## Teaching Music Through Performance

## "So... What are you working on now?"

### 65<sup>th</sup> Annual Midwest Clinic December 15<sup>th</sup>, 2011

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### Getting Started

(the first time, or again...)

- \*1. Band Directors are music teachers. We teach music in band through rehearsal/performance.
- \*2. Music teaching is a skill. We can get better at it.
- \*3. An outstanding rehearsal requires:
  - An outstanding teacher.
  - · An outstanding musician.
  - · Planning and organization in advance.
  - Effective "people skills".
- \*3. Outstanding teaching, musicianship, planning and organization, and communication are keys to producing outstanding results, and involve:

you, students, parents, colleagues, administrators, your community

- \*4. Regardless of the class/ensemble, as a music teacher (band director) you need:
  - Students.
  - · Something for the students to do.
  - · A place for the students to do it.
- \*5. Keep in mind:
  - It may be impossible to teach the love for something that you do not love.
  - Success is a powerful motivator.
- \*6. Develop "critical filters."
  - We are shifting from just "learning" stuff (information) to learning how to "do" stuff.
  - Learn how to assess, evaluate, and use information in meaningful ways.

- \*7. Music = Textbook.
  - All music may not be created equal.
  - There are great pieces of music at all difficulty levels.
- \*8. Change is immediate. Growth takes time.
  - Time will not necessarily make you better. It will make you older.
  - · Give/provide accurate information.
  - · Focus on "doing" make connections.
  - Develop an effective delivery system.
  - Develop an effective system of classroom management.
- \*9. Everything is the same until it's not (hoping is not an effective teaching strategy).

### Good teachers consistently:

- · Avoid extra "stuff" that would cause "off-task" behavior.
- · Structure for student success.
- Are not unnecessarily redundant.
- Present information clearly.
- Avoid inappropriate movements or behaviors that would distract.
- Practice engaging behaviors like enthusiasm, eye contact, moving around the room, variety.
- Use contingent academic and social praise.
- Make forward progress with little transition time.
- \*10. Think about the following question every day:
  - What do you want your students to know and be able to do as a result of their time with you in band?

\* It's What You Learn After You Know It All That Matters \* (additional resources)

Intelligent Music Teaching - Robert A. Duke - ISBN: 978-0977113903

A Mind at a Time - Mel Levine - ISBN: 0-7432-0223-6.

This Is Your Brain on Music - Daniel Levin - ISBN: 978-0-452-28852-2.

Habits of a Successful Band Director - Scott Rush - ISBN-13: 978-1-57999-570-6.

www.teachingmusic.org

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# Chapters in Teaching Music through Performance in Band Organized by Subject

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Advocacy	Successful Music Advocacy	Lautzenheiser	2	7	103-114
Advocacy	Why Music? Why Band?	Lautzenheiser	5	1	3-12
Advocacy	Making a Difference	Lisk	6	5	113-129
Advocacy	Why Teach Jazz	Marsalis	JΕ	1	3-11
Advocacy	Promoting the Jazz Band	Modell	田	5	65-67
Assessment	The Assessment of Student Learning in Band	Blocher	<b>⊢</b>	4	27-30
Beginning Band	Beginning With The End in Mind: A Personal Perspective for Teaching Music	Blocher	BB1	1	3-11
Beginning Band	The Recruitment Program in the Elementary School	Dvorak	BB1	ပ	27-43
Beginning Band	Technology for Beginning Band	Emmons	BB1	6	81-88
Beginning Band	Beginners or Musicians: The Risk/Reward of Musicianship	Fisher	BB2	ပ	51-61
Beginning Band	Confessions of a Music Junkie	Floyd	ВВ2	μ.	62-71
Beginning Band	Great Beginnings	Gammon	ВВ2	5	72-88
Beginning Band	Nurturing Creativity: From Making Up Accompanionents to Composing for Recommo Rand	O'Reilly	вв2	5	89-97
Beginning Band	Selecting Music for Young Band	Pearson	ВВ1	4	45-60
Beginning Band	Beginning Band — Goals and Objectives	Ramsey	ВВ1	2	13-26
Beginning Band	A Comprehensive Approach to Teaching Grade 1 Band Music	Wilder	BB1	5	61-80
Beginning Band	A Journey to Creativity Through Musical Performance	Wilder	BB2	1	1-31
Conducting	Some Assembly Required	Blocher	5	5	63-71
Conducting	25 Tips for Conducting March Music	Chevallard	M	АрВ	90-92
Conducting	Glossary of Terms	Chevallard	×	ApC	93-100
Conducting	Musical Vocabulary and Grammar	Chevallard	M	6	37-45
Conducting	The Art of Listening	Chevallard	М	8	64.75
Conducting	The Science of Hearing	Chevallard	М	7	48-63
Conducting	Fervor, Focus, Flow and Feeling: Making an Emotional Connection	Corporon	33	5	81-102
Conducting	Living Expressively Among the Symbols	Corporon	5	4	39-62
Conducting	Principles for Achievement, Enhancing Musicianship and Valued Colleagues	Corporon	8	4	39-90
Conducting	The Quantum Conductor	Corporon	1	3	11-26
Conducting	Whole Brain Listening	Corporon	2	5	69-91
Conducting	Podium Personality	Cramer	3	3	28-41
Conducting .	Beyond the Page: The Laws of Musical Expression	Lisk	4	3	29-43
Conducting	The Energy of Musical Thought	Lisk	8	2	13-21
Conducting	Silence and the Space of Time	List	3	2	15-27
Conducting	Featuring Soloists with Ensembles	Miles	6	3	51-65
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3-15	<b></b>	7	Blocher	Focus	Literature
97-108	6	4	Lautzenheiser	The Selection and Development of Effective Student Leaders	Leadership
57-66	Ó	<u> </u>	Lautzenheiser	The Essential Element to a Successful Band: The Teacher, The Conductor, the Director, the Leader	Leadership
102-112	6	ယ	Lautzenheiser	The Band Director as Leader	Leadership
91-108	5	8	Lautzenheiser	The Affective Domain of Band Directing;	Leadership
28-41	ω	ů	Cramer	Podium Personality	Leadership
39-62	4	5	Corporon	Living Expressively Among the Symbols	Leadership
47-63	4	Ħ	Thomas	Rhythm Section: Band Within the Band	Jazz Ensemble
65-67	5	Ħ	Modell	Promoting the Jazz Band	Jazz Ensemble
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3-11	<u> </u>	<b>ਜ</b>	Marsalis	Why leach jazz  Rehearcal Techniques: A Halistic Approach Integrating Composition	azz Ensemble
13-26	2	Ţ.	Carter	A Multi-Cultural Approach to Jazz Education	Jazz Ensemble
33-39	ហ	1	Miles	Units of the Teacher Resource Guide (An explanation of their organization)	Introduction
4-6	1	1	Blocher	Why We Wrote This Book	Introduction
67-112	**	6	Corporon	Historical Highlights of the Wind Band: A Heritage and Lineage Part 1 Antiquity to Classical	Historical
/1-122	Û		Corporan	Part 2: French Revolution to the Present	HIStorical
92-102	0	1 ~		Composing Music That Educates	Curriculum
42-80	*	ىن	<u></u>	Teaching Music with Emphasis on Form and Structure	Curriculum
37-68	4	2	Miles	Teaching Music from a Historical Perspective	Curriculum
29-53	3	7	Miles	Rehearsing and Teaching	Curriculum
1043-1062	АрВ	7	Miles	Historical Rep. by Grade and Year of Recommended Curriculum Sequence	Curriculum
44-56	7	1	Miles	Curricular Models Based on Literature Selection	Curriculum
109-195	6	8	Miles	Concert Programming	Curriculum
17-28	2			Imagination and Expression: A Prelude to Musical Expression	Curriculum
29-36	S	2		Performing Music of Cultural Diversity	Curriculum
123-152	6	7		Exploring the Japanese Band Culture	Curriculum
06-68	4	8	Corporon	Principles for Achievement, Enhancing Musicianship and Valued Colleagues	Curriculum
13-26	2	Ħ	Carter	A Multi-Cultural Approach to Jazz Education	Curriculum
4-11	1	2	Blocher	Teaching Music	Curriculum
2-14	1	4	Blocher	Teaching for Moments that Matter	Curriculum
4-14	Ţ	Ç	Blocher	Making Connections	Curriculum
65-96	5		Miles	Strategies for Teaching Music in the Rehearsal	Conducting
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57-66	œ	<b></b>	Lautzenheiser	The Essential Element to a Successful Band: The Teacher, The Conductor, the Director, the Leader	Personal Development
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102-112	6	`ເມ	Lautzenheiser	The Band Director as Leader	Personal Development
91-108	5	8	Lautzenheiser	The Affective Domain of Band Directing:	Personal Development
23-38	3	8	Cramer	The iRoads to Inspired Teaching	Personal Development
28-41	3	3	Cramer	Podium Personality	Personal Development
15-28	2	4	Cramer	Making a Difference in Your Dash	Personal Development
29-37	3	5	Cramer	Live Your Dreams, Not Your Nightmares: An Opus for Life	Personal Development
69-91	5	2			Personal Development
39-90	4	œ	Corporon	Principles for Achievement, Enhancing Musicianship and Valued Colleagues	Personal Development
44-64	4	4		Music's Hidden Message	Personal Development
39-62	4	5	Corporon	Living Expressively Among the Symbols	Personal Development
81-102	5	3	Corporon	Tervor, Focus, Flow and Feeling: Making an Emotional Connection	Personal Development
3-12	1	8	Blocher	What Are You Working on Now?	Personal Development
2-14	1	4	Blocher	Teaching for Moments that Matter	Personal Development
4-14	1	3	Blocher	Making Connections	Personal Development
3-15	1	7	Blocher	Focus	Personal Development
15-30	4	М	Chevallard	Тетро	March Music
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42-80	4	သ	Miles	Teaching Music with Emphasis on Form and Structure	Literature
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29-36	ပ	2		Performing Music of Cultural Diversity	Literature
997-1041	ApA	7	Corporon	Chronological Survey of 19th, 20th and 21st Century Wind band Literature	Literature
76-84	9	M	Chevallard	Marching Around the World	Literature
131-148	6	6		Who Always Has the Melody Most of the Time?	Literature
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# Chapters in Teaching Music through Performance in Band Organized by Subject

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Directions: Pl	ease respond	to the	following:
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1. Think about your band/orchestra program. Beginning with the end in mind, list 5 music "goals" that you have for the students in your program (what do you want your students to know and be able to do as a result of their time with you in band/orchestra?).
1. 2. 3. 4. 5.
2. List 3 musical selections that you are planning to put in your concert band/orchestra folders this year. Include the composer for each selection (you pick the level of ensemble).
Title Composer
1,
2. 3.
2.
2. 3.
<ul><li>2.</li><li>3.</li><li>3. Briefly explain your reason(s) for including each selection.</li></ul>
<ul> <li>2.</li> <li>3.</li> <li>3. Briefly explain your reason(s) for including each selection.</li> <li>1. reason(s)</li> </ul>
<ul> <li>2.</li> <li>3.</li> <li>3. Briefly explain your reason(s) for including each selection.</li> <li>1. reason(s)</li> <li>2. reason(s)</li> </ul>

5. Revisit questions 1-3 as needed.