# Table of Contents

Chapter 8 **Curriculum, Assessment, and Grading**  
100  
- Issues Concerning the Curriculum 100  
- National and State Standards 102  
- Further Reading on the National Standards 103  
- Critics of National Standards 104  
- What to Teach—Curriculum Guides, Component Skills, Observable Behaviors 105  
- Assessment 108  
- Compressing the Assessment Cycle 109  
- Formative Assessment: Regular and Individual 110  
- Summative Assessment: Detailed and Systematic 112  
- Using Rubrics for Assessment 113  
- Evaluations of Conceptual Understanding 116  
- Writing Assignments 122  
- Tests of Declarative and Procedural Knowledge 124  
- The Value of Student Self-Assessment 126  
- Grading Systems 127  
- On Assessing Behavior, Participation, and Attendance 127  
- Merit and Demerit Grading Systems 130  
- Further Reading 133  

Chapter 9 **Repertoire**  
135  
- On Musical Quality 136  
- The Debate about “Educational Music” 137  
- Using Categories and Dispositions: Programming with Balance and Variety 139  
- Teaching the Curriculum through Repertoire—Comprehensive Musicianship through Performance 141  
- Form, Structure, and Theory 143  
- Study Sheets: Holding Students Accountable for What We Teach through the Repertoire 145  
- Resources for Finding Quality Literature 146  
- Repertoire Logs 148  
- Evaluating the Difficulty of a Work 148  
- Adjusting Scores to Fit the Characteristics of Your Ensemble 150  
- On the Use of Transcriptions and Arrangements 150  
- On Programming Pop Music 151  
- Teaching Music through Pop Selections 152  
- Listening to Students and Giving Them Input 154  
- Recommended Resources 156  

Chapter 10 **Score Study**  
158  
- Phase 1—Macro 159  
- Phase 2—Micro 160  
- Phase 3—Macro-Redux 164
Table of Contents

The Interpretive Dance—Warning: You Must Give Yourself Permission to Look Foolish! 164
On Using Recordings 165
Marking the Score for Conducting 166
Further Reading 171

Chapter 11 Large Ensemble Set-Up 172
Measuring the Physical Space 172
Evaluating the Ensemble 173
Ten Basic Principles of Set-Up 173
Considering the Placement of Specific Instruments 174
Examining Sample Seating Charts for Band and Orchestra 176

Chapter 12 Rehearsals 184
Part I: Basic Rehearsal Technique 184
Basic Rehearsal Technique—Macro-Micro-Macro 184
Communicating with the Ensemble 187
Engaging the Entire Ensemble During the Rehearsal 189
Lesson Planning—Structuring the Rehearsal 191
Rehearsing the Music 194
Part II: Components of an Effective Rehearsal 197
Types of Rehearsals—Balancing Pace, Intensity, and Detail 197
Part III: Diagnosis and Prescription of Common Problems 200
Correcting Basic Rhythm and Note Issues in the Rehearsal 200
Developing Your “Conductor Ear” (Score Study, Audiate, and Make Interpretative Decisions) 201
Listening for Common Problems 202
Differentiated Instruction 204
Developing Your Rehearsal Thesaurus 208
Additional Ways to Enrich the Rehearsal Experience 211
Teaching Students Good Practice Habits 212
Further Reading 214

Chapter 13 Intonation 215
Developing an Awareness of Pitch Discrepancies 216
Defining the “Sound” of Sharp and Flat 217
Teaching Students About Acoustics 218
Implications for Performance 222
Context and Pitch Center—The Unintentional Curse of Equal Temperament Tuners 223
Using Drones and Long Tones to Develop Good Tone and Pitch 227
Other Factors that Affect Intonation 228
Tuning the Ensemble 230
Further Reading 236
Chapter 14  Directing Other Ensembles  237
Marching Bands/Pep Bands/Parade Bands  237
On Competition and the Non-Musical Benefits of Group Music-Making  238
Musical Pit Orchestra  240
Conducting the Pit Orchestra—Tips and Strategies  242
Jazz Ensemble  245
Chamber Music  249
Further Reading  253

Chapter 15  Special Topics: Motivation  255
Rewards—Intrinsic and Extrinsic Motivation  255
Belief: Success Breeds Success  260
Further Reading  261

UNIT 3  ADMINISTRATIVE ISSUES  263

Chapter 16  Recruiting, Organizing, and Starting the Band and Orchestra  265
Building Programs from the Bottom Up  265
When Should the Study of Band and Orchestra Instruments Begin?  266
Building a Balanced Instrumentation  267
The Process of Recruiting  271
The Eight Steps of the Recruiting Process  272
Organizing Beginning Instruction  290
After the First Year: Switching Students to New Instruments  293
Retention  295
Further Reading  297

Chapter 17  Planning and Managing the Concert  298
Concert Preparation Schedule  299
Managing the Concert  305
Aural Program Notes—Teaching Audiences What We Teach Our Students  311
Further Reading  313

Chapter 18  Promotion and Advocacy  314
Fundraising  314
Parent Organizations  318
Promoting Events with Writing  320
Advocacy—A Brief Introduction  323
Further Reading  325
# Table of Contents

## Chapter 19 Communication

- Reasons to Contact Parents 326
- Meeting with Parents In Person 328
- Email Etiquette 329
- Keeping a Log 333
- Communicating with Parents *En Masse* 334
- Student Handbooks 335
- Further Reading 336

## Chapter 20 The Music Budget

- Budget Lines and Codes 337
- Purchase Orders 338
- Income and Expenses 339
- Writing Budget Requests 340
- Researching Needs for Equipment, Supplies 342
- Putting Items Out for Bid 343
- Further Reading 347

## Chapter 21 Copyrights

- Understanding Copyright Law 348
- Copying Music 350
- Performing, Recording, and Arranging Copyrighted Works 352
- Further Reading 354

## Chapter 22 Managing Sound Levels: Protecting Your Ears and Those of Your Students

- Further Reading 360

## Chapter 23 Special Topics: Leadership, Mentors, and Professional Development

- On Leadership—“The Servant as Leader” 361
- Taking Over Smoothly from Your Predecessor 362
- On the Challenges of Being a New Music Teacher 363
- Mentoring Programs 364
- Other New Teaching Induction Strategies 364
- Further Reading 365

- Endnotes 366
- References 377
- Index 387