

Instrument of student \_\_\_\_\_

Parent Home Address \_\_\_\_\_

Parent home phone number \_\_\_\_\_

Parent cell number \_\_\_\_\_ Email address \_\_\_\_\_

High school that student will attend \_\_\_\_\_

Hold Harmless Agreement:

I understand the parameters outlined above and agree to comply as stated. I understand that if a lesson takes place in a private home, this is not considered a Township High School District 214 sponsored event, and no employee of District 214 will be directly supervising this event. I further agree to protect, defend, indemnify and save harmless and reimburse Township High School District 214, its Board, officers, agents and employees against any and all loss, claims, lawsuits, liability, expenses, and attorneys' fees or costs of any whatsoever, which Township High School District 214 may incur arising out of or in connection with any claimed damage to, loss or destruction of property or because of claims, demands, lawsuits, actions, settlements, or judgements whatsoever for bodily injury, sickness or disease, including death, sustained by any person resulting from or in connection with or by any reason due to participation in this activity. The signed party intends this indemnification to be given its broadest application to all claims.

Printed Name: \_\_\_\_\_

Parent signature \_\_\_\_\_ Date \_\_\_\_\_

Comments: \_\_\_\_\_





The image part with relationship ID rld21 was not found in the file.

**Private Lesson Teacher Survey**  
(for students that are teaching)

Student Teacher Name \_\_\_\_\_

Adult Private Teacher Name \_\_\_\_\_

Please discuss the following issues to prepare this student for their first lesson. This discussion should not happen during your regular lesson time.

1. How do you augment the class material of the school band director?
  
2. Discuss how to teach the following concepts:
  - a. Hand position
  - b. Posture
  - c. Embouchure (REALLY important)
  - d. Foot tapping/rhythm/subdivision
  - e. Articulation
  - f. Warmup
  - g. How to teach students how to practice
  
3. How do you deal with the collection of money, particularly in the case of a delinquent payment?
  
4. What type of accountability do you have with your students? In other words, how do you make assignments and then follow up with those assignments in the following week?
  
5. Describe the type of interaction that you have with your student's parents? What kind of interaction and how often?
  
6. How do you deal with students that are unprepared for their lessons?
  
7. What kind of "modeling" (playing) do you do in lessons? How often and in what instances?

The student should **type a summary** and be prepared to discuss these issues at the next teaching seminar with Mr. C. **This summary will be due at the next teaching seminar on November 14 at 7am.**



The image part with relationship ID rld21 was not found in the file.

**John Hersey High School Bands**  
**Private Lesson Teacher Student Evaluation Form**

Student Name \_\_\_\_\_  
Instrument \_\_\_\_\_

Lesson Teacher Name \_\_\_\_\_

This form should be filled out by the lesson teacher and will be used to issue extra credit to the student's audition score. A total of 4 points is available to be added to the student's audition score. The student is responsible for getting the lesson teacher to fill out the evaluation and the student is also responsible for turning in this completed evaluation form at the audition. Any forms turned in after the date of the audition will not be accepted. Any forms not completed in entirety will not be accepted.

Please circle the appropriate answer to the question:

1. Please give this student a grade on lesson preparedness since August 11 (2 pts available):

a. 90-100%   b. 75-90%   c. 50-75%   d. Less than 50%

2. Between August 11 and October 31, this student has HAD (12 total weeks not including holiday break) how many lessons? If the teacher had to cancel a lesson and it was not made up that week, it should obviously not be counted in the number of lessons attended. This is the number of lessons attended and should not be affected by excused or unexcused absences. Please check your records carefully (1 pt available):

a. 10-12 lessons   b. 8-9 lessons   c. 6-7 lessons   d. 5 or fewer lessons

3. Please list any non-Hersey related music activities in which this student has participated in the last three months, such as: youth orchestras, community bands, etc. Only organizations with a regular weekly rehearsal should be listed (1 pt available).

Lesson Teacher Name \_\_\_\_\_  
Date \_\_\_\_\_

Lesson Teacher Signature \_\_\_\_\_

Lesson Teacher Phone Number (if not teaching at Hersey) \_\_\_\_\_

Best time to reach lesson teacher (if not teaching at Hersey)  
\_\_\_\_\_



# The Big Finale!

## Get Your Program Back Up On Its Feet:

- Teachers need to continue to find ways to grow and discover the next level of artistic depth
- Find creative ways to teach your students to love the art of music in addition to loving you and your band program
- Researching the best music through lists to continue to personally grow, as well as inspiring your students through intrinsic motivation
- Improving student accountability via auditions and part testing
- Continuing to thrive on the lessons learned during the pandemic. Utilize technology every way possible to make a difference.
- Improving the size AND effectiveness of your private lesson program

Let's keep growing and working together to make the most of every opportunity in the coming months!

# Scott Casagrande

[scott.casagrand@gmail.com](mailto:scott.casagrand@gmail.com)

(no e in the address)

(847) 204-4154

[www.scottcasagrandemusic.com](http://www.scottcasagrandemusic.com)



The image part with  
relationship ID rld2 was not  
found in the file.



The image part with  
relationship ID rld2 was not  
found in the file.



The image part with relationship ID rld2  
was not found in the file.