

# Helpful Hints for Community Bands

---

Midwest Band and Orchestra Clinic  
8:30 a.m. - Friday, December 17, 2004  
Gold Room of the Congress Hotel

*Sponsored by the*

# Association of Concert Bands

[www.acbands.org](http://www.acbands.org)

\*\*\*\*\*

## REHEARSING ADULT BANDS vs REHEARSING SCHOOL BANDS

Dr. Bruce T. Ammann,  
Conductor of the Dakota Wind Ensemble (ND)  
Director of Bands Augustana College (ND)

### Rehearsal content should be similar:

- Musical expectations
  - Musical content
- Educational issues

### Time limitations:

- Rehearsal schedule
  - Typical community band rehearses one time per week
  - Typical student ensemble meets 2-5 times per week
- Micro vs: macro rehearsal style
  - Adult ensemble: members came to play
  - Student ensemble can build from rehearsal to rehearsal

### Teaching/Rehearsing strategies:

- Be organized
  - Have room set-up
  - Post rehearsal schedule
  - Make lesson plans
- Be efficient
  - When you stop ensemble, make your point and get ensemble playing again
- Make rehearsal educational and enjoyable
  - With adult ensemble make evaluation on music to be performed quickly
  - Encourage practice outside rehearsal, yet understand that most progress will be at rehearsal
  - Rote teaching vs: musical concepts
- Be encouraging, yet set acceptable standards

\*\*\*\*\*

## **REHEARSAL ATTENDANCE ISSUES**

**Gerald Guilbeaux, Conductor, Lafayette Concert Band (LA)**

### **Rehearsal Attendance Incentives**

- Concert Programming
  - Music has to be interesting
- Rehearsal Techniques of Conductor
  - Attendance has a direct correlation to the enthusiasm and attitude of the conductor.
  - Are rehearsals interesting and fast paced
- Attendance policy
  - Is it in writing?
  - Is policy being enforced?

### **Importance of good attendance at rehearsals**

- Musical aspect
  - Without proper attendance, music will suffer
- Band morale issues
  - Those present at a poorly attended rehearsal are demoralized.

### **Practical Applications**

- Attendance Policy
- Personnel Manager Responsibility
  - Follow up important
  - Postcards
  - Email

# **GRANT WRITING FOR THE COMMUNITY BAND**

Pam Potter, Conductor, Quincy Park Band (IL)

## **Possibilities**

- **Local:** Approximately 80% of funding will come from local sources.
- **Government Agencies:** 20% could come from the State and/or Federal Government.

## **Where to look?**

- **Involve your membership.** They can help identify sources who have money to give.
- **Seek out the individuals, businesses, corporations who have money to give,** then give them reasons to believe in your organization.
- **Seek out information from local government and arts associations** regarding local grants.
- **Other possibilities** - State Arts Council, National Endowment for the Arts, American Council for the Arts, State Arts Alliance, National Association of Local Arts Agencies. Search your local Library and the Internet.

## **Sell Your Group!**

- Remember, the vast majority of funding will come from local sources, and 82% of donors say they give because of self-interest. Stay focused. Define and justify your needs. Don't forget the importance of personal contact, and follow up with Thank You's.

## **What next?**

- If you are writing a grant proposal be sure you have **501(c)3** status, and have in place your: By-laws, Articles of Incorporation, Mission Statement, Management Structure, Budget, Project Narrative and/or Project Description.

## **Applying for the Grant**

- Have a particular project that fits the specific grant. Many grants are 'matching grants'. Read the guidelines thoroughly. Demonstrate the artistic value of your project and how it will increase access to the arts by the number of people that will benefit. If possible, show an economic impact on the community.

## **Don't Give Up!**

- Continue to 'condition' your audience with information about the good your music is providing for your community. Secure the future by promoting Arts in Education.

# **PROGRAMMING FOR THE COMMUNITY CONCERT BAND**

**Ronald Demkee, Conductor, Allentown Band (PA)**

## **For whom are we playing (programming)?**

(Community/Adult- Scholastic, College/University, Community/Youth)

- Band members
- The audience
- Are they mutually exclusive?

## **To what purpose?**

- To educate
- To entertain
- Are they mutually exclusive?

## **What is successful programming?**

- Shows the strengths and versatility of the band
- Brings the audience back for future programs
- Holds the interest of the band members and the audience

## **What do we play for successful programming?**

### **Literature**

- **Indigenous- music written for the “band” or “wind ensemble”**
- **Transcriptions**
- **“Quality” Literature (music of substance)**

## **Important Components of a program that holds audience and player interest:**

- Balance and Variety  
Yin/Yang- Fast/Slow, New/Old, Loud/Quiet, Introspective/Festive, Familiar/New, etc.
- Pacing

## **Common Programming Themes**

- Period (i.e. 20<sup>th</sup> Century, Romantic)
- Music of a particular composer
- Music of a particular country (i.e. “British Band Classics”)
- Movies
- Broadway
- Big Band
- Patriotic (July 4, Flag Day, Memorial Day, Veterans Day)
- Holiday Concert
- Pipes and Winds

### **Suggested Reading: (some good lists of good literature)**

- Battisti, Frank. The Twentieth Century American Windband/Ensemble, History, Development and Literature. Meredith Music Publications, Fort Lauderdale, Florida, 1995.
- Battisti, Frank. The Winds of Change, The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor. Meredith Music Publications, Galesville, MD, 2002.
- Cipola, Frank J. and Hunsberger, Donald R. The Wind Ensemble and its Repertoire. The University of Rochester Press, Rochester, New York, 1994.
- Whitwell, David. A New History of Wind Music. Northfield, Illinois: The Instrumental Company, 1972.