

# No Pullouts? No Problem!

NYSSMA 2018 Winter Conference

Friday November 30, 2018 9:30 am

Cascade Room

<http://www.halseyband.com/nyssma2018>

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# Presenters' Teaching Schedules

## Sarah Wolff's Schedule 2018-19

### Halsey Junior High School 157

	1	2	3	4	5	6
Period 1		7T1	8T1	6T2	7T2	7T3
Period 2	8T3		6T1		6T1	
Period 3		7T3	8T3	8T2	8T1	8T2
Period 4	8T1	8T2		7T1		7T1
Period 5		794	794	794	8T3	
Period 6	6T3					6T2
Period 7	7T2		7T2			
Period 8	6T1	6T2	6T3	7T3	6T3	

Explanation: We are on a 6 day rotation. Each grade is broken up into 3 classes, with a T1, T2, or T3 after the grade. Concerts combine all 3 grade classes, so 6T1, 6T2, and 6T3 all rehearse separately and perform together. Each grade's band is between 65 and 80 students. 794 is a self-contained 6:1:1 general music special education class.

After School: Monday – Jazz Band; Tuesday – Chamber Groups; Wednesday – Band Buddies Peer Tutoring

## Jennifer Schecter's Schedule –2018-19

### Marie Curie Middle School 158 Queens

	Monday	Tuesday	Wednesday	Thursday	Friday
0 Period			Jazz Band (7:20-7:55)		
1	7A	7A	PREP	7A	7A
2	6A	6A	6A	6A	6A
3	8 Major	8 Major	8 Minor*	8 Major	8 Major
4	L	mentoring	mentoring	L	L
5	P	L	L	P	P
6	7B	7B	7B	8 <sup>th</sup> lunch help	7B
7	6B	6B	6B	6B	6B
8	P	P	P	P	8 Minor

6A & 6B perform together as one band of 96 students      7A & 7B perform together as one band of 95 students

8 Major performs alone, but selected students from 8 Minor join for one or two pieces.

JAZZ BAND (beginning in October) – Tuesdays 2:20-3:20 and Wednesdays 7:20-7:55

EXTRA HELP Thursdays and Fridays 2:20-3:00

BAND BUDDIES MUSIC MENTORING - Wednesdays 2:20-3:00

MENTORING - Music therapy/counseling for at-risk students

# Jeff Ball's Schedule 2018-19 (Including all GSC music faculty)

## Grand Street Campus High Schools

	BALL	BRITT	BRAEUTIGAM	FERNANDEZ		
Per. 1						
Per. 2						
Per. 3	UDS21QBB-01	CTS21T	UDS21QBR	UGS21QPA-01		
Per. 4	UDS21QWE	UDS21QBB-02	UGS21QCG-01			
Per. 5	UDS21QBB-03		UGS21QCG-02			
Per. 6		UDS21QBB-04		UGS21QPA-02		
Per. 7		UDS21QWS	UDS21QBB-05	UGS21QPA-03		
Per. 8				UGS21QPA-04		
Per. 9	See Below	See Below	See Below			
Per. 10				UJS21QAL (MTuWF)		
	PERIOD 9	SCHEDULE				
	Monday	Tuesday	Wednesday	Thursday	Friday	
Ball	UDS21QCB-01	UDS21QCB-01; UJS21QAA	UDS21QCB-01; UJS21QAA	UDS21QCB-01; UJS21QAA	UDS21QCB-01	
Braeutigam	UDS21QCB-02	UDS21QCB-02	UDS21QCB-02	UDS21QCB-02	UDS21QCB-02	
Britt	UDS21QCB-03; UJS21QAB	UDS21QCB-03	UDS21QCB-03	UDS21QCB-03	UDS21QCB-03; UJS21QAB	
Code	Description	Period	Day	Teacher	Credit Amount	Room
UDS21QWE	Wind Ensemble	4	MTuWThF	Ball	1	275
UDS21QWS	Symphonic Band	7	MTuWThF	Britt	1	275
UDS21QBR	Repertory Band	3	MTuWThF	Braeutigam	1	275
UDS21QBB-01	Beginner Band	3	MTuWThF	Ball	1	277
UDS21QBB-02	Beginner Band	4	MTuWThF	Britt	1	277
UDS21QBB-03	Beginner Band	5	MTuWThF	Ball	1	275
UDS21QBB-04	Beginner Band	6	MTuWThF	Britt	1	275
UDS21QBB-05	Beginner Band	7	MTuWThF	Braeutigam	1	277
UDS21QCB-01	Concert Band	9	MTuWThF	Ball	1	275
UDS21QCB-02	Concert Band	9	MTuWThF	Braeutigam	1	275
UDS21QCB-03	Concert Band	9	MTuWThF	Britt	1	275
UJS21QAA	Jazz Band A	9	TuWTh	Ball	0.6	269
UJS21QAB	Jazz Band B	9	MF	Britt	0.4	269
CTS21T	Tech. Theater	3	MTuWThF	Britt	1	269
UGS21QCG-01	Class Guitar	4	MTuWThF	Braeutigam	1	269
UGS21QCG-02	Class Guitar	5	MTuWThF	Braeutigam	1	269
UGS21QPA-01	Class Piano	3	MTuWThF	Fernandez	1	271
UGS21QPA-02	Class Piano	6	MTuWThF	Fernandez	1	271
UGS21QPA-03	Class Piano	7	MTuWThF	Fernandez	1	271
UGS21QPA-04	Class Piano	8	MTuWThF	Fernandez	1	271
UJS21QAL	Latin Jazz Band	10	MTuWF	Fernandez	0.8	269

## Pieter Voorhees' Teaching Schedule 2018-19

### New Explorations into Science, Technology, and Math (NEST+m)

	A Days	B Days
Period 1	Prep	Prep
Period 2	8 <sup>th</sup> Grade	6C
Period 3	Prep	Prep
Period 4	6E	6D
Period 5	6B	6A
Period 6	Advanced Band Tuesday & Thursday 12:40-1:00pm	Advanced Band Tuesday & Thursday 12:40-1:00pm
Period 7	7D	8 <sup>th</sup> Grade
Period 8	8 <sup>th</sup> Grade	Open
After-School		Middle School Jazz Band Thursday 2:45-4:15pm

### Method Book Recommendations

Jeff and his colleagues at Grand Street use a combination of four method books. Beginners use *Making Music Matter* by Rudgers and Ticheli. This book is unconventional in that it does not start everyone in unison. Instead, it begins in three-part parallel harmony as each instrument is started in a comfortable range for their instrument. This is especially true for horn (written first line E instead of third space C) and for saxophone (written third line B instead of fourth line D). It also limits text and provides more examples per concept than a traditional method book. This book also begins with traditional notation from the very first example, so students never have to be weaned of reading letter names for notes. For the more advanced players, Book 2 of *Making Music Matter* is used.

Beginning and second year classes at Grand Street supplement *Sound Innovations*. The two advanced bands use *Foundations for Superior Performance*. *Foundations* is especially useful for instilling good practice techniques (lip slurs, long tones, harmonics, chromatic articulation exercises, etc.) in a full ensemble rehearsal. Instruction can be differentiated between the sections. For example, brass can do lip slurs while the woodwinds do articulation exercises and percussion work on rudiments. The book is arranged such that these exercises line up harmonically.

Jenn uses *Measures of Success* Book I and supplements with *Warm-Ups and Beyond*. Jenn's main rationale for choosing *Measures* is that there twenty lines that use just concert Bb, C and D. The students have a good handle of their first three notes before being asked to move on to concert F and G. Additionally, *Measures of Success* has very challenging percussion parts. Young percussionists are asked to perform bounce strokes almost immediately and the rhythmic complexity of the percussion writing increases quicker than most other beginning method books. This keeps the percussionists more engaged and better prepares them to make the transition to concert music. There are decent full band arrangements at the end of each chapter, which the book refers to as Opus 1 through Opus 6.

Both Sarah and Pieter use *Essential Elements* and supplement it with Bruce Pearson's *Great Warm-Ups for Young Bands*, which emphasizes lip slurs and long tones. Sarah says her colleagues have made good points about the method books they use, and she is reconsidering for the future. Sarah finds that *Essential Elements* starts everyone at appropriate notes. Since horn and oboe aren't usually a beginner instrument in her program, that bit of confusion does not bother her. Pieter creates supplementary worksheets and sheet music to address method book shortcomings.

## **Favorite Beginning Band Repertoire**

Anasazi – John Edmonson	A Prehistoric Suite – Paul & Teresa Jennings*
At the Edge of Chaos – Roland Barrett	Battle Command – William Owens
Defender of Time – Rob Grice	Donut Factory – Heather Hoefle
Dragon Dance – Michael Story	Dragon Slayer – Rob Grice
Eclipsys – Sean O'Loughlin*	Excelcia – Larry Clark*
Fanfare Heroica – Brian Balmages	Flying High – William Owens
Hallelujah Chorus – G.F. Handel, arr. Loest	Heroes and Glory – James Swearingen
High Adventure – Paul Lavender	Hotaru Koi – Arr. Nancy Fairchild
Imperium – Michael Sweeney*	Impulse Power – Naoya Wada
Kick-Start – James Swearingen	Let the Journey Begin! - James Swearingen
Let's Go Band 2 – Ahron Heim, arr. Balent	Magma – Larry Clark
Midnight Mission – Brian Balmages	Rock Your World – Bill Calhoun
Starsplitter Fanfare – Brian Balmages	Stormchasing – William Owens
Symphony No. 7 (Theme) - Beethoven, arr. Osterling	
The Tempest – Robert W. Smith*	Three Bach Chorales – Anne McGinty*
Three Czech Folk Songs – Johnnie Vinson*	Two Minute Symphony – Bob Margolis*

\* For some programs, this might be more appropriate for the second concert

## Classroom Management Tips

- Relationships are key. Students want to feel they are liked and respected. They do not usually understand if you are having an off day. Know your students and their families.
- Keep every student busy at all times. When you feel the class losing focus, temporarily abandon what you were working on and have students play something easy together.
- Move around the classroom where possible, as much as possible.
- Before kids do anything, envision what you'd like it to look and sound like. For example, how are students walking into your room? Be explicit and demand it with warmth. What happens first: taking out the band folder or the instrument? How do percussionists set up? All of these things need to be taught and reinforced throughout the year. If you do not know how it should look, some students will inevitably and possibly unknowingly take advantage.
- Whenever possible, keep discipline inside your room. Refer the most serious and flagrant misbehavior to a disciplinary administrator. Students should feel their band director has enough authority to create consequences they will not want.
- Students need to be invested. That will circumvent many undesirable behaviors. Have a motto for your program that students know and can repeat.
- Address minor misbehavior without interrupting rehearsals. Eye contact, proximity, a head shake "no," or a point while you are still teaching will often work.
- Have an opportunity for students to say hi to a friend. We as adults also feel the urge in rehearsal to share a reaction with a neighbor about what was just played. Allowing students to quietly and briefly chat in between pieces while percussion sets up can help keep focus. Use a countdown so there is a clear end and clear consequences for not ending when needed.
- Rather than focus on a misbehaving student, genuinely compliment a nearby student for doing the desired behavior.
- Create a safe culture where laughing at other students is NEVER tolerated, even if the students are friends. In my classroom, laughing at another student is the worst misbehavior short of violence.
- If you are extremely frustrated by a student's behavior, tell them to see you later to discuss. It will give you a chance to calm down and think of logical consequences and solutions.
- Look to eliminate down time. Can you hand out music while students walk in your room? Can you make announcements once or put them on the board instead?
- Be proactive as opposed to reactive.
- Organize your physical space so everything you need is within an arm's reach and the students know where to find things
- Everything in a band room (even including chairs) can be color coded and numbered to avoid confusion.
- Oil, grease, reeds and spare music are neatly organized so the students can use them without disrupting the flow of the lesson
- Student engagement is key. Ask yourself how you are engaging the remainder of the class when working with a small section.
- Be careful of pacing and eliminate as much downtime as possible.
- Know your students and the community you serve. Build bridges and relationships, not walls.
- Build a culture in which students feel comfortable giving and receiving feedback.
- Use formative assessments often.
- Above all, be fair and consistent.
- When possible, ask for what you do want, not for what you don't want. For example, if students are talking, ask them to show rest position, rather than say "stop talking." It's always better to give students something *to* do, rather than something *not* to do.

## Professional Biographies

**Jeff W. Ball** is in his thirteenth year as Director of Bands and seventh year as Coordinator of Performing Arts at the Grand Street Campus (GSC) High Schools in the Bushwick neighborhood of Brooklyn, NY. His responsibilities include direction of the GSC Wind Ensemble, Concert Band, Jazz Band A and Beginner Band as well as overseeing a large performing arts department comprising more than 180 pianists, 60 guitarists, and courses in musical theater, music theory and theater technology. The seven bands at GSC involve 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.

Jeff is also the Founder, Artistic Director and Conductor of the Brooklyn Wind Symphony, established in 2008 as the Grand Street Community Band. From its original thirty members, 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. This November the Brooklyn Wind Symphony will be giving the opening night performance at the New York State School Music Association (NYSSMA) Winter Conference. The Metropolitan Music Community, a 501c3 non-profit corporation on which Jeff serves as a board member, oversees all three organizations.

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. 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 ranging from Upstate NY to Melbourne, 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. He continues his education by regularly attending conducting symposiums led by the finest collegiate and professional conductors in the world. Jeff is a member of NYSSMA, NYSBDA, NAFME, MEANYC, Pi Kappa Lambda and CBDNA. Jeff is a resident of Bushwick, Brooklyn. He is an active guest conductor and clinician.

**Jennifer Schecter** has directed the instrumental music program at Marie Curie Middle School 158 since 2004. Under her tenure, the MS 158 Band has been called upon to perform for former DOE chancellor Dennis D. Walcott and was honored with a special visit by singer/songwriter Josh Groban, who came to MS 158 to donate instruments and hear the band play. The band has achieved numerous gold and gold with distinction ratings at NYSSMA level III. Last summer, Jennifer and Sarah initiated the Ensemble 315 Summer Band program. An avid grant writer, Jennifer has amassed over 500,000 dollars in grants for musical instruments, as well as materials and facility upgrades for the Arts Department. Jennifer is the associate conductor of the Queens Borough-wide Band program and has recently conducted all-county band festivals in Nassau and Rockland counties. Additionally, she teaches music education courses at CUNY Hunter and Queens Colleges.

One of Jennifer's fervent passions is to inspire other educators to build successful music programs in New York City Schools. Jennifer has taken on nearly twenty student teachers and has mentored young band directors all over Queens. She has presented workshops on urban music education in Columbus OH, Chicago, IL and Rochester, NY. As a Big Apple Ambassador, Schecter initiated and leads the District 26 Music Professional Learning Committee. Jennifer is a DOE Music Professional Development Facilitator and currently serves as a new teacher mentor in a NAFME Instructional Mentoring Program. Jennifer earned degrees from Central Michigan University, Queens College and Hofstra University. Jennifer holds memberships in NYSSMA, MEANYC and NYSBDA. In her spare time, Jennifer plays French horn in the Brooklyn Wind Symphony, is an active black belt in her Taekwondo school, is a wife to a middle school social studies teacher and is a mom to a beautiful and vibrant four-year-old named Mikayla.

## **Professional Biographies**

**Pieter Voorhees** is in his 12th year of teaching at NEST+m, the only K-12 G&T school in the NYC DOE. There he serves as the music department chair and middle grades band director. This is his 15<sup>th</sup> year in the classroom. At NEST+m, Pieter teaches grade six, grade seven, and grade eight bands as well as Jazz Band and Advanced Band. Both the Jazz and Advanced Band participate at NYSSMA majors each year resulting in multiple gold ratings. His students participate in the MEANYC All-County Middle School Music Festival, Queens College Honor Band, and the Brooklyn Music School Middle School Jazz Festival, among other festivals and competitions in the New York City area. Pieter established a grade five band at NEST+m with a Vh1 Save the Music core grant. In addition to his activities at NEST+m, Pieter is the center director and conductor of the Manhattan Borough-wide Band program.

Prior to entering the classroom, Pieter spent 10 years as a professional musician. In an attempt to bridge the performance and education experience, Pieter invites musicians to visit NEST+m. Past guests have included Wynton Marsalis, William Parker, Dmitry Masleev, Adam Larson, Jeff Lederer, and Monica Buffington and other jazz and classical luminaries. Pieter holds a jazz guitar performance degree from Manhattan School of Music, an English degree from Rutgers University, and a music education degree from Teachers College, Columbia University. He is a member of NYSSMA, NAFME, MEANYC, and NYSBDA. Pieter is also a past DOE Music Professional Development Facilitator and New York City Arts Achieve program writer. Pieter continues to enjoy performing jazz in and around New York City.

**Sarah Wolff** is currently in her 14<sup>th</sup> year of teaching and 5<sup>th</sup> year as the Band Director at Halsey Junior High School 157 in Rego Park, Queens. At Halsey, she teaches 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade bands as well as a Jazz Band. With a grant from Midori & Friends, Sarah has established an after-school chamber music program for her students. Her 8<sup>th</sup> grade Wind Ensemble and Jazz Band have earned gold and silver ratings at NYSSMA Majors. Last year, the Halsey Jazz Band performed for the new Chancellor of New York City Schools, Richard Carranza. Along with Jennifer Schecter, Sarah founded a free summer band program, known as Ensemble 315. The program offers band and chamber music performance opportunities as well as trips to cultural institutions. Many of Sarah's students lack the resources to continue music study over the summer, and she is determined to offer performing opportunities to every child despite his or her family's finances.

Prior to teaching at Halsey, Sarah taught at NEST+m, where she founded the high school band program. Though Sarah's tireless advocacy, NEST+m went from not having a high school band to offering multiple levels of band as well as a jazz ensemble. Under her direction, the NEST+m Upper School Jazz Band and Wind Ensemble earned gold ratings at NYSSMA Majors. She taught at NEST+m for six years, and previously taught band and general music at KIPP STAR Charter School in Harlem and West Park Elementary School in Chicago. Sarah holds music education degrees from Northwestern University and Teachers College. At Northwestern, she studied saxophone with the preeminent American saxophonist Dr. Fred Hemke. She is a member of NYSSMA, NAFME, MEANYC, and is the Census Committee Chair of the NYSBDA Region 9 chapter. She currently plays tenor saxophone with Brooklyn Wind Symphony and is a founding member of the Leona Saxophone Quartet. Sarah is a proud parent to 2 young boys and is a foster parent. She and her family reside in Forest Hills, Queens, and she is proud to teach in the same schools her sons will attend.



## Instrument Assembly Youtube Videos

Sarah Moulder created “Band Boot Camp” videos on Youtube. They include assembly and hand placement for most band instruments.

<http://www.beginningbandbootcamp.com>

Here is the assignment Sarah Wolff created to give to students before they learn to assemble instruments:

### Beginning Band Boot Camp Video Assignment

*Directions:* Go to youtube.com. Search for the following:

“Beginning Band Boot Camp 1.1 <your instrument>”

So if you play clarinet, you could search for “Beginning Band Boot Camp 1.1 clarinet.”

Percussion should search for “snare drum.”

You must watch this Beginning Band Boot Camp video for your instrument on two times. Write 10 things you learned from the video below. Be specific! Instead of writing “hand placement,” describe where each finger belongs on your instrument.

This is due no later than \_\_\_\_\_.

Please see Ms. Wolff if you need help watching the videos, especially if you do not have consistent internet access at home.

The 10 things I learned from this video are:

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## Grand Street Campus Instrument Selection Form

Name: \_\_\_\_\_ Period      3      4      5      6      7      9

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	_____
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