

NYSBDA Symposium 2022
Lessons from Building Successful Band Programs in New York City
Saturday, March 5 - 10:30 AM
Champlain Room

Moderator:

Steve Souza - ssouza@schools.nyc.gov

Panelists:

Jeff W. Ball - jball3@schools.nyc.gov

Richard Fields - rfields7@schools.nyc.gov

Gregory A. Gatewood - ggatewood@schools.nyc.gov

Jamie Scotto - jscotto7@schools.nyc.gov

Ben Wareham - bwareham@schools.nyc.gov



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RICHARD FIELDS, EBC High School for Public Service

Richard Fields made his solo debut at age sixteen with the New World School of the Arts High School in Miami and went on to win awards in the Jazz at Lincoln Center Competition hosted by Wynton Marsalis. Based in New York City, he performs regularly with Classical and Latin Jazz ensembles. He received his Bachelors and Master's Degree in classical Trumpet Performance from SUNY Purchase where his principal teachers were Graham Ashton, Rich Klemer and Lee Soper. He has also participated in the Luzerne Music Center and the Las Vegas Music Festivals. As a smooth jazz artist, he is currently featured as a performer and composer on the album Walk Away alongside Mike Marrocco.

Richard Fields currently teaches instrumental music at EBC High School for Public Service which is a Title I high school in Brooklyn NY, where he initiated the school's first music program and currently teaches Beginning, Intermediate and Advanced Band classes in addition to Beginning Piano, Guitar, and Latin Jazz. To further his educational pursuits Richard is also pursuing his second Masters degree at Teachers College Columbia University. Richard also founded and performs as part of his classical brass quintet Parallel Brass. His work as a performer and teacher has allowed him to experience the best of both worlds as he continues to pursue his musical dreams while helping others pursue theirs as well.

Sample Pacing Calendar 2021-2022 Beginning Band/ Intermediate band	
Marking Period 1	MP 1,2,3 Weekly Layout
<p><u>MP 1 28 Classes</u></p> <p><u>Week 1</u> Class 1: Intro. Class Syllabus, Essay About Self Class 2: Class Procedures Review Instruments Videos and Interest Class 3: Instrument Assessments</p> <p><u>Week 2</u> Class 4: Instrument Assessments Class 5: Instrument Assessments Class 6: Putting instruments together & Instrument Care/ Sound Production/Posture (Woodwinds)</p> <p><u>Week 3</u> Class 7: Putting instruments together & Instrument Care/ Sound Production (Brass & Percussion) Class 8: Exercise 1-2- Whole note & Whole note rest Class 9: Exercise 3-4 Whole note & Whole Class 10: Exercise 5-6 Climbing up the scale & Two whole notes in a row</p> <p><u>Week 4</u> Class 11: <u>Assessment 1</u> (1-4) Class 12: 8 Two whole notes in a row climbing up Class 13: 9 Mix' UP Class 14: 10 Four in a Row Class 15: 11 Passing Notes</p> <p><u>Week 5</u> Class 16: 12 Take FIVE Class 17: 13 Moving up a 3rd with Quarter notes & Breath mark Class 18: #15 2 New Notes Class 19: #16 Duet Class 20: #17</p> <p><u>Week 6</u> Class 21: <u>Assessment 2</u> (5-15) Class 22: <u>Assessment 2</u> (5-15) Class 23: #18 Class 24: #19</p> <p><u>Week 7</u> Class 25: #21 Class 26: #22 Class 27: #23 Class 28: #24</p>	<p><u>MP 1: Unit 1-7 weeks</u></p> <p>Week 1: Intro. Class Syllabus, Essay About Self, Class Procedures Review Instruments Videos and Interest, Instrument Assessments</p> <p>Week 2: Instrument Assessments, Instrument Assessments and Instrument Care/ Sound Production/Posture</p> <p>Week 3: Putting instruments together & Instrument Care/ Sound Production</p> <ol style="list-style-type: none"> 1. Trumpet 2. Trombone 3. Percussion <p>Exercise 1-2- Whole note & Whole note rest, Exercise 3-4 Whole note & Whole, Exercise 5-6 Climbing up the scale & Two whole notes in a row</p> <p>Week 4: <u>Assessment 1</u> (1-4), 8 Two whole notes in a row climbing up, 9 Mix' UP, 10 Four in a Row, 11 Passing Notes</p> <p>Week 5: 12 Take FIVE, 13 Moving up a 3rd with Quarter, #15 2 New Notes, #16 Duet, #17</p> <p>Week 6: <u>Assessment 2</u> (5-15) , #18, #19</p> <p>Week 7: #21, #22, #23, #24</p>



The New York City Department of Education

EBC HIGH SCHOOL FOR PUBLIC SERVICE – BUSHWICK

Shawn F. Brown, Principal

Latasha Chanté Gray, Assistant Principal

Marc Engel, Assistant Principal



Syllabus

School Year: 2018-2019

Semester: 1

Instructor: Mr. Fields

Email: rfields7@schools.nyc.gov

Course Information: Beginning Band

Course Code: xxxx

Room: 343

Credits: 1

Course Fee: \$25 To be paid to Ms. Serrano, Main Office

DUE BY: Oct 1

Course Fee Explanation: Music students pay a single annual fee for instrument repair, mouthpieces, reeds, and general maintenance for music course

Course Materials: Mouthpieces, Instruments, Reeds, Music books, 3 ring binder

Course Goals & Objectives

Course description: Study beginning instrumental band music

Course objectives: Learn to play individual instrument, play in musical ensemble, read music notation

Music Grading Policy

Attendance: 35%

Showing up!

Participation: 35%

1. Class engagement
2. Following class protocols
3. Actively Participating

Assessments: 40%

Assessment 1: 20%

Assessment 2: 20%

Expected of Students:

- To play, and perform on assigned instrument
- After class, put instrument and equipment away in the correct location, and put instruments correctly back in case

Attendance: On time ready to play every day. Absences require a parent or doctor's note.

Other Concerns: If your instrument needs repair please tell Mr. Fields immediately.

Classroom rules

1. Please raise your hand to speak and leave your seat
2. Respect your fellow students
3. Ask to use the bathroom
4. Cell phone: None OFF, and AWAY!!!
5. Eating in class: NOT ALLOWED, bottled water OK

Everyone will do well if you hold to those standards in general

Discipline plan

1. Address Student once in class
2. Have a conversation with student about behavior
3. Give the parent phone call and explain behavior
4. Set up Student teacher conference
5. Get the Dean involved and go from there for discipline plan

Name: _____

Date: _____

Period: _____

Instrumental Assessment Tryout			
Evidence of skill or aptitude	The student demonstrated the ability to...		
Flute: Produce consistent sound on flute head joint	Yes	No	With Mastery
Clarinet/Alto Saxophone/Tenor Saxophone: Ability to create tone on reed instrument	Yes	No	With Mastery
Trumpet: Ability to generate buzz on mouthpiece	Yes	No	With Mastery
Trombone/Euphonium: Ability to generate buzz on mouthpiece	Yes	No	With Mastery
French Horn: Ability to generate buzz on mouthpiece	Yes	No	With Mastery
Tuba: Ability to generate buzz on mouthpiece	Yes	No	With Mastery
Drums: Ability to keep a steady tempo	Yes	No	With Mastery
Drums: Ability to repeat rhythm performed	Yes	No	With Mastery
Additional Comments:			

Please circle three instruments that you would want to play:

Flute	Clarinet	Alto Sax	Tenor Sax	Trumpet	French Horn	Trombone	Tuba
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Date: 11/15/21	Teacher: Mr. Fields Subject: Advanced Band	Unit/Topic: 1
<p>OUTCOMES: (Danielson 1a, 1e, 3c, 3d) This lesson will...</p> <ul style="list-style-type: none"> ● (1e) support a student centered learning environment with suitable instructional strategies ● (1a) provide alignment to the Standards, Curriculum Scope and Sequence, rigor via problem solving ● (1e and 3c), provide access to promote strong student engagement and high academic achievement ● (3d), provide opportunities for students to evaluate their progress through self and peer assessment 		
<p>Common Core Standard</p> <p>Standard 1: Creating, Performing and Participating in the Arts Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts</p> <p>Standard 2: Knowing and Using Arts Materials and Resources Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.</p>		
<p>Assessment Evidence (Product):</p> <ol style="list-style-type: none"> 1. Learning how to play in harmony and play as an ensemble 2. Learning how to perform for longer periods of time 3. Learning how to count rests for multiple measures 	<p>Key Vocabulary:</p> <ol style="list-style-type: none"> 1. Ensemble 2. Multi-Measure rest 3. Endurance 	
<p>Planning and Preparation <i>By the end of the lesson, I want my students....</i></p> <p>AIMS/OBJECTIVES:</p>		
<p>to know...</p> <ol style="list-style-type: none"> 1. Balance as an ensemble 2. learning how to pace for performance 3. Staying on track while counting the rests 	<p>to be able to... <i>(skills acquired)</i></p> <ol style="list-style-type: none"> 1. Learning how to play in an ensemble 2. Performance pacing 3. Coming in on the correct part of the song 	<p>to think critically about... <i>(provocative questions):</i></p> <ol style="list-style-type: none"> 1. How can we make sure we stay together as a group while performing many different parts at the same time?
<p>Materials/Resources: <i>I will provide the students with and use tools like...</i></p>		
<ol style="list-style-type: none"> 1) Instruments and mouthpiece 2) Music for specific instruments <ol style="list-style-type: none"> a. Flute b. Clarinet c. Alto Sax d. Tenor Sax e. Trumpet f. Trombone g. Percussion 3) Music books 4) Projector and laptop 		
<p>Classroom Environment <i>In order to make my classroom conducive to learning, I will....</i></p>		
<ul style="list-style-type: none"> ● Make sure that the classroom is set-up for instruction ● Have instruments out and ready to go ● Have mouthpieces and reeds ready to go and labeled 		

Instruction

I will ensure that learning will be student-centered, engaging, and effective for all students by:

Launch of Lesson: (5 minutes)

Explain: What we will be doing as a class:

- 1) Students will collect instrument
- 2) Then they will get into appropriate groups

Main Activity:

Step 1: Once seated in instrument groups students will warm up on mouthpieces and assemble instruments

Step 2: Warm-up using #42 in Accent on Achievement

Step 3: Play through #'s 20-31 for review

Step 4: Practice performing the first 5 measures for review of Holiday Sampler

Step 5: Teacher will check each instrument group to make sure students are performing correct notes and rhythms

Step 6: Learn measures 6-15

Step 7: Clap the rhythm from mm- 6-15

Step 8: Audiate while pressing correct finger and hand position for mm 6-15

Step 9: Perform mm 6-15 on instrument in different instrumental groups

Step 10: Put all groups together from mm 6-15

- a. Perform from mm 1-15

Step 11: Pack instruments up

Student Survey

Name: _____

Date: _____

Grade: _____

1. How did you like learning to play an instrument?

2. Would you want to take this class again next year?

Yes ____ No ____

3. Would you be interested in taking your instrument home?

Yes ____ No ____

4. Would you be interested in participating in an **after school** music program with your instrument?

Yes ____ No ____

5. If yes then please mark the days that you would be able to stay after school.

Monday__ Tuesday__ Wednesday__ Thursday __ Friday ____

6. Would you want to have 15min lesson on your instrument?

Yes ____ No ____

GREGORY A. GATEWOOD, Bedford Academy High School

Gregory A. Gatewood is in his twelfth year as a New York City Public/Charter school music educator, band director, composer/arranger, and mentor. Currently, he is the Band Director at Bedford Academy High School in Brooklyn, NY.

His music teaching journey has been roundabout, which earned him the 2017 *40 Stars Under 40 Award of Brooklyn, NY*. Gregory noticed the dying music programs in underserved neighborhoods and wanted to reimagine or reinvent the wheel to restore enjoyment in music. His teaching goal was simple, fostering an environment for *all children* to experience music-making with high-quality musicianship and artistry, and ultimately enjoy doing it.

Greg created performance-based enrichment involving music development, marching, maneuvering, dancing, and singing through Historically Black Colleges/Universities' lens. HBCU bands are known for their style, showmanship, and most importantly being culturally-responsive and relevant. The musical arrangements were not your typical run-of-the-mill band pieces from method books like *Standard of Excellence* or *Essential Elements*. Students played music that Gatewood arranged, from Tyler the Creator, Bobby Brown, Michael Jackson, and etc. This ensemble is a means of self-expression as well as a source of aesthetic, cultural, and historical satisfaction for the student, school, and the community.

It has carried him through many schools in New York City, presenting opportunities to work within every grade from Pre-Kindergarten to college. He has taught in *Title 1* public and public charter school settings and many community-based music programs in New York City such as The Brooklyn Steppers, Inc., Brooklyn United Marching Band, Soul Tigers Marching Band, The Empire Marching Elite Marching Band, and Harlem School of the Arts, and the majority of his students were minorities. Under his tutelage, his students performed for community and politicians in the Brooklyn area, opened for celebrities like Red Hot Chili Peppers and Serani, and in 2019, his marching band performed at Brooklyn's historical venue, Kings Theatre.

Gregory received his Bachelor's degree in Music Business & Technology and Sacred Music from Johnson C. Smith University, which is a Historically Black College/University in Charlotte, NC in 2008; his Master's Degree in Music Education from New York University in 2010; and another Master's Degree in School Building/District Leadership from Brooklyn College in 2021, aspiring to provide students access to equitable arts. He believes that continuous learning should not only be for just students, but the adults as well. Gregory attends Professional Learning opportunities like Carnegie Hall, Lincoln Center, Soundtrap, Little Kids Rock, and MEANYC. Gregory is a member of NYSSMA, NAfME, and MEANYC. Gregory spends time practicing the clarinet, going to Broadway shows, and devoting time with his loved ones. He resides in Brooklyn with his Yorkie, Mr. West, named after one of his favorite rap artists.



School Profile

Bedford Academy High School is a public school located in the Clinton Hill neighborhood of Brooklyn, NY.

- It has 396 students serving grades 9-12
- 96% minority enrollment
- 71% of students are economically disadvantaged
- 14% are students with disabilities
- 1% are English Language Learners



School Profile

Parkside Preparatory Academy is a public school located in the East Flatbush neighborhood of Brooklyn, NY.

- It has 415 students serving grades 6-8
- 97% minority enrollment
- 86% of students are economically disadvantaged
- 23% are students with disabilities
- 17% are English Language Learners

Method Books:

- *Standard of Excellence* (Pearson, 1993/2006)- I've used this in my Instrumental Methods class also supplementing from *Do it! Play in Band* (Froseth, 1997) for my beginners. *Do it! Play in Band* was written with an emphasis on style, improvisation, and most importantly, students are encouraged to sing throughout the text, "If you can sing it, you can play it." (Jackie McLean)
- I've used the *Making Music Matter* Method Book (Ticheli & Rudgers, 2016) for my Intro to Band which introduced my students to real music literature right away. I supplement it with *Ultimate Marching Band Warmups* (Cipriani and Bocook, 2006) where students demonstrate long tones, buzzing exercises, lip slurs, chromatic exercises, and articulation, which I've also used for my marching band program. I also arrange pop music for my students to apply concepts they learned from method books.

Rhythm Book:

- *Rhythm Vocabulary Charts for Effective Rhythmic Development: For Effective Rhythmic Development* (Sueta, 1985) which contains a basic rhythmic foundation for developing bands.

Grade 1-2 Concert Band Music:

- "Imperium" composed by Michael Sweeney
- "Ancient Voices" composed by Michael Sweeney
- "Gates of Orion" composed by Michael Sweeney
- "Forward March" composed by Paul Murtha
- "Circuit Breaker" composed by Randall Standridge
- "Battle Quest" composed by Mike Forbes
- "Serengeti (An African Rhapsody)" composed by John Higgins
- "Mystic River Fantasy" composed by James Swearingen
- "March of the Arachnids" composed by Randall Standridge
- "Battlesong" composed by Randall Standridge
- "A Prehistoric Suite" composed by Paul Jennings
- "March of the Dark Knights" composed by Randy Navarre
- "The Tempest" composed by Robert W. Smith
- "In Search of Ancient Aliens" composed by Richard L. Saucedo

Culturally Responsive Works for Concert Band:

- "Of Honor and Valor Eternal" composed by Ayatey Shabazz
- "Diamond Tide" composed by Viet Cuong
- "Letter from Sado" composed by Jodie Blackshaw
- "Come Sunday" composed by Omar Thomas
- "Three Songs of Bengal" composed by Aakash Mittal
- "Lost Wood Fantasy" composed by Jarod Hall

Sample Lesson Plans:

Bedford Academy High School Lesson Plan		
	Teacher: G. Gatewood	Grades: 9-12 (Instrumental Methods)
	Date: Dec 20, 2021	
Subject:	Music Lesson Plan: Fundamentals of Music Unit: Music Music-Making- <i>Standard of Excellence</i>	
NYS Learning Standards of the Arts:	<ul style="list-style-type: none"> • MU:Pr5A.E.5a- Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. • MU:Pr4B.E.5a- Demonstrate using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances. • MU:Pe6A.E.5a- Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. 	
NYC Blueprint Strands:	<p>Music Making</p> <ul style="list-style-type: none"> • Exploring, creating, replicating, and observing music. <p>Music Literacy</p> <ul style="list-style-type: none"> • Using music notation and language and applying this to creating and interpreting performance, aesthetical analysis and performance assessment. <p>Making Connections</p> <ul style="list-style-type: none"> • Investigating and citing historical, social and cultural contexts <p>Community and Cultural Resources</p> <ul style="list-style-type: none"> • Broadening perspective and understanding through work with professional artists and arts organizations. <p>Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Valuing current learning and understanding within the context of how it can serve a lifelong experience, including college readiness • Setting goals and aspirations to a range of music-related professions. 	
Learning Intention: I can...	<ul style="list-style-type: none"> • Define and demonstrate <i>tenuto</i> while playing my instrument. • Identify the phrases in my music. • Perform new note Concert E-flat. • Percussion- Perform accents in my music. • Percussion- Alternate my hands in the paradiddle formula (RLRR LRL) and apply it for my first rudiment. 	
Learners Will:	<ul style="list-style-type: none"> • Be able to (behavioral): Students will play their quarter notes and half notes in <i>tenuto</i> or play notes for its full value. Percussion students will play paradiddle with the correct alternating hands. Students will perform these rhythms with either proficient to exemplary rating. • Understand (cognitive): Students will demonstrate their knowledge on tenuto by playing quarter notes and half notes on their instrument. Percussion will demonstrate their knowledge on paradiddle rudiment on the snare drum. 85% of the student population in each class will be rated proficient to exemplary. • Encounter (experiential): Students will be able to explain and demonstrate tenuto and/or paradiddle rudiment and apply it to their exercises from <i>Standards of Excellence</i>. 	

Prior Knowledge/ Skill:	<ul style="list-style-type: none"> • Students must already have the knowledge and the ability to read quarter notes, half notes, quarter rests, and half rests. • Students must already have the skill to play Concert B-flat, Concert C, Concert D. 		
Students' Possible Challenges:	<ul style="list-style-type: none"> • Flutes- transitioning from note C to D and vice versa. Air steam may not reach to 4 due to students learning to control air flow. • Clarinets- squeaking; not using enough air; Embouchure Check • Saxophones- Air Control and not “yelling” through the horn; Embouchure Check, Articulation (not slurring the note) • Trumpets/Baritones- clear sound and identifying their notes through pitch. • Trombones- Slide position accuracy. • Tubas- Relaxing embouchure to reach low Concert B-flat • Percussion- alternating hands for both snare and mallets; Multiple bounces for snare. 		
Materials:	<ul style="list-style-type: none"> • Smart Board • Computer • Slide Show • Clarinet • <i>Standards of Excellence</i> Teacher Method book • Visual metronome 	Instructional Resources:	Lecture/ Demonstration: X Group Work: ___X___ Individual Work: X Audio Recordings/ Video: <u>X</u> ___
Terminology:	<ul style="list-style-type: none"> • Tenuto- play notes for its full value. • Phrase- A musical thought or sentence. • Quarter Note; Half Note, Quarter Rest, Half Rest (Review) 		
Personal Improvement Objective:	Utilizing reflection tools.		
Modifications/ Accommodations needed:	<ul style="list-style-type: none"> • Allow students to write note names under their notes on their booklets. • Allow time for students to clap out rhythms. • Play exercise for students to hear it. • Visual Metronomes 		
Heart of the Lesson: Procedures (include modifications/ accommodations/ differentiation Guided Practice:	<p>Opening</p> <ol style="list-style-type: none"> 1. Students will enter the classroom. 2. Welcome. 3. Attendance. <i>Students are grabbing their instruments and assembling.</i> 4. Agenda Review 5. Students will sit down and copy the learning intention and the definition of tenuto. <p>Check-Ins</p> <ol style="list-style-type: none"> 1. <i>Soundtrack of My Life</i> <p>Do Now</p>		

	<p>1. Students will demonstrate and perform tenuto by singing the syllable “too” by reading the following notes: quarter notes, half notes, and whole notes.</p> <p>Working Period</p> <p>1. Students will play exercises from <i>Standard of Excellence</i> #18 and 19.</p> <ol style="list-style-type: none"> Students will clap the rhythm under tempo. Students will take 1-minute to rehearse on their own. Isolate Sections- Percussion, Brass, and Woodwinds Play exercise together. Play exercise backwards. Play exercise by odd measures. Even measures. Faster Tempo. <i>From 78bpm to 92bpm.</i> <p>Closing</p> <p>1. Students will do informal Exit slips before exiting class.</p>
H.O.T (Higher Order Thinking Questions)	<ul style="list-style-type: none"> • What does tenuto mean? • Why do you think I prefer tenuto versus how we played it? • What were your notices? What did you hear? • Before playing the exercise, what may be some challenges for you? What solutions do you think can solve those challenges?
Assessment	<p>Assessment takes three fundamental forms: Teacher Assessment, Peer Assessment, and Self-Assessment. Students will be assessed through performance. They will also be assessed through their understanding by answering questions and applying concepts taught in Music Theory.</p> <ul style="list-style-type: none"> • Formative: Throughout the lesson, I will visit students, by instrument section, to assess student understanding of playing tenuto and/or paradiddle on instruments. Students will reflect to determine areas of strength and areas of challenge by Exit Slips. • Summative: The teacher will use a rubric to assess student performance through the following components: note accuracy, rhythm accuracy, steady rhythm, posture, tone quality, and articulation. • Integrative: Teacher will reflect on the following questions: How did the lesson presented to class provide information and experience to approach the learning target? How did the engagement with instruction nurture a change in perception of approaching playing notes in tenuto? For the teacher?
Homework:	<p>On the stream, write a reflection (3-5 sentences) on today’s performance. Use the following questions below to guide your thinking:</p> <ul style="list-style-type: none"> • From your performance today, how did you do? • If you were the Band Director, what criteria or components would you grade this exercise on? Why? • If this was a playing test, what grade do you think you’ll get? Why? • What areas did you do well in? • What could have been better? What solutions/strategies can fix those challenges? • What are your next steps to achieve a Superior Rating?

Bedford Academy High School Lesson Plan

Teacher: G. Gatewood

Grades: 9-12 Intro to Band

Date: February 14, 2022

Subject:

Music Lesson Plan: *Battle Quest*, Grade 1.5
Unit: Music Music-Making- *Battle Quest* composed by Mike Forbes

NYS Learning Standards of the Arts:

- MU:Pr5A.E.5a- Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU:Pr4B.E.5a- Demonstrate using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- MU:Pe6A.E.5a- Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

NYC Blueprint Strands:

- Music Making
- Exploring, creating, replicating, and observing music.
- Music Literacy
- Using music notation and language and applying this to creating and interpreting performance, aesthetical analysis and performance assessment.
- Making Connections
- Investigating and citing historical, social and cultural contexts
- Community and Cultural Resources
- Broadening perspective and understanding through work with professional artists and arts organizations.
- Careers and Lifelong Learning
- Valuing current learning and understanding within the context of how it can serve a lifelong experience, including college readiness
 - Setting goals and aspirations to a range of music-related professions.

Learning Intention: I can...

- **Winds**
- Define and differentiate between ties and slurs, which also allows me to identify musical phrases in *Battle Quest* in m. 11-27.
- Identify the melody in *Battle Quest* m. 11-27.
- **Percussion**
- Percussionists will differentiate between straight eight notes and flams.

Composer Notes:

Battle Quest has a feeling of a video game or movie soundtrack, with vibrant, powerful themes. The heroic sense of power and overarching theme in the horns/clarinets is present in this work, even while the band hurdles over rhythmic and melodic challenges.

Learners Will:

- Be able to (behavioral): Students will differentiate and play slur v. tie. Percussion students will play straight eighth notes v. flams with the correct alternating hands. Students will perform these rhythms with either proficient to exemplary rating.
- Understand (cognitive): Students will demonstrate their knowledge on slur v. tie on their respective instrument. Percussion will demonstrate their knowledge on straight eighth notes v. flams rudiment on the snare drum. 90% of the student population in each class will be rated proficient to exemplary.
- Encounter (experiential): Students will be able to explain and demonstrate slur v. tie and/or straight eighth notes v. flam rudiment and apply it to their exercises from *Standards of Excellence* to Mike Forbes' *Battle Quest*.

Prior Knowledge/Skill:



- Students must already have the knowledge and the ability to read quarter notes, half notes, quarter rests, half rests, 2-eighth notes
- Demonstrating and differentiating ties v. slurs
- Demonstrating and differentiating straight eighth notes v. flams (percussion).







Students' Possible Challenges:

- Flutes- transitioning from note C to D and vice versa. Air steam may not reach to 4 due to students learning to control air flow.
- Clarinets- squeaking; not using enough air; Embouchure Check; and crossing over the break.
- Saxophones- Air Control and not "yelling" through the horn; Embouchure Check, Articulation (not slurring the note)
- Trumpets/Baritones- clear sound and identifying their notes through pitch.
- Trombones- Slide position accuracy.
- Tubas- Relaxing embouchure to reach low Concert B-flat
- Percussion- alternating hands for both snare and mallets; Multiple bounces for snare; correct technique on the rudiment, flam.

Materials:	<ul style="list-style-type: none"> • Smart Board • Computer • Slide Show • Clarinet • <i>Battle Quest</i> score • <i>Standard of Excellence</i> • Visual metronome 	Instructional Resources:	Lecture/ Demonstration: X
			Group Work: ___X___
			Individual Work: X
			Audio Recordings/ Video: <u>X</u>

Terminology:

<i>ff</i>	fortissimo	Very loud
<i>f</i>	forte	loud
<i>p</i>	piano	soft
	crescendo	Gradually getting louder
	accent	a strong emphasis on a note

	decrescendo	Gradually getting softer
	marcato	loud as one with a standard accent and as short as a <i>staccato</i> note.
	multimeasure rest	Rest for many measures
	staccato	Short and detached
	tenuto	play the full value of a single note
<i>mf</i>	Mezzo forte	Medium loud
 (Percussion)	Flam	drum rudiment wherein a drummer strikes a grace note just a split second before striking the primary stroke.

Personal Improvement Objective:

Utilizing reflection tools.

Modifications/ Accommodations needed:

- Allow students to write note names under their notes on their music.
- Allow time for students to clap out rhythms.
- Play recording for students to hear it.
- Visual Metronomes

Heart of the Lesson: Procedures (include modifications/ accommodations/ differentiation Guided Practice:

Opening

1. Students will enter the classroom.
2. Welcome.
3. Attendance. *Students are grabbing their instruments and assembling.*
4. Agenda Review
5. Students will sit down and copy the learning intention.

Check-Ins

1. *Soundtrack of My Life- "What song fits your mood right now?"*

Do Now

1. *What is the difference between ties and slurs? Percussionists, what is the difference between straight eighth notes and flams? **Allow students to have a conversation, then present slides.***
2. *Standard of Excellence no. 34 and 38.*
 - a. Clap rhythms and/or sing parts.

Working Period

2. Students will play *Battle Quest* m. 11-27.
 - a. Students will clap the rhythm and/or sing under tempo.
 - b. Students will take 2-minutes to rehearse on their own.
 - c. Isolate Sections-
 - i. Percussion
 - ii. Trombone, Baritone, and 1st Clarinets
 - iii. Flutes, Tenor Saxes, Bari Sax, and Tuba
 - iv. 2nd Clarinets and Alto Saxophones.

	<p>d. <i>Who has the melody? Who should be heard through all these melodic lines?</i></p> <p>e. Play excerpts together.</p> <p>f. If time permits, faster tempo <i>from 78bpm to 92bpm.</i></p> <p>Closing</p> <ol style="list-style-type: none"> 1. Students will do informal Exit slips before exiting class.
H.O.T (Higher Order Thinking Questions)	<ul style="list-style-type: none"> • What is the difference between a slur and a tie? Anything visually? How can you tell which curved line is a slur or a tie? • Percussionists- What is the difference between straight eighth notes and flams? • What were your notices? What did you hear? • Before playing the excerpt, what may be some challenges for you? What solutions do you think can solve those challenges?
Assessment	<p>Assessment takes three fundamental forms: Teacher Assessment, Peer Assessment, and Self-Assessment. Students will be assessed through performance. They will also be assessed through their understanding by answering questions and applying concepts taught in Music Theory.</p> <ul style="list-style-type: none"> • Formative: Throughout the lesson, I will visit students, by instrument section, to assess student understanding of playing slur v. tie or straight eighth notes v. flams. Students will reflect to determine areas of strength and areas of challenge by Exit Slips. • Summative: The teacher will use a rubric to assess student performance through the following components: note accuracy, rhythm accuracy, steady rhythm, posture, tone quality, and articulation. • Integrative: Teacher will reflect on the following questions: How did the lesson presented to class provide information and experience to approach the learning target? How did the engagement with instruction nurture a change in perception of approaching playing slur v. tie or straight eighth notes v. flams? For the teacher?
Homework:	<p>On the stream, write a reflection (3-5 sentences) on today's performance. Use the following questions below to guide your thinking:</p> <ul style="list-style-type: none"> • From your performance today, how did you do? • If you were the Band Director, what criteria or components would you grade this exercise on? Why? • If this was a playing test, what grade do you think you'll get? Why? • What areas did you do well in? • What could have been better? What solutions/strategies can fix those challenges? • What are your next steps to achieve a Superior Rating?
Possible Assessment Activities:	<ul style="list-style-type: none"> • Playing Assessment • Differentiating between slurs and ties assessment

SAMPLE SCHEDULES

Bedford Academy 2021-2022	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Period 1 8:00-8:45	Coleridge-Taylor: Instrumental Methods	Coleridge-Taylor: Instrumental Methods	Coleridge-Taylor: Instrumental Methods	Coleridge-Taylor: Instrumental Methods	Coleridge-Taylor: Instrumental Methods
Period 2 8:47-9:32	J. Perry: Instrumental Methods	J. Perry: Instrumental Methods	J. Perry: Instrumental Methods	J. Perry: Instrumental Methods	J. Perry: Instrumental Methods
Period 3 9:34-10:19	G. Walker: Instrumental Methods	G. Walker: Instrumental Methods	G. Walker: Instrumental Methods	G. Walker: Instrumental Methods	G. Walker: Instrumental Methods
Period 4 10:21-11:06	PREP	PREP	PREP	PREP	PREP
Period 5 11:08-11:53	G. Bridgetower : Instrumental Methods	G. Bridgetower : Instrumental Methods	G. Bridgetower : Instrumental Methods	G. Bridgetower : Instrumental Methods	G. Bridgetower : Instrumental Methods
Period 6 11:55-12:40	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
Period 7 12:42-1:27	Marsalis: Intro to Band	Marsalis: Intro to Band	Marsalis: Intro to Band	Marsalis: Intro to Band	Marsalis: Intro to Band
Period 8 1:29-2:14	PREP	PREP	PREP	PREP	PREP

- I see each class every day for 45 minutes
- During Semester 1, I sifted through students who demonstrated Proficient to Exemplary playing and made the Intro to Band class.
- There is a Music After School Program on Wednesdays and Friday from 3:30-5:30PM.

PPA Schedule 2018-2019	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Period 1 8:10-9:00	PA-PSST	PA-PSST	PA-PSST	PA-PSST	PREP
Period 2 9:02-9:47	HAYDN (903, 804, 805)	BEETHOVEN (702, 703)	PA-PSST	BEETHOVEN (702, 703)	601, 602, 606
Period 3 9:49-10:34	PREP	PREP	603, 604, 605	HAYDN (903, 804, 805)	BEETHOVEN (702, 703)
Period 4 10:36-11:21	603, 604, 605	DVORAK (901, 902, 806, 807)	PREP	LUNCH	DVORAK (901, 902, 806, 807)
Period 5 11:23-12:08	6/7 ELECTIVE	LUNCH	6/7 ELECTIVE	6/7 ELECTIVE	LUNCH
Period 6 12:10-12:55	LUNCH	7/8 ELECTIVE	LUNCH	7/8 ELECTIVE	7/8 ELECTIVE
Period 7 12:58-1:43	601, 602, 606	HAYDN (903, 804, 805)	MOZART (806, 807)	PREP	PA-PSST
Period 8 1:45-2:30	BRAHMS (701, 704, 705)	COVG	BRAHMS (701, 704, 705)	601, 602, 606	BRAHMS (701, 704, 705)

- I see MOZART once a week; DVORAK, twice a week; BRAHMS/HAYDN/BEETHOVEN - 3 times a week
- Every 2 marking periods I have a new 6th grade class; they rotate between music, art, and technology.
- 6/7 and 7/8 Elective - students come up during their lunch for sectionals
- There is a Music After School Program on Tuesdays through Thursdays from 3:00-5:00PM.

RECOMMENDED READING:

Benitez, Christina. "Boosting Up the Beginning Band Basics: Techniques for Developing High Student Engagement, Motivation and Accountability for Low Socio-Economic Students".
 <<https://banddirectorstalkshop.com/boosting-beginning-band-basics-techniques-developing-high-student-engagement-motivation-accountability-low-socio-economic-students/>>.

Dziuk, Stacy. "Choosing and Altering Repertoire for the Small Band". Music Educators Journal, v104 n4 p. 32-38. June 2018.

"Fostering a Culturally Responsive Music Classroom". Jazz Education Network.
 <https://jazzednet.org/wp-content/uploads/dlm_uploads/2020/07/JEN_Culturally-Responsive-Music-Classroom.pdf>. July 2020.

Schmidt, Margaret and Smith, Michael. "Creating Culturally Responsive Ensemble Instruction: A Beginning Music Educator's Story." *Bulletin of the Council for Research in Music Education*. No. 210-211. pp. 61-79. Fall 2016/Winter 2017.

JAMIE SCOTTO, The Walter H. Crowley School of Leadership at I.S. 5

Jamie Scotto is in her tenth year as an educator in New York City. A proud New Yorker, she attended the Crane School of Music at SUNY Potsdam and CUNY Queens College for her bachelor's and master's degrees, respectively. It is her firm belief that large instrumental ensemble programs should *not* be exclusive to school districts that serve mostly families of higher economic means. Rather, in one of the greatest performing arts cities in the world, all children should have access to a high-quality arts education, including instrumental music.

Jamie taught for nine years at Success Academy Charter Schools in the South Bronx and East Harlem, where she founded and developed highly rated middle school band programs. Her students prepared NYSSMA solos from Level I to IV, and her ensembles attended NYSSMA Majors at Levels I and II, notably earning a rating of Gold With Distinction on Level I in 2019. Her students have gone on to attend performing arts high schools such as LaGuardia and Frank Sinatra. Some of her first students are now getting their college acceptance letters, and will be attending schools such as Brown University and Penn State.

Now in a new position this school year with the New York City Department of Education, Jamie is working to rebuild the band program at I.S. 5 in Elmhurst, Queens, which has been dormant for several years. She is laying a strong foundation this year by ensuring all students are literate in music fundamentals, while getting wind and brass instruments into the hands of as many students as possible under NYC DOE COVID-19 guidelines.

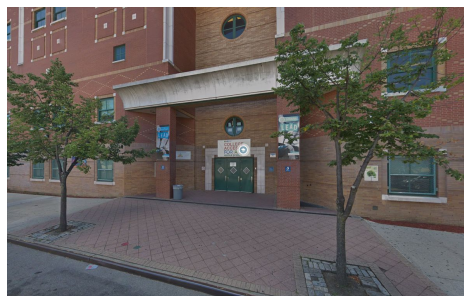
Jamie plays flute in the Brooklyn Wind Symphony and euphonium in Funkrust Brass Band. She is also the choir director for the Secret City Singers NYC. Outside of the music world, she is a community organizer in her neighborhood of Ridgewood, Queens, and a science fiction enthusiast.

SCHOOL PROFILES

The Walter H. Crowley School of Leadership at I.S. 5

is a public school in the Elmhurst neighborhood of Queens.

- Serves approximately 1600 students in grades 6-8
- 58% of students identify as Hispanic
- 35% of students identify as Asian
- 78% of students are economically disadvantaged
- 19% are students with disabilities
- 21% are English Language Learners



Success Academy Harlem East

is a public charter school in the East Harlem neighborhood of Manhattan.

- Serves approximately 500 students in grades 5-8
- 95% of students identify as Black and/or Hispanic
- 70% of students are economically disadvantaged
- 16% are students with disabilities
- 1% are English Language Learners



METHOD BOOKS & MATERIALS

I have used **Standard of Excellence (Pearson, 1993/2006)** as my beginner method book for many years. I have found it satisfactory for starting beginners in unison on basic instrumentation (flute, clarinet, alto saxophone, trumpet, trombone, baritone, percussion). Next year, my program will switch to **Making Music Matter (Ticheli & Rudgers, 2016)**. I like how this method book starts beginners on pitches that make the most sense for their instrument – as a flutist I hate to see my beginner flutes struggle with the transition between C and D! Making Music Matter does not start all instruments in unison, so I am looking forward to trying it out and seeing if the benefits of starting on easier notes outweigh the challenges of not being in unison.

I highly recommend the **Sound Innovations Ensemble Development (Boonshaft & Bernotas, 2012)** books for both Young and Intermediate Band. Exercises are grouped by key and focus on specific concepts such as articulation, dynamics, etc. There are also chorales in each key by a number of well-known composers. I credit this series with improving my students' listening skills and attention to detail in music!

I supplement these books and our repertoire with **36 Chorales for Band (Aaron M. Cole)**. This is a free/pay-what-you-wish resource that is available for download at aaronmcole.com. The SATB voicing is flexible and allows students to play any of the four parts in a suitable range for their instrument. Playing chorales will improve your ensemble's intonation, balance, blend, and collective motion.

SUGGESTED REPERTOIRE

These are all pieces that I have programmed for my bands, and would choose to perform again in the future. In selecting works for my band, I try to strike a balance between three factors:

1. **High musical quality:** this is of course subjective, but I take this to mean that the music is interesting to listen to and has challenging parts across all instrument sections. I am very selective and try to avoid music that sounds formulaic. I look for works that sound more complex than they actually are. Students play slow/lyrical pieces from their first year in band in order to develop their expressive playing.
2. **Culturally responsive:** I include at least one work on every concert by a minoritized composer, whether that is in terms of race, gender, culture, and/or sexuality. This also means avoiding works that tokenize or generalize the musical traditions of other cultures (for example, an "African" piece that uses Western tonalities and structure with the addition of djembes). I also seek out high-quality arrangements of popular and film music so my students can make connections between "school music" and the music they enjoy in their personal lives.
3. **In the NYSSMA manual:** I choose to take my band to NYSSMA majors for several reasons. Each level and rating represents a statewide frame of reference, participation gives us a goal to work towards, and students get to receive feedback from people other than myself. NYSSMA participation also increases the visibility of your program – urban music programs should be seen taking their place at the table.

Level 0.5

- “Beethoven’s Ninth” by Paul Lavender
- “Donut Factory” by Heather Hoefle
- “Fire Caves of Golgathon” by Ralph Ford
- “Furioso” by Robert W. Smith
- “Gentle Winds” by Timothy Loest (slow/lyrical)
- “Lullaby for Winds” by Timothy Loest (slow/lyrical)
- “Tambora” arr. William Owens

Level 1

- “A Prehistoric Suite” by Paul Jennings
- “A Song for Friends” by Larry Daehn (slow/lyrical)
- “Clouds” by Anne McGinty (NYSSMA Level I)
- “Let’s Go Band 2” by Albert Aronheim/arr. Andrew Balent
- “Loch Lomond” by John Kinyon (slow/lyrical)
- “Northridge Overture” by John O’Reilly (NYSSMA Level I)
- “Olympia” by Brian Balmages (NYSSMA Level I)
- “Radiance” by Brian Balmages
- “Salvation is Created” arr. Michael Story (slow/lyrical)
- “Star Wars” arr. Carl Strommen
- “Terracotta” arr. William Owens

Level 1.5

- “Above and Beyond” by James Swearingen
- “Black Sea Journey” by Mark J. Connor
- “Colonel Bogey March” by Kenneth Alford/arr. Mark Williams
- “Just Dance” arr. Paul Murtha
- “March Jubilanté” by Elena Roussanova Lucas
- “March Zuma” by John O’Reilly
- “Remember Me (from Coco)” arr. Robert Longfield
- “Russian Sailor’s Dance” arr. Mark Williams (NYSSMA Level II)
- “Skygazer Fanfare” by Randall D. Standridge
- “Softly Speaks the Night” by Carol Britten Chambers (slow/lyrical)
- “Themes from Black Panther” arr. Michael Sweeny
- “Thriller” arr. Robert Longfield

Level 2

- “Afterburn” by Randall D. Standridge
- “Darklands March” by Randall D. Standridge
- “Entrance of the Tall Ships” by James Swearingen (NYSSMA Level II)
- “Knights of Destiny” by Michael Sweeny (NYSSMA Level II)
- “Lift Every Voice and Sing” arr. Bob Phillips Standridge/Jamie Scotto (email me for the arrangement!)
- “Sadness and Sorrow (from Naruto)” arr. Michael Brown (slow/lyrical)
- “Spirit of Liberty” by William Owens

Level 2.5

- “Colors of Fall” by Rob Romeyn (slow/lyrical)
- “Grand Canyon Overture” by James Swearingen (NYSSMA Level II)
- “Highlights from Moana” arr. Johnnie Vinson (flex band)
- “Music from Frozen” arr. Johnnie Vinson (flex band)
- “Thunderbolt Galop” arr. Andrew Glover

SAMPLE LESSON PLAN

As with many urban band programs, my school does not have pull-out lessons for each instrument. This presents challenges at the beginning when students need more guidance, but it is very doable with sufficient planning and organization.

This is a student-facing first week plan spanning 3 class periods. This lesson assumes that students are 1:1 with iPads or laptops. The teacher pulls students into small groups according to their instrument type and presents the slides to help students create an initial tone. Please note that this was designed to follow COVID-19 safety guidelines. Students are wearing an instrument mask and have a filter over the end of their instrument (either a bell cover or a piece of a mask rubber-banded to the end of the mouthpiece, neck, or barrel).

Videos are credited to Sarah Moulder of Beginning Band Boot Camp: bandbootcamp.wixsite.com

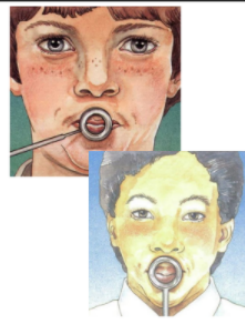
Day 1 Procedures

- Open case. Remove any extra materials.
- Sanitize your mouthpiece with a wet wipe.
- Put a filter over the end of your mouthpiece (brass) or instrument section (clarinet/sax) and secure it with a rubber band.
- Put on your instrument mask. Put your other mask around your wrist.
- Practice your embouchure and initial tone.

Brass Embouchure

Put your lips together. Firm up the corners of your mouth like you are eating something sour, but keep the center relaxed. Let your chin be flat and pointed.

Take a deep breath and let the air come out through the center of your lips while keeping them pressed together. This is the **buzz**. Try to sustain your buzz for the entire length of your exhale.

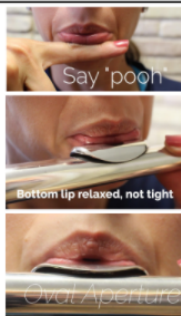


Flute Embouchure

Stretch your lower lip. Place the head joint just under your lower lip. Then relax your lip. Your lower lip should be covering a little bit of the hole.

Firm up the corners of your mouth like you are eating something sour. Take a deep breath, and exhale your air from the center of your lips. You do not need to blow hard – instead it should be a thin stream of focused air.

Not working? Try rolling the headjoint toward and away from your lip until you find the "sweet spot".



Putting Your Reed On

Step 1: Put the ligature on the mouthpiece. The screws should be on the same side as the hole. Loosen the screws, but not so much that they disconnect. The ligature must not stick up onto the slanted part of the mouthpiece.

Step 2: Slide the reed under the ligature. The flat side of the reed (with writing on it) should be against the mouthpiece, and the tip of the reed should line up with the tip of the mouthpiece.

Step 3: Tighten the screws. It should be very tight! Check that the reed and mouthpiece are still tip to tip and the reed does not wiggle.



Clarinet Embouchure

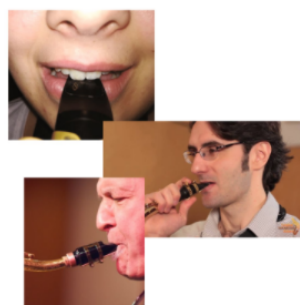
Imagine you are drinking a very thick milkshake through a straw. You would need to activate all the muscles in your face. The corners of your mouth would come forward as you squeezed around the straw. You need to use the same pressure to play the clarinet.

Put the mouthpiece in your mouth at a 45 degree angle. Let your top teeth rest on the top of the mouthpiece. Let your lower lip cushion the reed (no bottom teeth). Make that milkshake face and blow!



Saxophone Embouchure

Put the mouthpiece in your mouth, straight on. Let your top teeth rest on the top of the mouthpiece. Let your lower lip cushion the reed (no bottom teeth). Imagine your mouth is the string on a drawstring bag, closing with even pressure around all sides. Firm up the corners of your mouth and blow warm air through the mouthpiece and neck.



Beginning Band Boot Camp (Wind and Brass Instruments)

This assignment is due _____. There are FOUR parts to this assignment. You will have 3 class periods to complete it. Each section will be graded according to the rubric below.

	0	50	75	85	100
Part One	Blank	Attempted but incomplete.	Approaching expectations. Mostly complete but did not follow all directions precisely.	Meets expectations. Complete but lacking detail.	Exceeds expectations. Thorough and detailed responses.
Part Two	Blank	Attempted but incomplete.	Approaching expectations. Mostly complete but did not follow all directions precisely.	Meets expectations. Complete but lacking detail.	Exceeds expectations. Thorough and detailed responses.
Part Three	Blank	Attempted but incomplete.	Approaching expectations. Mostly complete but did not follow all directions precisely.	Meets expectations. Complete but lacking detail.	Exceeds expectations. Thorough and detailed responses.
Part Four	Blank	Attempted but incomplete.	Approaching expectations. Mostly complete but did not follow all directions precisely.	Meets expectations. Complete but lacking detail.	Exceeds expectations. Thorough and detailed responses.

Part One: Assembly, Hand Position, and Posture

Video Links: [Flute](#), [Clarinet](#), [Saxophone](#), [Trumpet](#), [Trombone](#), [Baritone/Euphonium](#)

Directions: Watch the video for your instrument ONLY. Write 10 things that you learned from the video. Be specific and use complete sentences! For example, instead of writing "hand placement," describe where each hand or finger goes.

Part Two: Cleaning and Maintaining Your Instrument

Video Links: [Flute](#), [Clarinet](#), [Saxophone](#), [Trumpet](#), [Trombone](#), [Baritone/Euphonium](#)

Directions: Watch the video for your instrument ONLY. Describe 3 things that you need to do to take good care of your instrument. Be specific and use complete sentences!

Part Three: Reading a Fingering Chart

Video Links: [Flute](#), [Clarinet](#), [Saxophone](#), [Trumpet](#), [Trombone](#), [Baritone/Euphonium](#)

Directions: Watch the video for your instrument ONLY. Write a short paragraph (50 words) about what a fingering chart is and how to read it. (Trombones, write about slide positions.)

Part Four: Embouchure and the First Notes

Video Links: [Flute](#), [Clarinet](#), [Saxophone](#), [Trumpet](#), [Trombone](#), [Baritone/Euphonium](#)

Directions: Watch the video for your instrument ONLY. Write the steps that you need to do to create the correct embouchure and produce a sound for your instrument.

Beginning Band Boot Camp (Percussion Instruments)

This assignment is due _____. There are FOUR parts to this assignment. You will have 3 class periods to complete it. Each section will be graded according to the rubric below (see rubric on previous page).

Part One - Video Link: [Snare Drum Basic Training](#)

Directions: Watch the video and answer the following questions in complete sentences.

1. Where does the snare drum get its name from?
2. What are **dynamics**?

Part Two - Video Link: [Different Strokes](#)

Directions: Watch the video and answer the following questions in complete sentences.

1. What is a “single stroke”? How do you play it?
2. What is a “double stroke”? How do you play it?
3. What is a “buzz stroke”? How do you play it? (Sometimes this is also called a “multiple bounce stroke”.)

Part Three - Video Link: [Mallet Technique](#)

Directions: Watch the video and answer the following questions in complete sentences.

1. Which two mallet instruments have wooden or synthetic keys/bars?
2. Which two mallet instruments have metal keys/bars?
3. Describe how you hold the mallets in your hands.
4. Which part of the bar should you hit with the mallet?

Part Four - Video Link: [Auxiliary Percussion](#)

Directions: Watch the video and complete the chart with two things you learned about how to play each instrument. Be specific! Write new things that you learned from this video about playing technique instead of basic facts you knew before. (So, do not write “the cymbal is made of metal”.)

Tambourine	1. 2.
Wood Block	1. 2.
Triangle	1. 2.
Crash Cymbals	1. 2.
Suspended Cymbal	1. 2.

SAMPLE CLASS SCHEDULES

IS 5 - 2021-2022	M	T	W	Th	F
Period 1 - 8:30-9:10	825	831	744	Prep	824
Period 2 - 9:13-9:53	823	823	Prep	745	825
Period 3 - 9:56-10:36	Prep	Prep	Prep	826	743
Period 4 - 10:39-11:19	743	825	743	824	Lunch
Period 5 - 11:22-12:02	Prep	826	826	Prep	823
Period 6 - 12:05-12:45	Lunch	Lunch	745	Lunch	744
Period 7 - 12:48-1:28	831	Prep	Lunch	831	745
Period 8 - 1:31-2:11	Prep	Dept Mtg	824	744	Prep

- At IS 5, I see each class three times a week for the full school year.
- Due to COVID-19 guidelines, I see full class cohorts instead of having an elective model.
- Our school serves grades 6-8 but I only happen to have grades 7 and 8.
- 743 and 744 are concert band, while the other classes are percussion ensemble.
- 745 and 826 are 12:1:1 self-contained classes; 825 is an ENL class.

Harlem East 2018-2019	M	T	W	Th	F
Zero Period 8:00-8:40	Concert Band	Concert Band	Concert Band	Concert Band	Concert Band
9:10-10:05	7th Grade	7th Grade	Planning and Professional Development	7th Grade	7th Grade
10:15-11:10	8th Grade	8th Grade		8th Grade	8th Grade
11:15-12:25	Prep	Prep		Prep	Prep
12:30-1:30	Lunch Duty	Lunch Duty	Choir Club	Lunch Duty	Lunch Duty
1:35-2:30	5th Grade	5th Grade		5th Grade	5th Grade
3:00-3:55	6th Grade	6th Grade		6th Grade	6th Grade

- At SA Harlem East, all my classes were elective-based. I saw each grade-level elective four days a week for 50-55 minutes, concert band every morning before school, and choir club once a week after school.
- Our school operated on a trimester model. Trimester 1 was Intro to Band, Trimester 2 was Piano and Ukulele/Guitar, and Trimester 3 was Composition and Songwriting. After completing Trimester 1, interested students would be eligible to join concert band.

Jeff W. Ball

Fall 2019 Schedule (pre-pandemic)

	BALL	BRITT	BRAEUTIGAM	FERNANDEZ
Per. 1				UJS21QAL
Per. 2	UDS21QBB-01	CTS21T-01	UGS21QCG-02	
Per. 3		UDS21QBB-02	UDS21QBR	UGS21QPA-01
Per. 4	UDS21QWE	UDS21QBB-03	UGS21QCG-01	
Per. 5	UDS21QBB-04			UGS21QPA-02
Per. 6	UJS21QAA	UJS21QAB	UDS21QBB-05	UGS21QPA-03
Per. 7		UDS21QWS	UDS21QBB-06	CTS21T-02
Per. 8				

<u>Code</u>	<u>Description</u>	<u>Period</u>	<u>Day</u>	<u>Teacher</u>
UDS21QWE	Wind Ensemble	4	MTuWThF	Ball
UDS21QWS	Symphonic Band	7	MTuWThF	Britt
UDS21QBR	Repertory Band	3	MTuWThF	Braeutigam
UDS21QBB-01	Beginner Band	2	MTuWThF	Ball
UDS21QBB-02	Beginner Band	3	MTuWThF	Britt
UDS21QBB-03	Beginner Band	4	MTuWThF	Britt
UDS21QBB-04	Beginner Band	5	MTuWThF	Ball
UDS21QBB-05	Beginner Band	6	MTuWThF	Braeutigam
UDS21QBB-06	Beginner Band	7	MTuWThF	Braeutigam
UJS21QAA	Jazz Band A	6	MTuWThF	Ball
UJS21QAB	Jazz Band B	6	MTuWThF	Britt
UJS21QAL	Latin Jazz Band	1	MTuWThF	Fernandez
CTS21T-01	Technical Theater	2	MTuWThF	Britt
CTS21T-02	Technical Theater	7	MTuWThF	Fernandez
UGS21QCG-01	Class Guitar	2	MTuWThF	Braeutigam
UGS21QCG-02	Class Guitar	4	MTuWThF	Braeutigam
UGS21QPA-01	Class Piano	3	MTuWThF	Fernandez
UGS21QPA-02	Class Piano	5	MTuWThF	Fernandez
UGS21QPA-03	Class Piano	6	MTuWThF	Fernandez

Fall 2021 Grand Street Campus Music Schedule (Covid Rebuild)

	BALL	ARISTY	BRAEUTIGAM	FERNANDEZ
Per. 1		UDS21QBB-01		UGS21QPA-01
Per. 2	UDS21QBB-02		UGS21QCG-01	
Per. 3	UDS21QBB-09	UDS21QBB-03		CTS21T-01
Per. 4	UDS21QWE		UDS21QBB-04	UGS21QPA-02
Per. 5		UDS21QBB-05	UGS21QCG-02	
Per. 6	UJS21QAA		UDS21QBB-06	UGS21QPA-03
Per. 7		UDS21QBB-07		CTS21T-02
Per. 8		UDS21QBB-08	UGS21QCG-03	

<u>Code</u>	<u>Description</u>	<u>Period</u>	<u>Day</u>	<u>Teacher</u>
UDS21QWE	Wind Ensemble	4	MTuWThF	Ball
UJS21QAA	Jazz Band A	6	MTuWThF	Ball
UDS21QBB-01	Beginner Band	1	MTuWThF	ARISTY
UDS21QBB-02	Beginner Band	2	MTuWThF	Ball
UDS21QBB-03	Beginner Band	3	MTuWThF	ARISTY
UDS21QBB-04	Beginner Band	4	MTuWThF	Braeutigam
UDS21QBB-05	Beginner Band	5	MTuWThF	ARISTY
UDS21QBB-06	Beginner Band	6	MTuWThF	Braeutigam
UDS21QBB-07	Beginner Band	7	MTuWThF	ARISTY
UDS21QBB-08	Beginner Band	8	MTuWThF	ARISTY
UDS21QBB-09	Beginner Band	3	MTuWThF	Ball
CTS21T-01	Technical Theater	3	MTuWThF	Fernandez
CTS21T-02	Technical Theater	7	MTuWThF	Fernandez
UGS21QCG-01	Class Guitar	2	MTuWThF	Braeutigam
UGS21QCG-02	Class Guitar	5	MTuWThF	Braeutigam
UGS21QCG-03	Class Guitar	8	MTuWThF	Braeutigam
UGS21QPA-01	Class Piano	1	MTuWThF	Fernandez
UGS21QPA-02	Class Piano	4	MTuWThF	Fernandez
UGS21QPA-03	Class Piano	6	MTuWThF	Fernandez

Fall 2022 Grand Street Campus Music Schedule

	Music Department Schedule			
	BALL	ARISTY	BRAEUTIGAM	FERNANDEZ
Per. 1				
Per. 2	UDS21QBB-02		UGS21QCG-02	
Per. 3		UDS21QBB-03	UDS21QBR	CTS21T
Per. 4	UDS21QWE	UDS21QBB-04		UGS21QPA-04
Per. 5	UDS21QBB-05		UGS21QCG-05	
Per. 6	UJS21QAA	UJS21QAB	UDS21QBB-06	UGS21QPA-06
Per. 7		UDS21QWS		UGS21QPA-07
Per. 8		UDS21QAB	UGS21QCA	UJS21QLJ

Code	Description	Period	Day	Teacher
UDS21QWE	Wind Ensemble	4	MTuWThF	Ball
UDS21QWS	Symphonic Band	7	MTuWThF	Aristy
UDS21QBR	Repertory Band	3	MTuWThF	Braeutigam
UJS21QAA	Jazz Band A	6	MTuWThF	Ball
UJS21QAB	Jazz Band B	6	MTuWThF	Aristy
UJS21QLJ	Latin Jazz Band	8	MTuWThF	Fernandez
UGS21QCA	Class Guitar 2	8	MTuWThF	Braeutigam
UDS21QBB-02	Beginner Band	2	MTuWThF	Ball
UDS21QBB-03	Beginner Band	3	MTuWThF	Aristy
UDS21QBB-04	Beginner Band	4	MTuWThF	Aristy
UDS21QBB-05	Beginner Band	5	MTuWThF	Ball
UDS21QBB-06	Beginner Band	6	MTuWThF	Braeutigam
UDS21QAB	Adv. Beginner Band	8	MTuWThF	Aristy
CTS21T	Technical Theater	3	MTuWThF	Fernandez
UGS21QCG-02	Class Guitar	2	MTuWThF	Braeutigam
UGS21QCG-05	Class Guitar	5	MTuWThF	Braeutigam
UGS21QPA-04	Class Piano	4	MTuWThF	Fernandez
UGS21QPA-06	Class Piano	6	MTuWThF	Fernandez
UGS21QPA-07	Class Piano	7	MTuWThF	Fernandez

Grand Street Campus Instrument Selection Form

Name: _____

Period 1 2 3 4 5 6 7 8

Instrument Selection Form – For each instrument type rate how easy it is for you to produce a loud, clear sound on a scale from 0 to 5, with 0 being no sound whatsoever and 5 being a loud, clear sound with little effort

Station 1 – Flute	0	1	2	3	4	5	Notes: _____
Station 2 – Reed Inst.	0	1	2	3	4	5	_____
Station 3 – High Brass	0	1	2	3	4	5	_____
- Middle Brass	0	1	2	3	4	5	_____
- Low Brass	0	1	2	3	4	5	_____

Station 4 – **Percussion** – Try to get the stick to bounce exactly twice with one stroke of the wrist. Try both hands.

0 1 2 3 4 5 _____

Now, rate your top three choices _____ FLUTE _____ REED INST. _____ HIGH BRASS
 _____ MIDDLE BRASS _____ LOW BRASS _____ PERCUSSION

Jeff W. Ball Bio

Jeff W. Ball is the Founder, Artistic Director and Conductor of the Brooklyn Wind Symphony. The organization has grown into the seventy-piece Brooklyn Wind Symphony and allowed for the formation of two additional ensembles, the ninety-piece Grand Street Community Band and the seventy-five piece Kings County Concert Band. The Brooklyn Wind Symphony is the first ever New York City based ensemble to be invited to perform at the Midwest Clinic and the World Association of Symphonic Bands and Ensembles Conference. Jeff is also in his 18th year as Director of Bands and 13th year as Coordinator of Performing Arts at the Grand Street Campus (GSC) High Schools in the Bushwick neighborhood of Brooklyn, NY. The GSC band program involves over 400 students from the three Title 1 (high poverty) high schools that make up the campus. Over 95% of the band students at GSC begin their musical training in the ninth grade. Despite this late start, the four concert bands and three jazz bands at the school consistently receive the top ratings of “Gold” and “Gold with Distinction” at the New York State School Music Association (NYSSMA) festival, often participating at the highest levels of five and six.

Additionally, Jeff serves as director of the New York City “All-City” High School Concert Band, a ninety-piece auditioned honors ensemble that meets weekly and comprises the finest high school age musicians from New York City public schools. This ensemble features a “side-by-side” program each spring with the New York Philharmonic. Jeff also spent five years as director of the Brooklyn College Conservatory of Music Wind Ensemble and as director of the New York City “All-City” High School Marching Band. Jeff spends his summers guest conducting at band camps and festivals ranging from Upstate New York to England, Japan and Australia. Jeff received his Bachelor’s Degree in Music Education and Jazz Studies from Ithaca College in 2003 and his Master’s Degree in Music Education from the same institution in 2008. A resident of Ridgewood, Queens, he is an active guest conductor and clinician.

NYSSMA Concert Band List Inclusivity & Quality Reform Proposal

(compiled by Jeff W. Ball - scan QR code at front of packet for links to work)

Abstract:

The NYSSMA Concert Band list should be edited. There is a severe underrepresentation of repertoire by women and people of color. There are not enough high quality works at all levels, and many works are similar in terms of form, orchestration, harmonic language and style. For many band directors, the NYSSMA list determines their entire spring semester curriculum. Incorporating more diverse repertoire onto the NYSSMA Concert Band list will allow NYS band directors to use their spring NYSSMA Majors programs as pathways to provide high quality, Culturally Responsive Education (CRE).

Supporting Evidence:

1. [NYS Demographics](#) - 17% African American/Black, 27% Hispanic or Latinx, 10% Asian, 43% White, 2% Multi-Racial, 1% American Indian; 49% Female, 51% Male
2. [NYC Demographics](#) - 40.6% Hispanic or Latinx, 25.5% African American/Black, 16.2% Asian, 15.1% White
3. [Grand Street Campus Demographics](#) - 62% Hispanic or Latinx, 36% African American/Black, 1% Asian, <1% White ([Many other similar schools in NY](#))
4. [NYSSMA Concert Band List Composer Diversity](#)
 - a. 33 pieces out of 750 by women or composers of color = 4.4%
 - i. Of those, 18 by Anne McGinty (~2%)
 - ii. Of those, Only 10 by African American Composers (1.3%)
 - iii. Of those, 0 by Hispanic/Latinx Composers
 - b. 21 Pieces by James Swearingen, 18 by Brian Balmages, 15 by John O'Reilly, etc
5. [The Quality of Repertoire in School Music Programs: literature review, analysis and discussion by Budiansky and Foley](#) - WASBE Journal (2005) - This peer-reviewed article establishes tangible guidelines for evaluating repertoire quality
6. [NYS Arts Standards 10 & 11](#) - Incredibly difficult to meet these standards using current repertoire on list
7. Recent Rule Change - "no paso doubles" (NYSSMA Manual pg. R-24) - this, along with practically 0% representation of this genre on this list eliminates a key pathway to CRE

Suggestions for Improvement:

1. [Suggested repertoire to the NYSSMA List](#)
 - a. Each piece on this list has been vetted by several NYS middle school, high school and college band directors for quality - many of these pieces also appear on multiple other states' lists
 - b. Dr. Deemer at SUNY Fredonia has an even larger list (over 500 works) made up of vetted works from other state lists that we could select from as well: [ICD State List Works—Band](#)
2. Commit to being the first state to have 15% of its concert band repertoire composed by women and composers of color - this would be achieved by adding the list from point 1
3. Rescind "No Paso doubles" rule (NYSSMA Manual pg. R-24) to give this [historic Latin American wind band tradition](#) the same standing as American & British style marches
4. Include works by self-published composers including resources for how to purchase/rent these pieces. (similar to publisher list in current NYSSMA manual)