

Teaching Music Through Performance

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

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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

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

Compiled by Dr. Jay W. Gilbert, Doane College, Crete Nebraska

Subject	Title	Author	Vol	Ch	PP
Advocacy	<i>Successful Music Advocacy</i>	Lautzenheiser	2	7	103-114
Advocacy	<i>Why Music? Why Band?</i>	Lautzenheiser	5	1	3-12
Advocacy	<i>Making a Difference</i>	Lisk	6	5	113-129
Advocacy	<i>Why Teach Jazz</i>	Marsalis	JE	1	3-11
Advocacy	<i>Promoting the Jazz Band</i>	Modell	JE	5	65-67
Assessment	<i>The Assessment of Student Learning in Band</i>	Blocher	1	4	27-30
Beginning Band	<i>Beginning With The End in Mind: A Personal Perspective for Teaching Music Through Performance in Band.</i>	Blocher	BB1	1	3-11
Beginning Band	<i>The Recruitment Program in the Elementary School</i>	Dvorak	BB1	3	27-43
Beginning Band	<i>Technology for Beginning Band</i>	Emmons	BB1	6	81-88
Beginning Band	<i>Beginners or Musicians: The Risk/Reward of Musicianship</i>	Fisher	BB2	3	51-61
Beginning Band	<i>Confessions of a Music Junkie</i>	Floyd	BB2	4	62-71
Beginning Band	<i>Great Beginnings</i>	Gannon	BB2	5	72-88
Beginning Band	<i>Nurturing Creativity: From Making Up Accompaniments to Composing for Beginning Band</i>	O'Reilly	BB2	6	89-97
Beginning Band	<i>Selecting Music for Young Band</i>	Pearson	BB1	4	45-60
Beginning Band	<i>Beginning Band – Goals and Objectives</i>	Ramsey	BB1	2	13-26
Beginning Band	<i>A Comprehensive Approach to Teaching Grade 1 Band Music</i>	Wilder	BB1	5	61-80
Beginning Band	<i>A Journey to Creativity Through Musical Performance</i>	Wilder	BB2	1	1-31
Conducting	<i>Some Assembly Required</i>	Blocher	5	5	63-71
Conducting	<i>25 Tips for Conducting March Music</i>	Chevallard	M	AppB	90-92
Conducting	<i>Glossary of Terms</i>	Chevallard	M	AppC	93-100
Conducting	<i>Musical Vocabulary and Grammar</i>	Chevallard	M	6	37-45
Conducting	<i>The Art of Listening</i>	Chevallard	M	8	64-75
Conducting	<i>The Science of Hearing</i>	Chevallard	M	7	48-63
Conducting	<i>Fever, Focus, Flow and Feeling: Making an Emotional Connection</i>	Corporon	3	5	81-102
Conducting	<i>Living Expressively Among the Symbols</i>	Corporon	5	4	39-62
Conducting	<i>Principles for Achievement, Enhancing Musicianship and Valued Colleagues</i>	Corporon	8	4	39-90
Conducting	<i>The Quantum Conductor</i>	Corporon	1	3	11-26
Conducting	<i>Whole Brain Listening</i>	Corporon	2	5	69-91
Conducting	<i>Podium Personality</i>	Cramer	3	3	28-41
Conducting	<i>Beyond the Page: The Latus of Musical Expression</i>	Lisk	4	3	29-43
Conducting	<i>The Energy of Musical Thought</i>	Lisk	8	2	13-21
Conducting	<i>Silence and the Space of Time</i>	List	3	2	15-27
Conducting	<i>Featuring Soloists with Ensembles</i>	Miles	6	3	51-65

Subject	Title	Author	Vol	Ch	pp
Conducting	<i>Strategies for Teaching Music in the Rehearsal</i>	Miles	4	5	65-96
Curriculum	<i>Making Connections</i>	Blocher	3	1	4-14
Curriculum	<i>Teaching for Moments that Matter</i>	Blocher	4	1	2-14
Curriculum	<i>Teaching Music</i>	Blocher	2	1	4-11
Curriculum	<i>A Multi-Cultural Approach to Jazz Education</i>	Carter	JE	2	13-26
Curriculum	<i>Principles for Achievement, Enhancing Musicianship and Valued Colleagues</i>	Corporon	8	4	39-90
Curriculum	<i>Exploring the Japanese Band Culture</i>	Cramer	7	6	123-152
Curriculum	<i>Performing Music of Cultural Diversity</i>	Cramer	2	3	29-36
Curriculum	<i>Imagination and Expression: A Prelude to Musical Expression</i>	Lisk	7	2	17-28
Curriculum	<i>Concert Programming</i>	Miles	8	6	109-195
Curriculum	<i>Curricular Models Based on Literature Selection</i>	Miles	1	7	44-56
Curriculum	<i>Historical Rep. by Grade and Year of Recommended Curriculum Sequence</i>	Miles	7	AppB	1043-1062
Curriculum	<i>Rehearsing and Teaching</i>	Miles	7	3	29-53
Curriculum	<i>Teaching Music from a Historical Perspective</i>	Miles	2	4	37-68
Curriculum	<i>Teaching Music with Emphasis on Form and Structure</i>	Miles	3	4	42-80
Curriculum	<i>Composing Music That Educates</i>	Stamp	2	6	92-102
Historical	<i>Historical Highlights of the Wind Band: A Heritage and Lineage</i>	Corporon	7	5	71-122
Historical	<i>Historical Highlights of the Wind Band: A Heritage and Lineage</i> <i>Part 1: Antiquity to Classical</i>	Corporon	6	4	67-112
Introduction	<i>Why We Wrote This Book</i>	Blocher	1	1	4-6
Introduction	<i>Units of the Teacher Resource Guide (An explanation of their organization)</i>	Miles	1	5	33-39
Jazz Ensemble	<i>A Multi-Cultural Approach to Jazz Education</i>	Carter	JE	2	13-26
Jazz Ensemble	<i>Why Teach Jazz</i>	Marsalis	JE	1	3-11
Jazz Ensemble	<i>Rehearsal Techniques: A Holistic Approach Integrating Composition, Improvisation, Theory and Cultural Considerations</i>	McCurdy	JE	3	27-46
Jazz Ensemble	<i>Promoting the Jazz Band</i>	Modell	JE	5	65-67
Jazz Ensemble	<i>Rhythm Section: Band Within the Band</i>	Thomas	JE	4	47-63
Leadership	<i>Living Expressively Among the Symbols</i>	Corporon	5	4	39-62
Leadership	<i>Podium Personality</i>	Cramer	3	3	28-41
Leadership	<i>The Affective Domain of Band Directing;</i>	Lautzenheiser	8	5	91-108
Leadership	<i>The Band Director as Leader</i>	Lautzenheiser	3	6	102-112
Leadership	<i>The Essential Element to a Successful Band: The Teacher, The Conductor, the Director, the Leader</i>	Lautzenheiser	1	8	57-66
Leadership	<i>The Selection and Development of Effective Student Leaders</i>	Lautzenheiser	4	6	97-108
Literature	<i>Focus</i>	Blocher	7	1	3-15

Chapters in Teaching Music through Performance in Band Organized by Subject

Subject	Title	Author	Vol	Ch	PP
Literature	<i>Who Always Has the Melody Most of the Time?</i>	Blocher	6	6	131-148
Literature	<i>Marching Around the World</i>	Chevallard	M	9	76-84
Literature	<i>Chronological Survey of 19th, 20th and 21st Century Wind band Literature...</i>	Corporon	7	ApA	997-1041
Literature	<i>Performing Music of Cultural Diversity</i>	Cramer	2	3	29-36
Literature	<i>What Materials are We going to Use to Teach "About Music" Through Music?"</i>	Cramer	1	2	7-10
Literature	<i>Confessions of a Music Junkie</i>	Floyd	BB2	4	62-71
Literature	<i>Concert Programming</i>	Miles	8	6	109-195
Literature	<i>Curricular Models Based on Literature Selection</i>	Miles	1	7	44-56
Literature	<i>Historical Rep. by Grade and Year of Recommended Curriculum Sequence</i>	Miles	7	ApB	1043-1062
Literature	<i>Teaching Music with Emphasis on Form and Structure</i>	Miles	3	4	42-80
Literature	<i>Selecting Music for Young Band</i>	Pearson	BB1	4	45-60
Literature	<i>Composing Music That Educates</i>	Stamp	2	6	92-102
March Music	<i>Form</i>	Chevallard	M	1	2-13
March Music	<i>Marches are Music</i>	Chevallard	M	IN	xi-xix
March Music	<i>Phrasing and Articulation</i>	Chevallard	M	2	14-17
March Music	<i>Rhythm and Meter</i>	Chevallard	M	3	19-24
March Music	<i>Tempo</i>	Chevallard	M	4	15-30
Personal Development	<i>Focus</i>	Blocher	7	1	3-15
Personal Development	<i>Making Connections</i>	Blocher	3	1	4-14
Personal Development	<i>Teaching for Moments that Matter</i>	Blocher	4	1	2-14
Personal Development	<i>What Are You Working on Now?</i>	Blocher	8	1	3-12
Personal Development	<i>Terror, Focus, Flow and Feeling: Making an Emotional Connection</i>	Corporon	3	5	81-102
Personal Development	<i>Living Expressively Among the Symbols</i>	Corporon	5	4	39-62
Personal Development	<i>Music's Hidden Message</i>	Corporon	4	4	44-64
Personal Development	<i>Principles for Achievement, Enhancing Musicianship and Valued Colleagues</i>	Corporon	8	4	39-90
Personal Development	<i>Whole Brain Listening</i>	Corporon	2	5	69-91
Personal Development	<i>Late Your Dreams, Not Your Nightmares: An Opus for Life</i>	Cramer	5	3	29-37
Personal Development	<i>Making a Difference in Your Dash</i>	Cramer	4	2	15-28
Personal Development	<i>Podium Personality</i>	Cramer	3	3	28-41
Personal Development	<i>The iRoads to Inspired Teaching</i>	Cramer	8	3	23-38
Personal Development	<i>The Affective Domain of Band Directing:</i>	Lautzenheiser	8	5	91-108
Personal Development	<i>The Band Director as Leader</i>	Lautzenheiser	3	6	102-112
Personal Development	<i>The Cornerstones for Program Success</i>	Lautzenheiser	7	4	55-69
Personal Development	<i>The Essential Element to a Successful Band: The Teacher, The Conductor, the Director, the Leader</i>	Lautzenheiser	1	8	57-66

Subject	Title	Author	Vol	Ch	PP
Personal Development	<i>The One who Makes A Difference: Characteristics of Masters Teachers</i>	Lautzenheiser	6	2	37-49
Programming	<i>Concert Programming</i>	Miles	8	6	109-195
Rehearsal Techniques	<i>A Multi-Cultural Approach to Jazz Education</i>	Carter	JE	2	13-26
Rehearsal Techniques	<i>Everyone a Leader</i>	Chevallard	M	5	32-36
Rehearsal Techniques	<i>The Art of Listening</i>	Chevallard	M	8	64-75
Rehearsal Techniques	<i>Establishing An Effective Rehearsal Procedure for Middle School Students</i>	Cole	BB2	2	33-50
Rehearsal Techniques	<i>Feror, Focus, Flow and Feeling: Making an Emotional Connection</i>	Corporon	3	5	81-102
Rehearsal Techniques	<i>Whole Brain Listening</i>	Corporon	2	5	69-91
Rehearsal Techniques	<i>Soundings: Developing Beautiful Tone</i>	Cramer	6	1	3-35
Rehearsal Techniques	<i>Beginners or Musicians: The Risk/Reward of Musicianship</i>	Fisher	BB2	3	51-61
Rehearsal Techniques	<i>Great Beginnings</i>	Gannon	BB2	5	72-88
Rehearsal Techniques	<i>Beyond the Page: The Lais of Musical Expression</i>	Lisk	4	3	29-43
Rehearsal Techniques	<i>Imagination and Expression: A Prelude to Musical Expression</i>	Lisk	7	2	17-28
Rehearsal Techniques	<i>Making the Connection: Academic, Rehearsal Curriculum</i>	Lisk	1	6	40-43
Rehearsal Techniques	<i>Mysterious World of In-Tune Playing</i>	Lisk	5	2	13-28
Rehearsal Techniques	<i>The Rehearsal -- Mastery of the Fundamentals</i>	Lisk	2	2	12-28
Rehearsal Techniques	<i>Silence and the Space of Time</i>	List	3	2	15-27
Rehearsal Techniques	<i>Rehearsal Techniques: A Holistic Approach Integrating Composition, Improvisation, Theory and Cultural Considerations</i>	McCurdy	JE	3	27-46
Rehearsal Techniques	<i>Improving Performance Through "Sound Sealing"</i>	Miles	5	6	73-95
Rehearsal Techniques	<i>Rehearsing and Teaching</i>	Miles	7	3	29-53
Rehearsal Techniques	<i>Strategies for Teaching Music in the Rehearsal</i>	Miles	4	5	65-96
Rehearsal Techniques	<i>Teaching Music with Emphasis on Form and Structure</i>	Miles	3	4	42-80
Rehearsal Techniques	<i>Rhythm Section: Band Within the Band</i>	Thomas	JE	4	47-63
Rehearsal Techniques	<i>A Comprehensive Approach to Teaching Grade 1 Band Music</i>	Wilder	BB1	5	61-80
Rehearsal Techniques	<i>A Journey to Creativity Through Musical Performance</i>	Wilder	BB2	1	1-31

Directions: Please respond to the following:

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.

3. Briefly explain your reason(s) for including each selection.

1. reason(s)
2. reason(s)
3. reason(s)

4. Thinking about your answers to questions 1-3 above, select 1 composition from your "list" and identify specific musical skills and knowledge that you may have the opportunity to teach your students through the performance (study) of this selection in band/orchestra.

5. Revisit questions 1-3 as needed.