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A Guide to Recruitment and Retention for a Band Program

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A GUIDE TO RECRUITMENT AND RETENTION FOR A BAND PROGRAM

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HONORS PROJECT

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A Guide to Recruitment and Retention for a Band Program

By Kara Kordella
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Introduction

Welcome to A Guide to Recruitment and Retention for a Band Program. The purpose of this booklet is to provide a resource for teachers that contains lessons and activities that can be used to recruit and retain students in a beginning band program. Included in this booklet you will find lesson plans and activities that you can implement in your own program as a system of recruitment and retention. It is recommended to use them as presented here, but you may select parts of the booklet to implement as you feel appropriate to your program’s needs.

One of the benefits of using this booklet is that it is a compilation of research from a variety of fields. First, research was done in the existing field of recruitment and retention to understand current strategies and standard practices. In addition, interviews were conducted with current and retired band directors to discover what works and what could be improved within their recruitment and retention programs. Research was also done in the field of educational psychology. This information was vital in structuring the lesson plans and activities because theorists such as Albert Bandura, Lev Vygotsky, and Jean Piaget all researched and developed theories that determine how and why students learn. Research was also conducted in the field of elementary music education. This was important because scholars such as Orff and Kodaly determined tools and structures for beginning musicians to learn musical concepts and skills. A tertiary field of research utilized for this booklet was music history and instrument pedagogy. This information can be found in the student worksheets and as a part of the lessons. The goal for including this information is to facilitate students’ connection to the history of the instrument and to enable their appreciation for the historical legacy of their chosen instrument.

It is my hope that by providing a structured resource for music educators to recruit and retain students in a methodological manner, the number of students enrolled in our current instrumental music programs will increase over time. This outcome is vitally important in today’s society because schools are struggling to find the resources to maintain non-core curricular activities, thus resulting in the elimination or scaling back of music education programs. If local administrators observe an increase in the number of students seeking to pursue instrumental music studies, then they may be less likely to reduce or eliminate the program.

In addition, Shelton (2013) states that music stimulates the growth of the brain, which in return can result in improved motor skills, advanced language skills, and problem solving skills (pgs. 7-8). In today’s society there tends to be a strong push for students to achieve higher scores on standardized testing, particularly with legislation such as No Child Left Behind and Race to the Top. The goal of No Child Left Behind was to test students in reading and math to ensure that they were meeting or exceeding state standards (“No Child,” n.d.). The goal of Race to the Top is to provide a system of higher standards and increased teacher effectiveness through a competitive incentive approach (“Race,” n.d.). Both of these programs put an emphasis on a high level of student achievement. If music educators recruit and retain more students, then the chances are higher that students will begin to develop more critical thinking and problem solving skills through music participation, which could then be reflected in improved standardized testing scores. Ultimately this could benefit the public school system as a whole as schools would be molding better-balanced students.
Recruitment Introduction

It is important to invest time and energy into planning a well-organized and efficient recruitment plan because this is your opportunity to create a healthy future for your program. As a band director from a local school in Northwest Ohio stated in an interview, “Recruitment is of critical importance. If we don’t get the students the first year, we are not likely to get them” (personal communication, July 21, 2014). The point is to start early and be organized.

Another key factor with recruitment is communication. According to an article by Dr. Stewart L. Ross (2008), during the recruitment process teachers are not only recruiting the students, but families as well. In all of the interviews conducted during research for this booklet, each person stated that they contacted the parents frequently throughout the recruitment process to let them know what was happening and to gauge interest (personal communication, May-July 2014). This communication can come in the form of a letter, as can be see in the Example Resources section of this booklet, or it come in the form of a parent meeting or even a phone call home. As a professor at Bowling Green State University stated in a lecture on beginning band recruitment, parents just want what is best for their child, therefore it is important to communicate with them up front about costs and time commitment (BGSU, Fall, 2014).

This recruitment program is designed to provide the opportunity to make a well-educated decision about which instrument the students would like to play. There are always social reasons as to why students choose a particular instrument, such as selecting an instrument their friend plays or their family encouraging them to play a particular instrument. These social reasons can have a major impact on students, although it is my hope that by utilizing these recruitment tools students will sway away from using only these reasons as the deciding factor for which instrument to play.

Another common reason for students selecting a particular instrument is that they often like the way an instrument sounds. One method employed in recruiting pedagogy is the Instrument Timbre Preference Test (ITPT). According Kuhlman (2005), students tended to be more successful at instruments for which they had a timbre preference for, although the correlation is not strong enough to use that as the sole determining factor. Therefore, the ITPT may be included in your program, although I will not report further on it in this booklet.

Another factor that strongly influences student instrument selection is being told they play an instrument well during an instrument fitting. For this reason it is important to have knowledgeable people helping you with your instrument fittings. A retired band director in Northwestern Ohio stated in an interview that when her school had the local music store come in for fittings they usually brought retired band directors to help (personal communication, June 8, 2014). A beginning band director in Western Pennsylvania has the entire team of beginning band teachers go to their seven elementary schools over the course of four days (personal communication, May 21, 2014). Both ways are acceptable as long as the fitters know how to properly judge if a student can play an instrument or not.

One of the other reasons children pick a particular instrument is because of the perception of the instrument being easy or difficult, gender specific, or even “cool.” A band director in Northeast Ohio stated in an interview that, “Some kids think certain instruments look ‘harder’ than others. [There are a lot] of kids [that] think the trumpet looks easy because it only has three buttons” (personal communication, May 28, 2014). The way to combat this is to allow the...
students to experience playing the instruments first hand and decide for themselves what is easy and what is not. She also said that, in her experience, boys tend to think percussion is what the cool kids play and girls tend to think flute is the coolest instrument for girls to play (personal communication, May 28, 2014). This could also apply to male and female stereotypes for instruments. One way to combat this could be to have both males and females demonstrate these instruments to provide examples of people from all genders who have been successful.
The Program

The recruitment process should begin in January or February of the year before the students begin playing a band instrument. For this program it is suggested that students begin playing their instruments in fifth grade based on the results of a study by Burt (1998). This study showed that younger students tended to have a greater excitement and flexibility of preference when choosing a band instrument. In addition, C.D. Shelton (2013) cites research done at Concordia University by Professor Virginia Penhune that provides evidence to support that the brain is most sensitive between the ages of six to eight (p. 3). It is during that time that the brain structure can undergo long-lasting changes due to music exposure (Shelton, 2013, p. 3). Therefore, it is vitally important to begin the recruitment process at a time when band could exponentially effect academic achievement.

It is possible that when the program begins students will not have had extensive exposure to band instruments. The goal during these early lessons is to provide opportunities for the students to see, experience, hear, and learn about these instruments. Howard Gardner’s Theory of Multiple Intelligences cites that there are eight types of intelligences. These eight are logical-mathematical, linguistic, musical, spatial, bodily-kinesthetic, interpersonal, intrapersonal, and naturalist (Woolfolk, pg. 120-121). It is important to provide varied experiences during the recruitment process to appeal to these different intelligences. Every student learns in a different way. For example, one student might be strongest in their linguistic intelligence. Therefore, it is important during the recruitment process to provide them with opportunities to respond verbally to their experiences with the instruments. In the Example Resources section of this booklet you will find lesson plans to introduce the woodwind, brass, and percussion families. Also included in these lesson plans are worksheets for student assessment. Based on your needs you may utilize these lessons in whole, or adjust them to fit your program. These lessons should occur with everyone in the 4th grade in a manner that works best for your school. A suggestion is to collaborate with the general music teacher to see if he/she would be willing and able to integrate and incorporate them as a part of the general music program at the elementary schools.

A little later in the spring it is suggested that you communicate with the general music teacher to see if it would be possible to go back to the general music classrooms with either a few current 5th or 6th grade band students or with a few selected high school band students. These students will help you model the instruments and explain how to play them (personal communication, June 8, 2014). Students could perform, for instance, Hot Cross Buns or another exercise from their book, then talk about why they like band and why they feel the students should join band. At the end of this class time you may use the song “I am a Fine Musician” found in the handout from Nancy Golden’s Midwest Clinic Presentation in 2005 as a way to provide closure to the lesson. This handout is accessible on the Midwest Clinic’s “2005 Clinic Handouts” webpage. This song can also be found in many other locations due to its popularity and accessibility in the public domain. For example, one source it may be found in is the book and CD combination by Kim Lehman titled All Together Now...Songs and Activities to do with Children. During this song have students keep a steady beat and then with each of the instruments the older students can model their part based on the music provided. While each student is playing the instrumental part, students may move around the room and move their bodies appropriately to represent what they are hearing. The purpose behind this movement is to
appeal to the students who associate with the bodily-kinesthetic intelligence. These students can make connections to what they are hearing and express themselves through movement. After this lesson, the students will be given a letter for their parents. An example letter has been provided in the Example Resources section of this booklet.

The next step in the process is to schedule a parent meeting. This meeting should occur in the evening and will cover topics such as how the program is structured, what the time commitment will be, what is the financial burden of being in band, and what are the benefits of being in band. The parents will also be reminded that there will be an instrument “petting zoo” on a later evening where they can bring their student to be fitted for an instrument and the music retailer will be there to provide information about renting instruments. If parents are completely informed about the process and feel included, they are more likely to encourage their student to be a part of the band (Ross, 2008). As Ross said, “Directors need to recruit families, not just individual students.” Once parents are at the petting zoo with their student, they can personally see which instrument the student is successful on. At the petting zoo there will be fitters that will teach each of the students how to make a sound on the instrument and then provide them an opportunity to try the instruments. There will be a worksheet students will carry around which states their preferences and the instrument the fitter recommends for them (see Example Resources). The student and parent can then make an informed decision about which instrument the student should select.

The final step of recruitment is to either have the high school band make a special visit to the 4th and 5th graders to perform, or have the 4th and 5th grade students attend a high school concert (personal communication, July 21, 2014). The idea behind this is to provide a realistic representation of what these students could achieve in just a few short years. It also provides them with a feasible goal of what they would like to sound like. The recruitment program then segues into the retention program in the following fall. Once students have become comfortable with their instruments, they will be provided opportunities to work in small groups and present their instruments to their peers. Students will be able to talk about how to play their instrument as well as what are the difficult aspects about playing their instrument. Opportunities will also be provided for students to perform alone or in small groups for each other. The principle behind this is to encourage meaningful social interactions, which is supported by Lev Vygotsky’s sociocultural theory. This theory states that learning occurs through these social interactions by forming cognitive structures in the brain (Woolfolk, pg. 55). Therefore, by presenting and discussing the instruments to their peers, the hope is that students are more likely to form schemas and remember the information about the instruments.
Retention
The Plan

The purpose of an intentional retention program is to maximize the potential for students to continue in the band program. Burt (1998) found in her study that attitudes toward playing in band tended to be lesser with younger children (p. 50). What this means is that students are not as opinionated about whether or not they play a band instrument and, according to Burt (1998), could “suggest that younger students are more enthusiastic overall for the act of playing their instruments” (p. 50). Therefore, students need to be “hooked” on band before peer pressure and family pressures influence them. Another pressure on student retention is that as students get older, the number of options available to them for extracurricular activities increases. Band directors need to convince students that band provides opportunities for musical expression, leadership development, and critical thinking. Some suggested activities, collected from a variety of resources for retention include:

- Present a joint concert with all levels of band in the district. This provides an opportunity for older band students to connect with younger band students (personal communication, May 28, 2014).

- If a student wants to quit band, require the parent and student to schedule a conference with the band director to discuss their reasons for quitting (personal communication, May 28, 2014).

- Have 8th grade band night at one of the high school marching band football games (personal communication, May 28, 2014).

- Have the high school marching band surprise the 5th grade band at their spring concert (personal communication, May 28, 2014).

- Provide incentives, such as trips to amusement parks, for staying in band (personal communication, May 28, 2014).

- Have parent meetings to help keep them involved and an active part of their student’s education. These can be on a one-on-one basis or as a group. This is a time for parents to ask questions, discuss problems, or hear about how well their students are doing.

- Call each of the parents at least once during the semester to let them know how the student is doing, either positively or negatively. One interviewee even talked about how she used to call each parent on his or her birthday and have the students play for he or she (personal communication, June 8, 2014).

- Call each 8th grader prior to the transition to high school to discuss what band is like in high school and whether or not they desire to continue on in band (personal communication, May 28, 2014).

- Newsletters or e-mails to keep parents informed (NAMM, 2006, pg. 21).
Example Resources
Example A (Woodwind Lesson Plan):

Woodwind Family Introduction Lesson Plan (for a 40 minute class)

Grade Level: 4th Grade

Objective: By the end of the lesson the students will be exposed to how sound is made on woodwind instruments, what the instruments sound like in the woodwind family, what the instruments look like, and a brief history about the instruments.

Materials and Preparation Needed: Straws and scissors for the class, copies of the student assessment worksheet, access to the Internet and a speaker system

I. Warm-up (10 minutes)
   a. Students will create flutes from straws in order to mimic how a sound is made on a woodwind instrument with a reed. First, pass out straws and scissors to the students.
   b. Next, have the students cut a point in one end of the straw and chew the two ends together. The tips of the straw need to be almost touching.
   c. Finally, if time allows, have the students cut two small holes in the body of the straw. Have the students blow through the straw and use the holes to change notes. (For further instructions and diagrams visit http://littleshop.physics.colostate.edu/onlineexperiments/Straw.html)
   d. Ask the students to explain what they hear when they use their fingers to cover the holes or open the holes. Use this as an introduction to a discussion about how woodwind instruments, like the clarinet and saxophone, use reeds that vibrate when air is blown across them, which then creates a sound. The holes in the clarinet and saxophones also help the player change notes.

II. Exploration (20 minutes)
   a. After explaining how woodwind instruments make a sound, show a picture of each of the instruments, label the basic parts of the instrument, and give a brief history of the instruments and how they have evolved over the years. Another way to introduce the instruments is to utilize one of the children’s books about band instruments listed in the References section of this booklet. Although these books do not cover each instrument individually, they can be broken apart and used throughout all of the lessons.
   b. Flute History: One of the original ancestors of the flute, called a fife, was constructed of wood. The fife was used to play along with a small drum to accompany soldiers when they marched. During the Renaissance a composer named Michael Praetorius wrote a piece that recognized the transverse flute not only as a military instrument, but having as musical value as well. The first major redesign of the flute occurred in the late baroque period by the Hotteterre family. It was at this time that the first key was added to the flute. By 1785, the flute had four keys, which allowed for better intonation and tone on the instrument. As
time progressed, more and more keys were added to the instrument and people began to play around with the material that the instrument is made out of. In 1806 a flute maker named Claude Laurent even tried to make the flute out of glass! In 1828 a flute maker named Theobald Boehm opened a flute factory and began playing around with the key system on the flute. The system he established is the standard key system that is used today (Toff, 2012).

c. Clarinet History: The early ancestor to the clarinet is an instrument called the chalumeau. This instrument was used in the Middle Ages. The first addition to the instrument that separated the chalumeau and the clarinet was the addition of the register key, which widened the range of the instrument. Some say that a man named Johann Christian Denner was responsible for adding the register key to the instrument. As time progressed, just like the flute, more keys were added to the instrument. In 1812 Iwan Müller produced a clarinet that had 13 keys and was also the first player to turn the mouthpiece around so that the reed was against the bottom lip. Around the year 1840 two men named Hyacinthe Klosé and Lous Auguste Buffet adapted Theobald Boehm’s ideas for a flute key system to apply to the clarinet, thus creating the clarinet we know today (Pinksterboer, 2001).

d. Saxophone History: The saxophone’s history is a little different than the other instruments. The saxophone was invented by an instrument maker named Adolphe Sax, who was met with a lot of animosity throughout his career. It is theorized that Sax was attempting to produce a clarinet that could easily play octaves, is played with a single reed, and was similar to the bassoon. In 1841 Adolphe Sax was prepared to present his saxophone at the Brussels Exhibition. The instrument was mysteriously knocked over during the proceedings. Insulted, Sax moved to Paris where his instrument was more accepted. Despite this, he still tended to be met with resistance for his ideas and instruments (Liley, 1998).

e. Once each of the instruments is explained, play musical examples of each of the instruments, perhaps the ones utilized on the student worksheet, and allow the students to first provide emotional reactions to the music. Play the music again and allow them to move in a manner they feel represents the sound of the instrument.

III. Conclusion (10 minutes)

a. Finish the lesson by teaching the students the lyrics of “I am a Fine Musician” for the woodwind instruments by rote. As stated before, this music can be found within the handout from Nancy Golden’s Midwest Clinic presentation. Be prepared to play the flute, clarinet, and saxophone parts of the song. Conclude by performing the first part of the song with the students.
IV. Assessment (Worksheet)

The Woodwind Family

Name: ___________________________

On the diagrams below, label the part of the instrument that the arrows are pointing to.

Fill in the blank of the following questions:
1. Fifes were originally made out of ________________.
2. As time progressed, more and more ________________ were added to flutes to make intonation better.
3. The addition of the ________________ made the clarinet and chalumeau different.
4. Theobald Boehm is responsible for ________________________.
5. People ___________________ the idea of Adolphe Sax’s new instrument called the saxophone.

Listen to the following links and respond to these questions.
1. Flute: https://www.youtube.com/watch?v=jAJ4i1L3y5M
   How would you describe the sound of the flute in this performance?

2. Clarinet: https://www.youtube.com/watch?v=rd7-ZvMx1fE
   How is the sound of the clarinet different from the sound of the flute?

3. Saxophone: https://www.youtube.com/watch?v=XGL7cs8mf0A
   What do you notice about the way that the saxophone is played? How is it different from how the flute is played?
Example B (Brass Lesson Plan):

Brass Family Introduction Lesson Plan (for a 40 minute class)

Grade Level: 4th Grade

Objective: By the end of the lesson the students will be exposed to how sound is made on brass instruments, what the instruments sound like in the brass family, what the instruments look like, and a brief history about the instruments.

Materials and Preparation Needed: Coffee stirrers, copies of the student assessment worksheet, access to Internet and a speaker system

I. Warm-up (10 minutes)
   a. Begin by having students practice buzzing their lips as if they were doing a horse sigh. Explain that the way a sound is made on brass instruments is by buzzing the lips together.
   b. Next, give each student a coffee stirrer. Have the students pretend that they are drinking a really thick milkshake out of the straw. The students will then repeat this action while keeping fingers on either side of their mouth. Have the students focus on how tight the corners of their mouths are.
   c. Next, have the students maintain that feeling of tightness while trying to buzz their lips as done previously. Explain that brass players do this with their mouths every time that they play their instruments.

II. Exploration (20 minutes)
   a. After explaining how brass instruments make a sound, show a picture of each of the instruments, label the basic parts of the instrument, and give a brief history of the instruments and how they have evolved over the years. It may also be helpful to show pictures of each of the instruments along the evolution of the trumpet and trombone. Another way to introduce the instruments is to utilize one of the children’s books about band instruments listed in the References section of this booklet. Although these books do not cover each instrument individually, they can be broken apart and used throughout all of the lessons.
   b. Trumpet History: The trumpet has evolved throughout history to become the instrument that is used today. The original trumpet, also called the natural trumpet, was a long, cylindrical tube with a bell on one end and a mouthpiece on the other. Over the years the trumpet has been modified in several ways, including bending of the tubing or adding valves to facilitate more chromatic notes. Examples of “bent” trumpets with no valves include the State Trumpet or the bugle. Trumpets can be pitched in a variety of keys including Bb, C, Eb. Because trumpets can be pitched in a different key, the notes they read on the page is not what is sounding out of their bell. What keeps the trumpets similar is the cylindrical tube with a mouthpiece on one end and a bell on the other (Bate, 1978).
c. Trombone History: The concept of a trombone has been around for centuries, although the early trombones do not look like they do today. The ancestor to the trombone was an instrument called the sackbut, which had a greater proportion of conical tubing than the traditional trombone today. In the early eighteenth century a man named Johann Karl Kodisch developed a trombone with a flaring bell. Over the years other improvements to the instrument involved exploring different keys, much like the trumpet, and ranges that the instrument could be fabricated to play in. The usage of the trombone as long been debated throughout the years. One example of this would be the exclusion of trombones in commercial opera until 1762 when an opera composer named Gluck began to incorporate them more into the repertoire. Their usage in his operas was so popular that they became commonplace in opera repertoire (Guion, 2010).

d. Once each of the instruments is explained, play musical examples of each of the instruments, perhaps the ones utilized on the student worksheet, and allow the students to first provide emotional reactions to the music. Play the music again and allow them to move in a manner they feel represents the sound of the instrument.

V. Conclusion (10 minutes)

a. Finish the lesson by teaching the students the lyrics of “I am a Fine Musician” for the brass instruments by rote. As stated before, this music can be found within the handout from Nancy Golden’s Midwest Clinic presentation. Be prepared to play the trumpet and trombone parts of the song. Conclude by performing the first part of the song with the students.
VI. Assessment (Worksheet)

The Brass Family

Name: ________________

On the diagrams below, label the part of the instrument that the arrows are pointing to.

Circle True or False:
1. Natural trumpets were bent and twisted. True/False
2. Valves were added to facilitate playing chromatic notes. True/False
3. One of the ancestors to the trombone was the trumpet. True/False
4. One of the additions to the trombone was the addition of a flaring bell. True/False
5. Trombones were always accepted into commercial opera. True/False

Listen to the following links and respond to these questions.

1. Trumpet: https://www.youtube.com/watch?v=qHy7WUNp2KY
   Describe the sound of the trumpet.

2. Trombone: https://www.youtube.com/watch?v=s3Jh-wfN0t8
   What are some differences between the way the trumpet sounds and the way the trombone sounds?
Example C (Percussion Lesson Plan):
Percussion Family Introduction Lesson Plan

Grade Level: 4th Grade

Objective: By the end of the lesson the students will be exposed to how sound is made on percussion instruments, what the instruments sound like in the percussion family, what the instruments look like, and a brief history about the instruments.

Materials and Preparation Needed: Orff barred instruments, triangle, and tambourine, copies of the student assessment worksheets, access to Internet and speaker system

I. Warm-up (10 minutes)
   a. Begin by playing through an Orff arrangement that the students are currently working on in their general music class. Make sure that the arrangement includes barred instruments, triangle, and tambourine so that their experiences on the instruments can be incorporated into the later discussion. If other instruments are included, be sure to include them in the discussion. If Orff instruments are unavailable, use pictures and sound clips of each of the instruments as an introduction.
   b. Use the instruments as an introduction to a discussion about how Orff instruments are similar and different from instruments found in a traditional orchestra percussion section.

II. Exploration (20 minutes)
   a. After explaining how percussion instruments make a sound, show a picture of a snare drum, timpani, triangle, and tambourine, label the basic parts of the instruments, and give a brief history of the instruments and how they have evolved over the years. When discussing how the instruments make a sound make sure to distinguish between an instrument that use something to strike it with, for example a drumstick on a snare drum, or a percussion instrument that uses air or electronics to make a sound. Another way to introduce the instruments is to utilize one of the children’s books about band instruments listed in the References section of this booklet. Although these books do not cover each instrument individually, they can be broken apart and used throughout all of the lessons.
   b. Percussion History: Because there are a variety of instruments included under the percussion family, there are far too many histories to explore. Percussion instruments are divided into idophones, membranophones, chordophones, aerophones, and electrophones (Cook, 2006, pgs. 2-3). For our purposes of recruitment we will focus on the idiophone and membranaphones. An example of an idiophone would be a triangle or keyboard percussion, while an example of a membranaphone would be a snare drum or timpani (Cook, 2006, pgs. 2-3). The predecessor to the snare drum was the tabor, which was used in the Middle Ages and hung to the player’s side. Snare drums also have a history of being used in a
military setting as an accompaniment to the fife (Cook, 2006, p. 24). The predecessor to the timpani, on the other hand, was the kettledrum, which had its origins in Persia or Egypt. Kettledrums were brought west to Europe during the Crusades and by the 17th century were being used in the European orchestra ensemble (Cook, 2006, p. 157).

c. Once each of the instruments is explained, play a musical example that showcases a percussion ensemble, perhaps the one utilized on the student worksheet, and allow the students to first provide emotional reactions to the music. Play the music again and allow them to move in a manner they feel represents the music.

III. Conclusion (10 minutes)

a. Finish the lesson by teaching the students the lyrics of “I am a Fine Musician” for the snare drum by rote. As stated before, this music can be found within the handout from Nancy Golden’s Midwest Clinic presentation. If time allows, add a basic ostinato pattern to the song using the Orff instruments or body percussion. Be prepared to play the snare drum part to the song. Conclude by performing the last part of the song with the students.
IV. Assessment (Worksheet)

The Percussion Family

Name: _____________________________

On the diagrams below, label the part of the instrument that the arrows are pointing to.

Fill in the blank of the following questions:
1. There are _______________ categories that percussion instruments are divided into.
2. An example of an idiophone is a _________________.
3. An example of a membraneaphone is a _________________.
4. Snare drums were used for ________________ purposes in the Middle Ages.
5. Timpani were brought to Europe during the _________________.

Listen to the following link and respond to these questions.

1. Percussion Ensemble: https://www.youtube.com/watch?v=k7BerR_qbLw
   How would you describe the differences between the beginning and the section that begins at 2:40?

   What emotions do you feel as you listen to this music?

   Is there anything that surprises you about this music?
Example D (Parent Letter):

Dear Parents,

In the past couple of weeks your student has been learning about and experiencing what band instruments are, what they sound like, and how they are played. This is all a part of the start of our beginning band recruitment program. I am writing this letter to formally invite you to a meeting for parents about the band program on April 18, 2017 at 7:00pm.

Some information you may be wondering about is the cost of participating in band and what the time commitment will be. Here at our school we have a wonderful relationship with the local music store that provides you the opportunity to rent an instrument at a relatively low cost per month. This money can be put toward the purchase of an instrument should your child decide to continue to participate. You will also be responsible for purchasing a method book, which costs approximately $6.00 per book, as well as any reeds, valve oil, slide grease, or cork grease as necessary.

As far as time commitment, the beginning band program meets every other day during the school day. Your student will be in a class that features only their instrument for the first year. As we near the concert, your student will also have full band practice in the mornings before school for 45 minutes. There are two concerts per year, one of which occurs around Winter Break and the other occurs at the end of the school year.

If you have any further questions feel free to contact my colleagues or me at the contact information provided below. The parent meeting will occur on April 18, 2017 at 7:00pm. Please fill out the bottom of this form and return via mail or by dropping it off at the school no later than March 31.

Thank you, and I look forward to talking to you further!

Xxxxx Xxxxx
Director of Beginning Bands

______________________________  ________________________________
Student’s Name                  Parent’s Name

______________________________  ________________________________
Phone number                    E-mail

___ Yes, I will be attending the meeting.  
___ No, I will not be attending the meeting.  
___ Yes, we are interested in participating, but are unable to attend the meeting.
Example E (Instrument Petting Zoo Form):

Student’s Name_______________________  Parent’s Name______________________________

Please circle the top three preferred instruments below and briefly write why under the picture.

Fitter’s Recommendation: ________________________________

Student’s Selection: ____________________________________

Parent Signature: ______________________________________  Date:____________________

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References
References


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