



A CBDNA Guidebook for the Small Collegiate Band Program

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Dedication

To those directors who have inspired and educated generations of musicians and music lovers in unique and invaluable smaller programs.

Introduction

The document is a collaboration of over 40 members of CBDNA. In 2021 these band directors came together as writers, editors, and/or collaborators (via the “Zoom” online meeting app, and via emails) to contribute to this first-of-its-kind project.

This document was commissioned in January 2021 by Mark Spede, president of CBDNA. His mandate was to develop a guidebook for small program directors - a document that might address practical aspects of those aspiring to direct the small programs; aspects which may not be (sufficiently) taught in a director’s formal education. This publication is designed to help you, the new collegiate band director, bloom where you’re planted and find success.

Charles Peltz was tapped to act as editor and soon James Latten signed on as co-editor. To be both valid and most helpful, this document needed to be created - and completely informed - by the expertise and knowledge of those working in small programs. A team of ten successful small-program directors was engaged to co-author five chapters. Each of these authors was charged with recruiting contributors, also from small programs, who would add their experiences to a particular chapter.

This battalion of experienced directors set about creating the document which follows. There was researching, collecting data and anecdotes, determining best strategies, and finally setting them down. Each chapter is in the voice of its authors, so while the chapters differ in some ways from each other, there are stylistic similarities which tie them together. These chapters are:

- 1 - Program Building
- 2 - Choosing Effective, Appropriate Repertoire (“Programming”)
- 3 - Teaching Load/Responsibilities/Evaluations
- 4 - Developing the Student Musician
- 5 - How To Garner Support for Your Program

The reader will find some points offered in more than one chapter. This is intentional, as these ideas are those that apply in many contexts and thus live comfortably in different chapters. It is our assumption that readers will refer to this document as needed, to answer certain questions; less will they read it straight through. Thus, readers may encounter the same suggestions under more than one chapter heading.

Graduate school can’t possibly prepare one for all that may be encountered in one’s first job: interactions with administrators, working with collegiate non-majors, small institutions with few-to-no majors, teaching general education survey courses with no previous experience, sharing

collegiate musicians with collegiate sports, and accommodating evening course requirements in students' majors – the list is long. We attempt to address many of these challenges, and this guide may be of use to all directors starting in positions in any sized program. This book may principally aid those in graduate school who are thinking of applying to a position in a small collegiate program, to those who have been newly appointed to one of those positions, and to those responsible for advising young conductors.

These many contributors, and CBDNA as a whole, are here to help the small program director through this exciting time in their professional life.

- James Latten, co-editor, Juniata College (PA)
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Definition:

This document contains resources and benefits for band directors and programs at *small colleges, small universities, small conservatories, and small band programs within larger institutions*. For efficiency, we employ the terms "small program" or "small college" in their most appropriate contexts to encompass these many programs.

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Prologue: *Relationships*

by Charles Peltz and James Latten, co-editors

No matter the environment in which we find ourselves, relationships will dictate the degree of our success. Those teaching in small programs, by definition, will have fewer colleagues – good relationships can make these smaller communities more effective.

The better small program directors develop healthy relationships with students, colleagues, staff and administrators; the more successful they will be. It needs to be said as well, and not cynically, ***relationships are how one gets things done.*** Resources that are allocated by administrators or lead staffers often find their way to those who have proven to be reliable - and genial - colleagues.

Students benefit most through strong relationships, both through their own participation in those relationships and by observing those of their mentors. Students role-model their teachers, and they benefit greatly from mentors who develop healthy communities through productive and collegial relationships.

This introductory essay will offer paths to building relationships in your position at a small college or in a small band program.

The interview

The committee responsible for hiring you will be made up of faculty from around the music department and possibly from non-music departments. In the absence of a committee, the administrator who hires you may not be a performer, but an academic. This range of backgrounds of those first reviewing you can be a good thing for you going forward. You want to be chosen by people who recognize you as a well-rounded scholar/musician/teacher. You want them to respect you as a peer and expert in your area.

In your interview conversations, show interest in others' fields of study. If you have experience with something similar in your background, mention that experience and your continued interest.

After your appointment

Meet people. While most students may not be at school, it's summer and people important to you have time to chat.

First – meet music department colleagues. Call them and get together. When you meet, do a lot of listening. You will be full of enthusiasm and ideas to create a great program. However, you don't know *this* place. What are its strengths, weaknesses, politics? What resources (human and otherwise) are available? Your colleagues do know. You will find they will have different and often conflicting narratives of the community. They will think differently about colleagues one from another, they will have different views of the administration. Listen to all, and experience much, before you form your own opinions and narratives. Most importantly, develop a reputation as the person who lives out: "we are working together. Tell me what is important to you and how I can be a part of that."

In these initial weeks, ask your dean or department chair who you should meet in upper administration. Will that dean/chair introduce you to those people or be willing to join people together for a lunch or meeting? If they seem reticent, it may be because she/he knows something about those administrators that is not appropriate for you to know (at least initially). It is also possible that the chair feels threatened by this young conductor whose enthusiasm sucks the air out of the room. Accept these possibilities, step back, and work through them to develop relationships.

Chances are, at some point you will meet those upper-level administrators because you will invite them to performances, or have them narrate some work, or they will be at events which involve your students. Likely they will offer some opportunity to later have a meeting. Don't let those brief handshakes go to waste. Set up that meeting and go ready to listen as well as share. You would be wise to mention such invitations to your chair; you are being transparent. If they raise an eyebrow, about your meeting with higher-ups, respond that it was a top-down invitation not of your making, and invite them to be a part of your interactions. At every opportunity, get to know your students. First, find the registration documents and/or sign-up documents for the ensembles, note students' names and their majors. Take the initiative to *meet faculty and staff advisors* from those *other* majors. Ask what makes a certain major tough to get through. What semester do pre-meds take organic chemistry? When is there a "fish or cut bait" semester for the engineers? You want to know because those might be semesters when those students will need to drop the ensemble (or be given accommodations from you to "make it all work.") The advisors will be pleased that you are interested in the whole student.

Moving ahead – reach out to upperclasspersons. Be ready for them to be loyal to the past director; they may be wary of you. Accept it and express that you admire their loyalty and you will do your best to give them a continued good experience.

(NB -You may glean from all these conversations information about the previous director. It is best to react benignly to negative remarks and discourage them; "we are starting new here." However, these comments can inform your history of the program. This history can give you the context of your hiring and guide some of your decisions going forward.)

Reach out to non-majors as well. Ask all:

- What is the social environment like on campus?
- What attracts students they know to the ensembles?
- What is the role of music for the average student not majoring in music?
- What could be new and interesting for the students in the ensemble?

In other words- **find out about them. They will find out about you soon enough. They've probably already Googled you.** Make sure that your online info is up to date and reflects the kind of information you would want students to find in their search. You might actually update your online info to include your new position and embed some "data" that will address curious potential students.

Then meet the younger students. Ask them the same questions but know that these will be the people with whom you will do your long-range building. Don't ignore the upper-class students, from which body you would most likely draw your student leaders. Ask them about any visions they have for the ensemble while you share what might be *some of* your vision. Be careful about that sharing: your plans might change considerably once you hit the realities of the place. Telling a

student “We will do this, and we will do that” may leave a disappointed person if those don’t occur.

Reach out to incoming first-years. Go to the Registrar or to Admissions and pull any information you can about every entering freshman (not just those in the ensembles - *every freshman*). See if anything in the information tells you if they were in band or orchestra (or chorus . . .). Create your datasheet and go to work contacting them, developing a relationship based on the opportunity you are affording and how they are welcome to be a part of it. (NB – find out if your choral and orchestra colleagues do this. If they do not, you are developing a good relationship with them if you take down string player and singer information and share it with them. This could build *much* good will with those colleagues).

Start to reach out to the local high school directors. Show up at marching band camps. Don’t ask for anything – even if you already know you have no oboes or tubas and they do. Rather, be patient and build a friendship through mutual care for students. Offer to help when they need it and ask how you and your program might be useful to them. This takes time and effort – the emails, the driving, the gallons of coffee. These investments in others always pay off.

Summer isn’t over and you have secured your place with the members of your community. The community now knows you. You can now devote your fall semester to building different relationships based on your good teaching, conducting skills, and musicianship.

These formative relationships, in which you have established your ability to listen, to learn about the community before you attempt to add to the community; will make the best possible first impression.

Good luck!

Relationships in CBDNA

This document is being offered to you by your colleagues in the College Band Directors National Association. Director-teachers from all manner of programs make up its membership of committed leaders. The organization cares about what you do, so respond when it reaches out to you- and in turn, reach out yourself. Get involved! The website address is easy to remember-

<https://www.cbdna.org/>.

The small college program directors in your area want to know that you are here in this new position. They are eager to be your colleagues; let them know you are here. Is there a state Collegiate Bandmasters Association? Join!

Directing in a small program should never be a lonely exercise. Yet it will take initiative on your part to develop the relationships that will give you a rich life in these uniquely rewarding positions.

Chapter 1: Program Building

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 Dr. Emily Moss, California State University – Los Angeles

Recruitment

This chapter addresses that which is common knowledge: small collegiate band programs across the country face challenges regarding recruiting students and maintaining enrollment. Whereas many large band programs are able to attract students through various channels of national exposure (live streamed performances, appearances at conferences, NCAA events, etc.), directors of small college band programs must continually develop strategies to attract students to participate in the music program. Outreach to public school music programs; travel to local, regional and state events; hosting festivals and other music events on campus; making personal contact with area band directors; and developing recruiting strategies and monitoring recruiting efforts are just a few of the many approaches used by directors of small collegiate band programs.

A distinguishing factor of the small collegiate band is the important role that non-majors play in the program. At many small schools, non-majors are often the backbone of the ensemble. Thus, the director must not only invest in strategies for recruiting majors into the program, but must also develop ways to entice students from other disciplines from across the campus.

Five primary categories of outreach are highlighted below:

1. On-campus events and activities that attract students, parents and the public
2. Off-campus activities that foster connections with students, teachers, and the music education community
3. Effective advertising strategies
4. Scholarship and stipend resources
5. Connecting with non-majors

Successful outreach depends on valid data. It is vital to obtain the names, addresses, email, year in school, and instrument played of every student attending or participating in the events described

below. The method and thoroughness of data collection are as important as any other aspect of an event.

On-Campus Activities that Attract Students, Parents, and the Public

Host a Festival on Campus

Hosting a festival event is an excellent way to attract potential students to your campus.

Large-group festivals are ideal for recruiting purposes because they tend to draw large numbers of students to campus. They can range from a single-day to a multiple-day event. Successful festival events take significant effort to organize but the payoff can be beneficial to your program. Large group festivals for Concert Band, Orchestra and Jazz Ensemble attract a multitude of students, parents, and music educators to your campus. A solo and ensemble festival may typically provide a more intimate setting and is an excellent way to engage your studio faculty with potential students.

Here are some ideas to consider for creating a successful festival event:

- Create an adjudicated (non-rated; non-competitive) event that focuses on musical artistry and education that is attractive to high school directors.
- A clinic will be one of the most important components of the festival, so it is necessary to employ adjudicators who are engaging teachers who can connect with various levels of students.
- Consider having your studio faculty provide masterclass sessions throughout the festival.
- Schedule a performance by your college ensemble during the festival and encourage participating ensembles to attend. A faculty soloist is a good addition for recruiting purposes.
- Involve your students in the planning and operation of the festival. Have your students, NAFME Collegiate members, and/or music service fraternity-sorority chapters serve as ambassadors in the lobby, backstage, hallways; at the recruiting table; and as group guides for participating ensembles.
- To populate the festival, extend a personal invitation via email and/or phone call to high school directors in your area. A personal invitation to the event, as opposed to a mass email, is very powerful with high school directors.
- **Remember the non-majors!** – while most of the students at your festival will not intend to be music majors, they may be key participants in college ensembles. There should be something for them.
 - A session with each participating band: let a member of your band who is *not* a music major speak about how important band is in college: making friends, keeping a good life/work balance, serving as an important emotional outlet during the busy semester
 - Have a guest/keynote speaker who was in a college band and has markedly achieved in a profession (medicine, law, engineering). Have them speak about how band enhanced not only their education, but their life as a successful professional.

Appendix A presents a successful case study to review: The Sonoma Invitational Wind Band and Orchestra Festival, held annually in March at Sonoma State University in California.

Host an On-Campus Honor Band Event

A high school honor band event is another way to attract students and parents to your campus. The band can be populated via an audition process or by director recommendation. An honor band is typically a multi-day event, which creates opportunities to implement many of the aforementioned recruiting strategies.

Here are some ideas to consider for creating an honor band event:

- Choose the format. Two-day events are common (Friday-Saturday) and allow for students who need to make overnight accommodations.
- Decide how the band will be populated: through audition, or recommendation. If your goal is recruitment, a festival band (one populated by recommendation) will typically yield larger numbers of students.
- You, the college band director, may serve as the guest conductor or you may opt to choose a guest conductor who is aligned with your recruitment aims. Some successful events create two ensembles (for example, a “blue band” and a “gold band”), with a guest conductor leading one ensemble, and the university band director leading the other.
- Involve your faculty and/or students in sectional rehearsals.
- Have your university ensemble perform at the culminating concert event.
- Create a rehearsal schedule that allows time for students to experience your music facilities as well as the campus environment.
- Plan for tours and/or interactions with your current students.
- Have a “music for the non-music major” fair, featuring your current non-music major students at tables where they share how it is possible to maintain music as an important part of their campus and academic life.

Dr. Emily Moss, Director of Bands at California State University, Los Angeles, hosts and conducts an annual honor band event on her campus. Although she admits it doesn’t necessarily produce a large number of recruits to her program (less than 5 students per year), she states the purpose of the event is much more about creating community, supporting local music programs, and offering an honor band experience to students who don’t wish to submit a recorded audition. An unexpected side benefit in recent years has been *non-majors who end up at Cal State LA and decide they want to continue playing in the ensembles because of their experience in the Honor Band.*

Invitations are sent by email to local band directors in her service area. The group is populated using a director recommendation form. Samples of the Director Recommendation Form, Student Application, and Honor Band Schedule are located below. The experience costs \$40 per student. With that fee, they get two adult tickets to the concert. Tickets after that are \$10 adults, \$5 students, and seniors.

“I have changed this up many times over the years. We have done just the HS Honor Band; shared the concert with the CSULA Wind Ensemble; and held a separate concert featuring the university ensembles (a showcase concert). I find sharing the concert with my wind ensemble to be the best—we open, the honor band closes the concert.” - *Emily Moss, Cal State LA*

Appendix B presents more details on Dr. Moss’s annual event.

Be a Music Major for a Day

One-day events such as “Be a Music Major for a Day,” “A Day in the Life of a Music Major,” and “Discover State University” foster a more personal recruiting experience for prospective students. These types of events allow prospects to shadow a music major in your department; attending classes, rehearsals, meals, and other events that allow them to experience campus life. Some universities arrange overnight dormitory stays for prospects so that they can mingle with current students, learn more about campus life, and eat in the cafeteria. Given that prospects will be spending a lot of time with a given student in your program, it is essential to provide training to your students to optimize the experience. This tactic could either be a unique one-day event, or an ongoing process throughout the year.

“We host a ‘Discovery Puget Sound Day’ for prospective students, as well as ‘A Day in the Life (of a music major)’ event that allows prospective students to sit-in chosen classes and ensembles, and tour our campus. Our university also arranges overnight dormitory stays for prospects so that they can mingle with current students, learn more about campus life, and eat in the cafeteria.” - *Gerard Morris, University of Puget Sound*

Instrument Specific Days

Instrument-specific events, such as “Double Reed Day,” “Brass Day,” and “Day of Strings” create opportunities to invite local middle school and high school students to campus for a day of masterclasses, group lessons, reed making, and other sessions. Consider ending with a large performance involving the whole group in a "choir" of some sort.

“We host Instrument-specific Days throughout the year: Double Reed Day, Clarinet Day, Brass Day, etc., inviting local middle and/or high school students to campus for a day of master classes, group lessons, reed making, usually ending with a large performance of the whole group in a "choir" of some sort.

We also host Shadow Days; during which interested students visit campus, receive a sample lesson with our applied faculty, sit in with the Wind Ensemble, get a tour of campus from one of our students, and if we can squeeze it in, sit in an academic class.” - *Emily Moss, Cal State LA*

Combined Concert

Invite a local high school, middle school, or community college to perform with your group in a combined concert. The guest ensemble might perform first, followed by your university ensemble. If space allows, integrate the groups together to perform a final selection. This type of event is an excellent way to introduce your music program to the community of students and parents who may be unaware of the instrumental program at your school.

“Among our on-campus activities was the invitation to local high school and middle school directors to have their groups perform on all of our ensemble concerts. Even though there may not have been a direct recruiting benefit for our groups, I included advanced middle-school groups for a number of reasons. The first was to introduce our music program to this community of students and parents who might have been unaware that our college offered instrumental music. It was these middle school students who would typically enroll through our concurrent enrollment program when they reached high school age and would make a substantial contribution to the quality of our groups. An additional benefit of a combined concert was the reinforced idea that music performance can be a lifelong activity.” - *Christine Keenan, Fresno Pacific University*

Invite Students to Attend a Rehearsal

Invite a prospective student to attend a rehearsal. You may opt to have the student bring their instruments and sit in the section.

On Campus Clinic-Rehearsal

It is a very common practice to provide an on-campus clinic session for a visiting ensemble. In addition to the traditional clinic model, an option is to involve a few university student-musicians to sit “side-by-side” with students in the ensemble to provide additional assistance.

Host a Summer Camp

A weeklong summer music camp is an excellent way to establish connections with students in grades 6-12. Organization of such an event is undoubtedly complex; and involves planning overnight accommodations (dorms, hotels), ensembles, lessons, and theory classes, along with fun activities throughout the week.

Off-Campus Activities that Establish Connections with Students and Teachers

Travel to Individual Schools

Visibility in the music community is essential, as is the need to establish relationships with regional band directors. Directors of successful small college programs maintain an active schedule throughout the year; traveling to schools for rehearsal clinics, masterclasses, teacher observations, and attending performances by school ensembles. Frequently, the small college director is the only expert available to local music educators, and may be called upon to offer feedback to both students and teachers regarding performance, rehearsal strategies, repertoire selection, program logistics, etc.

“I travel a lot to visit both middle and high schools to offer masterclasses, clinics, and observations; which allows me to offer feedback to both students and teachers regarding performance and program logistics. I also attend HS/MS concerts when I'm able, and agree to adjudicate as many band festivals as possible (specifically in my State of Washington or in high-yield areas of the country for my university).” - *Gerard Morris, University of Puget Sound*

Take the Show on the Road

A multi-day performance tour is not only a key recruiting strategy, it is a memorable experience for students in your ensemble(s). Here are some important ideas to consider:

- Find out your university's application window and schedule the tour before the application deadline (at many universities this deadline occurs near the end of the fall semester).
- Target schools in a region where you stand to gain the most students.
- Prepare the students in your ensemble how to effectively engage with prospective students. Your students are the ambassadors of your program.
- Consider ways to involve your students in the presentation beyond performing in the group. Have them deliver information about the school or music program to prospective students, talk about campus activities, clubs, campus life, the dorms, etc.
- Offer to do a “kiddie concert” for elementary students in addition to the normal concert. College musicians are inspired by being close to young children, and the host school often will give you more consideration when you set up the visit
- Have your *non-music major* band members talk to the host band about the benefits of continuing to play music in college

Once the tour is over, send a follow-up email to the directors of the programs that you visited. If you really want to impress – have your students write short notes to the members of the host bands.

Attend Conferences

Attendance at regional and state music education conferences is a necessary part of the profession and is perhaps the most important way to establish relationships with area music educators. Whether or not you are giving a session at the conference, your presence is essential (in fact, *your absence is conspicuous*, and may be perceived as a snub by your public-school music educator colleagues.) Set up a booth with recruiting materials in the exhibition hall. Attend sessions, go to concerts, be present in the lobby to shake hands and meet people. Consider bringing your music education majors to the conference and have them serve as ambassadors at your recruiting booth. High school directors tend to be enormously influential in terms guiding their students' college decisions, and thus are important links to any small college music program.

Festival Adjudication

Serving as an adjudicator at concert band, jazz band, and orchestra festivals as well as solo-ensemble events offers opportunities to work directly with educators and their students. Based on the quality of the experience, participating directors may extend an invitation for you to visit their schools for an extended clinic, which can be effective in familiarizing their students with your program.

Honor Band Conducting

You impress students by your conducting during the weekend. As a follow-up, take the concert program and write a thank you letter to the students. Make a template copy and then one copy for each student, writing their name and your signature in your own hand. Then put the letters for each school in its own envelope with a cover letter to the band director thanking them first for educating their students so well and asking them to hand these students' letters out to each student. Yes, it's *a lot* of work, but it has been done...the personal touch goes a long way.

Involvement with Outside Organizations

Seek opportunities with off-campus music organizations. For example, volunteer to be a coach with a local youth orchestra. Seek opportunities to become involved with a summer music camp. Become involved with your regional or state music education association. The more your name gets out there as someone who works in collegial situations, the better chance that directors will steer students toward your program.

Effective Advertising Strategies

Print Advertising

The music department poster is a time-tested and successful way to advertise. At the beginning of the semester, mail area high schools and community college programs a department poster that advertises performing opportunities at your school, as well as application and audition information. Most directors post these in their band rooms, making your program visible to students on a regular basis.

The poster can be configured into a camera-ready image to be used for advertising in music education media, conference programs, regional honor band events, etc.

Recruitment flyers, tri-folds, and other print media are effective recruiting collateral at conferences, recruiting tables, and whenever you visit a school. At Sonoma State, our department has created individual trifold highlighting five primary areas: Instrumental Music, Vocal Music, Music Education, Jazz Studies, and Composition.

Electronic Media

Create a database in your email client and send out email blasts to regional band directors whenever there is a concert or big event. Even though many directors and their students may not attend the event, the fact that they received a notice from you is noticed – you want the name of your institution to be remembered. Consider following up the blast with calls to a rotating list of select directors. Your reaching out may entice them to attend. Whether or not they actually do so, they will remember that you took the time to connect with them personally.

Virtual Recruiting

The recent COVID-19 pandemic produced a new avenue for recruiting—the virtual recruiting visit. Thanks to platforms like Zoom, you can schedule a 15-minute visit to classrooms all over your state! While this does not replace the experience of an in-person clinic, it does make it possible to connect with students who live far from your campus. Using Zoom, it is possible to

share your screen; giving you opportunities to share audio, video, and other imagery with prospective students. (Post-COVID, a high premium will be placed on those who actually make a personal appearance at their school. Virtual is good, face to face - very good.)

Website and Social Media Presence

Directors of small college programs are often responsible for maintaining their own weblinks on the Music Department website, and it is important that your department and program's webpages are consistently up-to-date. Many directors use Facebook and Instagram to advertise their concerts and other department events.

"We have both print advertising and online advertising via Facebook and Instagram; online media is much more effective. We also reach out to prospects via phone, Zoom, email, and snail mail. I find that the Zoom meetings (typically 10-15 minutes) are very effective to make connections with prospects." - *Gerard Morris, University of Puget Sound*

Scholarships

Scholarship money can be an effective recruiting tool used by larger institutions to entice students to choose a particular school. However, resources are often limited at small colleges and small band programs, posing a huge challenge for the small college program director. In many instances the scholarship pool is a meager amount, ranging between \$50,000-\$75,000. In many schools, however, there will be \$0. Administration will balk at the idea of "paying students to be in a class," by giving them scholarships to join band.

Most often, scholarships are exclusively reserved for music majors. These types of scholarships tend to be merit-based, and the awards are based on the results of an audition and/or the needs of the department. The amounts of individual awards vary drastically: \$2,000-\$4,000 awards are commonplace, but some schools are able to award up to \$10,000 annually. While a few institutions are able to offer large scholarships to anyone regardless of major, some offer a small scholarship for participating in the ensemble regardless of major.

Another approach is to offer free private lessons to select non-majors participating in the ensemble. This does cost the department, so it is a scholarship of sorts and, as such, needs to be advocated for. But there are more benefits than a straight participatory scholarship: the student improves as a player and gets individual direction on the music they are playing in your ensemble. Moreover, you gain the favor of a colleague - the private applied teacher's load increases, which many part-time faculty will appreciate.

- Funding often depends on the generosity of donors, alumni, donations at concerts, and university revenue streams.
- Some universities have endowed funds, where the interest earned on the principal amount is used for providing scholarships.

- Seeking increased funding for scholarships is typically paramount for most small program directors but is often a bit like chasing the Holy Grail. When seeking funding, be aware that there is often a chain of command that is strictly controlled by the university development office.
- Every situation is different, but it is wise to become familiar with the fund-raising protocol at your institution. Work with the department chair, dean and other officials associated with development.

Connecting with Non-Majors

Connecting with non-majors is necessary, as these students are often an essential part of the small college band program.

Admissions Query

Contact your Admissions Office staff and ask them to run a query for a list of names of all incoming students who have participated in band in high school. (note: in some situations, you may need to seek the assistance of your Department Chair or your Department Academic Coordinator.) The Admissions Office should be able to filter high school transcripts using certain keywords/phrases often found in high school transcripts:

- Band
- Concert Band
- Marching Band
- Wind Ensemble
- Wind Symphony
- Jazz Band
- Instrumental Ensemble
- Stage Band

The list you receive will often contain the name, home and university email addresses, and phone numbers of all incoming students. Using this list of contacts, you can send a “Join the Band” invitation email. It is important to let students know that they don’t have to be a music major to be in the band. You can also include information about additional ensemble opportunities in your department, such as orchestra or jazz ensembles.

The success rate may be relatively small (you may get a handful of students), but you may find that some students who say they have a full schedule in the fall will consider joining in the spring. Keep a spreadsheet of respondents, and send follow-up emails later in fall, just before spring registration.

(NB – in some small schools you may be able to have direct access to some form of the application information of admitted students. If you have that access, do some sleuthing yourself; you may find a nugget of information about a very special student.)

Sample “Join the Band” Letter

Greetings and Welcome to Sonoma State University! My name is Dr. Andy Collinsworth, and I am the Director of Bands at SSU. I noticed on your high school transcript that you participated in your school’s instrumental music program, and I would like to encourage you to continue making music with us this fall at SSU. You do not have to be a music major in order to participate in any of our ensembles. We have students in various majors across campus who perform in all of our ensembles, and we offer many opportunities for you to continue your musicianship. We have two Bands, an Orchestra, and a number of jazz ensembles. For information about jazz groups, please contact Dr. Douglas Leibinger.

MUS 227 CONCERT BAND is an intermediate level ensemble open to anyone, regardless of major. No audition required. The Concert Band is a 1-unit class that meets M/W 4:00-5:30 pm in room 1028 at the Green Music Center. The Concert Band typically performs two times per semester in Weill Hall. If you are interested in the Concert Band, you may simply register for the course (MUS 227) and show up at the first rehearsal on Monday Aug. 23 at 4:00 pm.

MUS 327 SYMPHONIC WIND ENSEMBLE is an advanced level ensemble open to any student on campus through audition (see below). The SWE is a 1-unit class that meets Tuesdays & Thursdays 4:00-5:50 pm in room 1028 of the Green Music Center. The SWE performs frequently throughout the semester, in Weill Hall and on occasional outreach tours.

MUS 328 SYMPHONY ORCHESTRA is an advanced level ensemble open to any student on campus through audition (see below). The Orchestra is a 1-unit class that meets Mondays & Wednesdays 4:00-5:50 pm in Weill Hall. The Orchestra typically gives 2-3 performances per semester in Weill Hall.

INSTRUMENTS AVAILABLE

The Music Department has a lending library of instruments available for students who participate in SSU ensembles to use, free of charge. For information or questions, please email the Music Librarian.

AUDITIONS

Auditions for the Symphonic Wind Ensemble & Symphony Orchestra will be held August 18-19, 2021 at the Green Music Center. The audition takes approximately 10 minutes. For information, audition excerpts and to schedule an audition time, please go to SSU Music Department website: <http://music.sonoma.edu>.

If you have any questions, please don’t hesitate to contact me. I look forward to hearing from you soon!

Dr. Andy Collinsworth

The word (and concept of) “auditions,” while a part of life for the music major, can have a negative effect on recruitment of non-majors. Many of them just want to *play* their instruments, in a section of others on the same instrument, in a non-threatening environment. The requirement of an audition, or to be heard alone in front of others, could be deal breaker for some. Using words like “hearings” instead of “auditions,” or “playing assessment” instead of “test” can be more encouraging and less frightening to students who aren’t necessarily looking for a career in music.

Table at University Events

Check your university’s schedule of events and set up a “Join the Band” table. Events such as homecoming, parents’ weekend, or extra-curricular fairs are important moments during which to be seen. Even if the semester is well under way, those students visiting your table might be

interested later. Make sure you have band students with you at these events. Their enthusiasm for the band is what may convince those on the fence to give it a try. Make sure you and a band student follow up on all those who visit, even those that seem the most uninterested. They might just need more personal persuasion.

Orientation

Summer orientation session(s) are key. Be at all orientation sessions and with a band student if possible. Have flyers for passersby to take. Make eye contact with any student whose eyes seem to light on the word “band” on your signs. It probably means they were in their high school band. Orientation is often when students preregister, and you want band to be in their scheduling plans. Retain the data from those you meet who don’t join up. Try them again as sophomores.

Posters around Campus

Consider creating a “Join the Band” poster and placing these in key areas where students congregate: dorms, food courts, recreation centers, etc. Be sure to check with your university’s protocols regarding approval of posted materials on campus.

Musicians around Campus

Have some of your musicians play on campus during high-traffic times. It could be your entire band performing during a lunch hour or a small chamber group reading through music for fun. Have flyers for them to hand out.

“In the past, students from the program (usually chamber groups) have performed around campus in student gathering areas and the cafeteria, at our campus-wide worship services, for special events like awards dinners, and for our Christmas Open House. Students also perform off campus at schools and other locations like coffee shops and bookstores.” - *Christine Keenan, Fresno Pacific University*

Email Blasts to Students

Often, it is possible to reach students through an email system. They receive regular emails from Student Services or their student association with announcements so this can also be another way to reach folks you might have missed. You can include information about all the ensembles and provide contact information.

Retention

While we know that recruiting and attracting the students is the first step in helping to create or grow a program, the next logical step is to build that community so that the students want to stay and continue to participate. Using the idea of retention in conjunction with recruiting, the ideas of building the community and then sustaining the community are the concepts that help keep students in the ensemble. Keep track of ongoing, longitudinal retention rates, and prepare annotations as to why numbers may have increased or decreased.

Building the Community

To grow a program, it is important to consider how to retain students once they decide to join. You should be considering how music majors, music minors, and non-majors each experience being in your ensemble and what the culture means to them so that they feel a sense of ownership and belonging. Creating an inclusive environment where the contributions of all students are valued helps establish an atmosphere in which students can see themselves belonging and helps meet the social needs of students, particularly freshmen or new students.

“Student investment in our bands was generated by being inclusive, welcoming, and offering a safe and friendly environment for all. The goal each semester was to provide the opportunity to perform quality music that was accessible, yet challenging in the way that every individual would emerge a stronger musician by their participation.” - *Michael Galisatus, College of San Mateo*

Here are some ways our contributors were able to successfully build the culture and community they wanted in their ensemble and program:

Tours and Trips

As mentioned above, bringing your ensemble on tour will not only help promote the great things your program is doing but will be an incredible team-building exercise. Students will not only experience growth and development in their playing, but will also reap the benefits of spending several days together and getting to know one another on a deeper (and also social) level. Some directors like to do tours in the fall semester so that students can get to know each other, and others like the spring semester when the ensemble has been playing together longer.

Retreats

A one or two-day retreat can have the same effect as going on tour but with fewer logistics or cost. Contributors have mentioned spending a Saturday in the regular rehearsal room, focusing on rehearsal with a few fun games thrown in. Add a pizza or potluck lunch and some snacks, and students are usually quite receptive to the idea. Another suggestion was to go somewhere else that has an acceptable rehearsal space. Finding a camp facility that provides meals and has cabins or something similar can offer a wonderful respite from everyday rehearsal rooms and a way to be in nature and away from everything. A few weeks into either semester is a great time to do a retreat where there is time and space to dig into newer music.

At Cal State East Bay, I (Danielle Gaudry) have done retreats many times and in many different ways. A memorable one was when, toward the beginning of the semester, I took my Wind Symphony for two nights to a camp about an hour and half away from campus. We loaded up a rental truck with equipment, got a bus, and left on a Friday afternoon. Once we arrived, we set up and did some rehearsing. After dinner (all meals and snacks provided by the camp), we did some getting-to-know-each-other games followed by some free time – there were lounges, ping-pong tables, outdoor games; everything except wifi and televisions! We spent all day Saturday doing some intensive rehearsing alternating with some student-led activities like yoga, stretching, hiking, sectionals, discussions, and others; mostly to give our chops a break but also to focus on wellness and striving for a deeper connection to the music and to each other. Both evenings featured stories, smores, and snacks around the campfire - which helped everyone bond - and the rustic cabins gave

them something to really talk about! Sunday morning focused on full-band rehearsing, loading up the truck and bus, and driving back to be on campus around lunch time. While these retreats were quite a bit of work to put together and obviously had a monetary cost, they were very worthwhile in helping build camaraderie and developing team spirit, while also helping significantly advance our repertoire at that moment.

Student Leadership Council

A leadership council can be as formal or informal as the ensemble wants but can offer huge potential to get students involved and have agency. The council can be elected by the members of the ensemble, or appointed by the director (i.e. section leaders, students who demonstrate dedication, etc.). These students can help organize fundraising events, help plan trips, ask other students for feedback, and in general represent the views of the students when there is a decision to be made.

Leadership Training

Along the same lines, provide opportunities for select students in the ensemble to develop their leadership skills. Even a short workshop on how to lead a sectional for section leaders could result in much positive development. One contributor leads the College NAFME chapter and finds that this has helped create interest in the program.

Social Events

This can be a special, dedicated event organized by the leadership council or it can be an informal gathering for food after a concert. One director mentioned hosting a catered dinner for the members of the ensemble as a thank-you for having played at commencement, and another mentioned organizing a day hiking at the park. These types of events always create memories and camaraderie amongst the students.

Applied Faculty and other Colleagues

Without a doubt, a successful program must also have the support and buy-in from other colleagues in the music department, and in particular, the applied faculty.

“Their willingness to do sample lessons, give input on auditions, and in general support the band program has definitely contributed to my success.” - *Emily Moss, Cal State LA*

“The most success I have had in program-building occurred when my colleagues, administrators, and I had a shared vision for a successful music program and were able to work collaboratively to bring it to fruition.” - *Michael Galisatus, College of San Mateo*

Language or Nomenclature

Using non-threatening language can sometimes make a huge difference in attracting non-majors in joining the ensemble. Using words like “hearings/playing introductions” instead of “auditions” or “playing assessment” instead of “test” can be more encouraging and less frightening to students who aren’t necessarily looking for a career in music.

Outside Musicians

When a program or ensemble is small, there are often parts that aren’t being covered, which can lead to a frustrating or challenging situation for student musicians. Some directors have dealt with

this by inviting outside musicians to join the ensemble to fill the gaps. These could be community members, alumni, or even strong high school students. If there are funds available, some directors have preferred to hire guest musicians (young professionals or successful alumni) to come for the dress rehearsal and concert in lieu of having volunteer community musicians. (*see the chapter on programming*)

Volunteer Opportunities

Some directors require their students to volunteer time helping out when they hold their honor band or other festivals on campus. Music education students are even asked to run sectionals, which is a great way to help them develop their skills but also to give back to the program.

Goal-setting

Creating goals at the beginning of the year or the semester can help achieve many different things, but in particular this practice can increase student investment and ownership.

“I begin each semester with goal setting sessions. These goal setting sessions are about what students want...not necessarily what I want. In doing so, the goals create personal investment since they are the students' goals, and not mine. Please know that as the leader and facilitator of an ensemble, I have goals, too, which are shared with the members and discussed. Our goals become shared goals and creates what I call ‘a self-cleaning oven.’ Community is KEY in developing interest and investment with students.” - *Gerard Morris, University of Puget Sound*

Special Performance Traditions

Several directors discussed their ensembles' special traditions. Many discussed playing for commencement ceremonies and others had the ensemble perform for their conducting workshop.

“I do a Kid's Halloween Concert and invite local schools and the campus children's center to it. It is also a class project for the Intro. to Music Ed. class. Class members host games and activities for children before the concert in the lobby, and serve as emcees and lead activities like rhymes, book readings, and a costume parade with prizes during the concert. It has become a highlight for the band over the years and serves as a nice service to the campus community as kids come every year.” - *Catharine Bushman, St. Cloud State University*

Non-major Retention

The non-music major has a life outside of music that is much different from the music major. The wise director understands this. By investing time to get to know these students, directors will appreciate the rigors of different majors, which of their students are in which major, and which students are double majors.

Many students in collegiate bands (the non-music majors) do not wish to vastly improve on their instrument, study music intensely, or learn all of the intricacies of their instrument and its solo repertoire – *and that's OK*. Assuming that these musicians even want to be heard “solo” where others can hear them is a dangerous, inaccurate assumption. They just want to play within a section of a band. It is their hobby. It is an outlet, their balm, their escape from academics one or more times per week, their social interaction. They surely wish to be in a fine, respectable ensemble, and motivating band directors with excellent rehearsal skills will ensure high quality, but many collegiate non-major band members are generally not interested in vast personal improvement.

Perhaps this quote from Dr. Brian Messier, Director of Bands at Dartmouth College, sums it up best regarding non-majors: “Extra hours breed resentment.” Be sure that your administrators are cognizant of these issues when asking for the band to appear at extra functions. – *James Latten, Juniata College*

After recruiting a student, and developing a relationship with them, it is tough to have them leave. Yet, it is a good practice to accept the changing circumstances of students. For instance, when a pre-med student needs to drop ensemble because this is the semester of organic chemistry or when an English major is going to study Joyce in Dublin for a semester:

- Wish the student well and express how good it is they are taking on this tough challenge.
- Assure them that there is a chair for them when they return.
- Email the student in the semester of absence, wishing them well and encouraging them.
- At the end of that semester, remind them that they have been much missed and hope that they will be back contributing the next semester.

If the director conveys too much displeasure at a student leaving, the student has a semester to think about that. They might not return. Be supportive and that student may be back for many more semesters.

“As a director, you never know when a student who leaves the band, or transfers away from your college, will come back into your professional life – as a band parent, as a graduate student, or more. A former student is now my chiropractor. Another is the executive director of the symphony I play in. These people could become lifelong friends and ringers in your bands. Never risk burning a bridge because of your personal disappointment at one brief point along the journey. - *James Latten, Juniata College*

Consider Flexibility in Scheduling

That pre-med horn player who has been valuable for two years now has a biology lab. That means they miss half a rehearsal one day a week. Think hard about solving that problem. Maybe a compromise is the best route – one credit instead of two? Maybe let that half-hour absence be tolerated for that semester? It is a touchy thing to even “negotiate” these things and precedents can be problematic. But if you have built a good community, others may see the value in a “worked out” temporary solution.

Sustaining the Community

In addition to building community with your students and ensuring they return to your ensembles, the idea of sustaining this community can encompass creating a larger community outside of the music department and even beyond campus. Here are ways that our contributors have achieved success in sustaining this larger community.

Building an Audience

Many directors encounter the challenge of building an audience for their concerts, whether they lead a small program or not! Many of our contributors have reported that inviting local schools to attend concerts for free is an excellent way to create an audience, as well as future recruiting

success. One created an annual Jazz Festival that involved many facets of the local community and that earned the reputation for being a high-quality and prestigious event:

“Our Associated Students provided funding to enable us to employ top adjudicators and noted guest artists. Student organizations were allowed to display tables at the festival, and the campus catering service was used to provide lunch for the adjudicators and participating directors. A local sound company was used, as was a local recording engineer and piano tuner. Artwork was produced by a community graphic artist, and all printing was produced on campus. Local high school music booster groups were offered the opportunity to sell food for the general public at full profit as well.” - *Michael Galisatus, College of San Mateo*

In addition, performing when there are events on campus such as honor bands or band festivals is another way to promote the program and build an audience. Other contributors organize outdoor concerts on campus at high-traffic times of the day to create more visibility on campus. Many directors try to publicize through university channels but also on the radio, through newspapers, with their own email listservs, and especially through social media to bring in audience members. Offering free tickets to a local high school music program is a great way to increase the audience and could result in student interest in your program. Many directors have an ensemble that performs at commencement ceremonies, which gives wonderful visibility to the program.

Alumni

There are many ways to create connections with and maintain contact with music alumni.

- Send out a weekly or monthly newsletter email to alumni and members of the community
- Provide articles to the university alumni newsletter
- Connect with alumni at the state conference, either through the university booth or by hosting a special reception
- Have a social night once a week/month at a local bar for alumni
- Use social media to stay in touch
- Built informal networks of alumni who can be immensely helpful when looking for student teacher placements or to create collaboration opportunities
- Invite alumni to come perform as soloists or featured players, or to be panelists or guest lecturers in classes
- Organize an alumni concert or ensemble to perform at a regular band concert

As a new faculty member, one challenge I (Danielle Gaudry) experienced was the pressure to create a bridge between my predecessor, who had been there more than two decades and was beloved by so many alumni, and myself. I organized a Faculty/Alumni concert during my first spring where we invited alumni and current (and former) applied faculty to play in an ensemble conducted by the emeritus director and myself. We were careful in our repertoire choices and had only one rehearsal a few days before the concert. The concert, which was shared with my Wind Symphony made up of students, was a great success. Not only did all these alumni come back to play and have a great time making music on campus, but I was able to forge a positive relationship with my predecessor and celebrate his return to campus. More importantly, my students got to perform a few pieces with the Faculty/Alumni group as a massed band and the experience of playing with these accomplished musicians and music educators was incredible for them.

Creating a Second Ensemble

In reaching out to other students on campus who might not normally have a connection with the music department (such as non-majors), you might find students who want to play but are scared of auditioning, or play at a lower level than your regular ensemble. With enough of these students, and perhaps even some community members or advanced high school students, there is a prime opportunity to create a second ensemble, or ‘campus band.’ This helps elevate your primary ensemble and provides a training or feeder group. Many programs schedule their second group in the evening or late afternoon to accommodate outside players.

Pep Band

Many schools have a pep band and encourage majors and non-majors to participate. In many places, the Pep Band is not connected to the Music Department and exists as a separate entity, run by a faculty member or even as a student club.

“Pep Band! I am not normally in charge of this group and have not been encouraged by my admin to be a part of it. That being said, I’ve had to run the group when we’ve had adjunct transitions so it actually has taken up quite a bit of my energy. I think at my school, a different kind of musician likes Pep Band and it’s an important offering.” - *Catharine Bushman, St. Cloud State University*

Collaborations

While collaborating and sharing concerts with local schools and community colleges has already been mentioned above, the idea of collaborating with other departments within your university can provide incredible experiences and opportunities for your students while at the same time giving your program heightened visibility on campus.

“Last year we did a collaborative program for the whole Visual and Performing Arts department (including music, visual art, and theater) featuring student art and performances.” - *Christine Keenan, Fresno Pacific University*

Final Thoughts

Building a program is really building relationships – the first one being that between a student and yourself. It is more edifying - and less daunting – to remember that each student in your ensemble might think of it as a very special place in their lives at a very special time. Remembering that - one person at a time - is how rewarding, inspired, and evergreen programs are built.

Chapter 2:

Choosing Effective, Appropriate Repertoire

(“Programming”)

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“Programming is one of the most important responsibilities we have as conductors, whether it is for a small college band or one at a larger institution. What we program reflects what we value in music. Our students will see that, and for those continuing in the profession, they will carry that on as well. Know your students and reflect on the experience you want them to have through music, and what music you want them to get to know in their short time with you. Although it may take additional time and investigation to find the pieces that will work for your students, think of the tremendous opportunity you have in a smaller program to teach and develop individual musicianship and independence.” - *Vu Nguyen, University of the Pacific (1 year), 3500 undergraduate students, 70 in band program*

Music - the repertoire - is what we do. The music we choose affects in so many ways our students, our communities and ourselves. Each small program director faces challenges in choosing, adapting, and performing music, given the uniqueness of those challenges in each school. This chapter discusses strategies and approaches employed by many successful directors of small programs.

Reaching Music Majors & Non-Majors in the Same Ensemble

Two of the most common challenges that conductors of small college band programs face when programming are: (1) limited instrumentation and (2) ensembles that are a mix of music majors and students pursuing other degrees.

Regarding ensembles made up of both music majors and non-music majors, it can't be stressed enough that the way *you* perceive and approach music-making is different from that of your students, be they music majors or those majoring outside of music. This affects nearly *all* aspects

of the music-making and teaching process; you will need to reflect and decide on the most effective way to teach what you want in the time you have.

General Programming Strategies

Many small colleges and small band programs do not have ensembles tiered by ability. There is often only one ensemble, and the ability levels vary greatly within that ensemble. Programming pieces for those top-level players will overwhelm those less able, and programming to lower-level players has the potential to disengage those at the top. One way some conductors handle this balancing act is to look for less challenging music that features those top players in solo or chamber moments (but, in smaller institutions, some of those fine non-music majors may not want to be heard alone). However, those solutions do not fully address the challenges of balancing outcomes in *tutti* music-making.

The solutions begin with repertoire. While there are a variety of solutions to the above challenges, careful selection of repertoire can produce great benefits to both the ensemble and its individual musicians.

There is one common strategy many small-college band conductors use in selecting repertoire: program one masterwork or “project” piece for each concert cycle and less challenging literature to complete the program. This project piece approach can be useful in many ways, from setting the theme for the concert to being a tool in teaching new music concepts.

“I try to have only one grade 4 or 5 work on the program, the others being 1, 2, or 3. The more challenging work is usually rhythmically demanding. I find that is something I can more successfully teach to a diverse group of musicians.” - *Angela K. Winter, Adams State University (6 years), 2,000 undergraduate students, 12 students in band program*

“My students need music that is exciting on some level, but they are also very open to whatever I put in front of them. They need at least one challenging piece as well, but I can surround that with almost anything. In general, my most successful programs focus on one challenging piece and surround that with shorter, less challenging music that provides further thematic connection and contrasting musical styles.” - *Andrew Pease, Hartwick College (5 Years), 1100 undergraduate students, 30 in Band Program*

“One advantage we have at St. Ambrose University is that I see our music majors in other courses outside of the ensemble throughout the day. I will often incorporate deeper dives into the ensemble music as part of that non-ensemble course to help our music majors engage with

the music and rehearsal process in ways that we don't have time for in rehearsal.” - *Nicholas Enz, St. Ambrose University (6 years), 3000 undergraduate students, 100 in Band Program*

“I try to make sure that the big pieces represent a diverse array of composers as best I can. I also try to find a new "feature" for students to experience. For example, soundscapes, mixed meter, singing, chanting.” - *Angela K. Winter, Adams State University*

Non-Music Majors

When it comes to working with non-majors, programming plays a big part in all-campus recruiting and retention. Peer pressure is incredibly powerful and selecting the music that excites your students can inspire students to join and stay in your program – and recruit others. Similarly, as students are becoming more and more career-focused, playing music that doesn't excite them may be a reason they stop playing. It is wise to consider programming music that is attractive to a variety of students.

“Nearly every semester since I began teaching at St. Ambrose, I have a student that wants to join my ensembles a week or two after classes start. The most frequently cited reason for joining is because their friends keep talking about how much fun the music is.” - *Nicholas Enz, St. Ambrose University*

Resources for Finding Repertoire

It is not surprising that many conductors get their repertoire ideas from live performances they hear —especially at conferences. Not all pieces heard at conferences will work for your group; however, conferences are great opportunities to learn about new composers and new aesthetics. In addition to conferences, many conductors rely on online resources to find literature. Because new online resources appear regularly, we know that any list that is created may be soon outdated. The following list serves as a sampling of where conductors can find new repertoire online:

- ... And We Were Heard
- The Creative Repertoire Initiative
- The Wind Repertory Project
- Wind Band Literature
- Institute for Composer Diversity
- NewMusicBox
- ColourFull Music “Find a Program”
- Programrite
- CBDNA Report (What are similar collegiate programs performing?)

Additionally, many composers have websites where you can learn more about their music and correspond with them directly. **Do not be afraid to contact composers. Just do it. They are eager to support those who wish to play their music!** Finally, and maybe most constructively; seek out, connect, and engage with colleagues who teach at similar institutions and discuss the music that has or has not worked for them.

Warhorses, New Music, and Everything in Between

An expression that applies to all ensembles is: “when programming one piece, you are leaving out all of the other pieces you could program.” There will only be so much music you can program in a student’s time with you. *Carefully consider what you want each student to have **experienced** by the time they graduate.*

It is common for directors to shy away from performing pieces that their students have already played. Many directors make it a point to ask students what they have played before (frequency), but how frequently do we ask about their experience (depth) with that repertoire? Is preparing one of the Holst *Suites* in an honor band the same thing as preparing it as part of a concert cycle? The depth of music that can be processed in an honor band is nowhere near the depth that can be processed during a full concert cycle. Anecdotally, many college directors find that a surprising number of current college students have not experienced standard/canonic repertoire; if they have, that experience might have been limited to an honor/regional/all-state ensemble. Use their short-term familiarity to your advantage when programming standard works upon which you then build a deeper experience of the work.

Two dismaying comments for many conductors are “I played this piece with my high school band” and “my high school band played this better than we are.” (Responses to these comments could make up its own chapter.) However, playing pieces that students have already played *will* draw comparisons. Conductors need to think through these challenging comments before they are made and have at the ready thoughtful, reasoned responses. Remember, the student needs you to help them learn how to make mature comparisons that distinguish between similar experiences had in different circumstances. For example: “just as you learn many of the same chemistry principles in both high school and college, the same repetition can occur in music learning. Your growth in musical maturity from then to now makes this a *new* experience.” “Your high school did its job. It made your ears ever better and because of that, you are more discriminating in your listening-proof you are getting better.”

All that said, programming different pieces from the high school norm can help minimize this phenomenon. In the developing stages of your band program, consider programming pieces that aren’t the latest trends in secondary education. In other words, get a sense of what students have played before and then program that which is unlike those in styles, new aesthetics, structures.

<p>A select few of the students choosing to attend your institution came from high school bands that are better than your college band will ever be if you’re at a very small institution with no music</p>

majors, no GE credit for band, and no talent-based leveraging scholarships. These players may slip away from your ensemble after a semester or two unless you create some highly artistic, rewarding, or novel opportunities for them. Chamber ensembles (with some coaching from you) are highly recommended for this purpose (as well as to help you out when your phone rings and Development needs a quintet for fifteen minutes of music in two weeks...) – *James Latten, Juniata College*

Student Input

We know that students work harder when they like the music and are invested in the process from start to finish. Consider asking for input before finalizing a program. Some directors we consulted send listening links to students during the summer asking for feedback, others spend the first few rehearsals sight-reading possible pieces and then ask for feedback.

“For nearly every concert cycle, I solicit student responses to a pool of music we are considering programming. Students then have the opportunity to express their opinions on the music. I also allow them to propose pieces to play. All of this information helps me evaluate what will work well, what might need a “polished sales pitch,” and what may be a struggle. Additionally, I’ve found that giving students that option to propose pieces is very empowering to them AND it tells me so much about their music background, musical maturity, and aesthetic.” – *Nicholas Enz, St. Ambrose University*

Multi-Year Trajectory & Plan for Musical Growth

It is easy to feel that simply getting through each year is a goal in itself. However, having a multi-year Trajectory & Plan for Musical Growth can help ensure that you are programming important pieces from the repertoire as well as new music that helps to diversify your literature. It sets goals for your program so that you think long-term rather than year to year and creates a sense of long-term accomplishment for your students.

Whether developing a 2-year or a 5-year trajectory, start with one or two pieces in the repertoire that are within reach of your current students. Plan out the trajectory of the “big” pieces (two or three per year), knowing that you may have to change depending on students who enter or leave the program. Add to these pieces others that will complement and contrast them in style, composer, and learning objectives. In a new position, you may need to adjust these pre-formed plans to accommodate the many challenging issues within the institution, the ensemble, the music program, and the students you are working with.

Within the long-range plan, it is good to have a set of option plans for any given year. From the library, pull the parts for a range of pieces that you can mix and match to create programs when your group simply isn’t what you planned. (for instance - if one or two key musicians are unexpectedly not playing, whole pieces become unrealistic.) It is very good to have repertoire ready to go for “Plan A” “Plan B” “Plan C”; which might evolve into: “Plan ABC Frankenstein”.

Key idea: have music ready for many scenarios. But don't let those changes take your eye off the long-term goals.

Multi-Year Repertoire/Curriculum Plan Template

When programming, go beyond programming by the year or concert cycle. Instead, consider what pieces, styles, time periods, etc. a student musician in your group should experience while in your ensemble throughout their college career. The items in the template are not meant to be a list of the only pieces you can program, but a list of *types* of pieces you should program that year to ensure that students are experiencing what you want them to experience in ensemble playing. You should, of course, program other pieces that complement these works. It is also possible that a piece may represent multiple items in the list. The most important thing is that you are thinking about your programming goals over multiple years.

Below is an example of what a multi-year repertoire/curriculum template could look like for a small college band program. You should tailor your plan to the needs of your students and the goals of your program.

	Template (Essentially: “By the end of the year, my students should have performed...”)
2021-22	2-3 Standard Works Aleatoric Piece Faculty Concerto 2-3 pieces by composer from underrepresented population
2022-23	2-3 Standard Works Classical Period Transcription 2-3 pieces by composer from underrepresented population Percussion Section Feature Student Concerto or Student Composition
2023-24	2-3 Standard Works Romantic Period Transcription Chamber Works for all musicians 2-3 pieces by composer from underrepresented population Woodwind Section Feature
2024-25	2-3 Standard Works Newly commissioned piece 2-3 pieces by composer from underrepresented population Brass Section Feature (or Fanfare) Student Concerto or Student Composition

Considerations for the “Big” Pieces

- Sometimes it is worth rewriting a part or two in order to give students (and the audience/community) the experience of a piece.
- What are you/your students/the audience getting out of performing the piece? What are the benefits? Are the benefits worth the work/time invested?
- What musical challenges do you want to put in front of your students?
- Do you believe in the music?
- Is it the right fit for that year's ensemble?
- How do the "big" pieces for the year work and fit together - is there a progression, a theme?
- How do the “big” pieces align with the short, medium, and long-term goals you have for the ensemble?
- Make sure that you have chosen it for them, for the growth of the overall program, and less because it is a personal desire.

“While at my previous institution, Graceland University, I programmed *Music for Prague* without having any oboes. I had to have the same student play the flute and piccolo solos. However, I did have strong saxophones and percussionists. It was an incredible experience not only for the students but also for the audience members. I recall having a non-major student say that he would never forget performing that piece.” - *Erin Bodnar, University of North Florida (3 years); 17,000 undergraduate students; 100 in Band Program*

“I try to have a ‘big’ piece on every concert that also sets a non-musical theme for the concert. This helps me narrow my field of choices so that they match this central thematic idea. Further, I try to find something that the students will enjoy, and that will challenge them in ways that will help them grow without causing too much frustration. In essence, I’m looking to create a ‘flow’ experience with my big piece.” - *Andrew Pease, Hartwick College*

Considerations for the Small Pieces - Chamber Music

Chamber music is a tremendous builder of individual players’ musicianship and should be a regular consideration in repertoire creation. Chamber music can be a blessing or a frustration. It is a blessing when one provides an opportunity for your better players to work together on something substantial. However, the all-too-common unevenness of player ability - or absence of players - makes playing chamber music seem impossible. Here are some suggestions for making chamber music happen:

- There are multi-part pieces from the Baroque and Renaissance that are for unspecified instrumentation. Students can learn much from them. This music is usually fugal and thus the parts are written with equal difficulty. While there are anthologies of this music available (often in a school or colleague’s library), parts usually need to be extracted. The director’s challenge is to transpose parts and set them in modern clefs.
- Some specific chamber music parts can be rewritten - many a bassoon part has been played by baritone saxophone or bass clarinet

- Hindemith - especially, but not solely among major composers - wrote much *Gebrauchsmusik* for amateur musicians. Explore that repertoire. (Don't ignore string pieces; rewrite them for wind players.)
- Choral music in four and five parts can provide engaging playing. One can offer to the choral director "colorizing" instrumental parts for their choral performances

In your first years there may be much arranging and library hunting. Remember, you will be building a library for repeated use in the years to come.

Considerations for Programming for the Year

- Will you have the same ensemble members throughout the year or do some students leave or join in the spring? (student-teaching, students who do marching band only in the fall, intramural sports, NCAA or NAIA team membership, pre-med/organic chemistry, etc.)
- Consider the first concert of the year as the "hook'em" concert. Program pieces that will be interesting, exciting, and rewarding for the majors and non-majors alike.
- Consider using themes for concerts to help with diversity of repertoire
- Be aware of diversity of composers, styles, and eras throughout the year and when programming each concert.

"Programming concerts around a central, non-musical theme helps because it encourages me to look throughout the entire history of repertoire for great matches. I also am constantly aware of the flow of a program. That is, does it have too much fast or slow music, or does it rely too heavily on any particular style of music? I strive to program a varied selection of music, where each piece is different from those around it, and diverse voices are represented, on every concert." - *Andrew Pease, Hartwick College*

"I sit down and do the work to make sure that there is diversity in the programming. I list the composers and the pieces for the year and make sure there is enough music by BIPOC and women composers, that might feature guest soloists, and that explores a wide range of emotions." - *Vu Nguyen, University of the Pacific*

Working with Applied Lesson Instructors

Having applied faculty involved in the repertoire you choose (via studio class study of the piece, excerpts for auditions of pieces you are programming, or even a concerto featuring a faculty member or section), can be a positive experience for you and your students. Applied faculty can also mentor students who have solos in your repertoire.

In addition, applied faculty members can help with the growth trajectory of your repertoire, working towards larger pieces in the upcoming years. Consider coordinating with the applied faculty in terms of the “big” repertoire you are considering over the multi-year repertoire plan.

Making the Music Work for a Small Band Program

While we love to have top-notch performers in our ensemble - those that can handle anything we throw at them – and while we may philosophically wish to adhere 100% to the conductors’ original scoring, our reality is that the music we program may contain sections that won’t be playable by all members of the ensemble, or we may not have enough or the right musicians to cover all of the parts. Therefore, you should consider rewriting or re-orchestrating sections of the music or bringing in community members to cover holes, rather than leaving out pieces from the repertoire.

Rewriting Parts and Re-orchestrating Pieces

A valid strategy to handle incomplete instrumentation or weaker musicians is to rewrite or re-orchestrate sections. While we are usually discouraged from this in our graduate education, and as high school directors we strove to build within our band system complete instrumentation, your job now is a different one. *The goal is to have students experience great music.* Your sense of musical integrity will be employed to distinguish between part arranging that distorts a piece and that which allows it to live in a slightly different form.

Here are some common strategies to consider:

- Split runs so musicians have time to take a breath and recalibrate the pulse. (Make sure you have a “note of conjunction” on which everyone plays to join the split sections.)
- Simplify parts so students don’t have to fake play. This may mean adjusting octaves, changing 16th notes to 8th notes, or even creating a 3rd flute part that is based on the 2nd oboe part.
- Saxophone and clarinet are great at doubling other woodwinds
- Oboe parts are most easily covered by clarinets and flutes, depending on tessitura and dynamic level.
- Bassoon parts are most easily covered by tenor saxophone, baritone saxophone, or bass clarinet depending on the tessitura and dynamic level.
- Evaluate how essential the written piccolo parts are. A developing piccolo player in a small band can, shall we say, “cover” the rest of the ensemble. It may be wiser to have your piccolo player only play essential parts or even have a strong flute player play them on flute instead.
- Consider eliminating 3rd trumpet parts so everyone is on 1st or 2nd. This creates a beefier high brass sound and a better brass-family balance. It also creates opportunities for students to selectively tacet to rest their lips. If a 3rd trumpet part is absolutely needed, then consider giving your strongest 2nd trumpet the 3rd part. A similar approach can be made with the clarinet parts.

- If there are cornet AND trumpet parts, evaluate everything and see if it can be reduced to 2 or 3 parts.
- Because their tone blends so well with both brass and woodwinds, a saxophone is a great instrument to use to create a bigger sound in nearly every section. To ensure you don't lose the character of the line, make sure they are supporting and not dominating the lead voice.
- Your music education majors that have completed particular methods classes may be able to double some of the less challenging missing parts (e.g., occasional triangle, wind chimes, tenor saxophone)

Additionally, music that is already heavily cued has the potential to save you much time when it comes to re-writing, assuming your ensemble has the appropriate instrumentation for the cues.

There has been a movement within CBDNA, especially at the division level, to create flexible (flex) instrumentation of new music. Flexible means that the composer offers in their new works, many *ossias* and substitute parts so that essential lines are covered employing a wide option of instruments. Also, composers who have popular works in the canon have been approached to flex-orchestrate these already well-known compositions. The CBDNA Small Programs website has a list of some of these flexibly rendered pieces. Note as well the Navy Band's "Carl Fischer Project" which recreated a 400-piece library of early 20th century flex-instrumented works.

Solo Management

Frequently, musicians who play well and are dependable when they are in a section experience a Dr. Jekyll to Mr. Hyde transformation when it comes to solos. (This might happen when there are few musicians in the ensemble or when parts are more soloistic versus the security derived from playing in a large section/ensemble with doubled parts.) For this situation, you may consider doubling solos within the section or even across the ensembles. Depending on the culture of your program, you might consider making each solo something that students have to audition for. Open up the auditions to similar instruments. For example, an oboe solo could be open to a clarinet, flute, or soprano saxophone. Not only does the friendly competition tend to enhance preparation, but it also prepares others to take over the solo in case of an absence.

"One thing I have found successful is that I make all extended solos something that students have to audition for. When appropriate, the solo is opened up to other instruments. I typically have the audition during the 2nd or 3rd week of the rehearsal sequence and require all music majors on appropriate instruments to audition. Often, but not always, I'll put together a solo preparation guide that includes links to reference recordings. In recent years, I've recorded the audio of the audition and have other faculty members serve as adjudicators. This adds an extra level of seriousness that motivates them to succeed. I know each program is different, but this has been very successful in improving the quality of solos in my ensemble. In fact, many students have expressed that the audition is more nerve-wracking than playing the solo in rehearsal or performance." - *Nicholas Enz, St. Ambrose University*

The Role of Community and/or Hired Musicians

If you decide to use community or professional musicians, it is important to think about the role they have in your ensemble. Many directors who use community members do so in a way that prioritizes the student experience, for example, by having ringers play the 2nd or 3rd parts. Some directors invite area music educators to join the ensemble on a secondary instrument. This becomes a win-win because the ensemble can fill holes in the instrumentation and the educator gains experience playing a secondary instrument *and* observing your rehearsal process.

Sometimes one has a choice between hiring professional or amateur musicians. The first option will give a better performance but has some drawbacks to consider before one calls the AFM local. You will need to justify using school resources for these players and some deans are reluctant to do so, thinking that it is your job to recruit students for those positions. Second, there is much paperwork to deal with – 1099s, W4s - and the college business office staff who process that paper can be “finicky” in handling that. Maybe most concerning is scheduling. Those pros often can only play the last rehearsal(s) and that can demoralize students who sense they are being “rescued.” Amateurs have drawbacks as well, the obvious being that they may not play better (and may play worse) than your students. In addition, at times these musicians are at an age where within a few years they will not be physically able to carry the load. Yet they may not recognize that, and you will be in the difficult position of having to “disinvite them” from participating any longer.

It is important to create a situation where the person coming in is seen as part of the process, and not its savior. This can best be done by having the guest player regularly attend rehearsals. Since this is often not possible, have the guest come in earlier in the cycle, whether to sit-in or lead a sectional. Tensions and resentments can be lessened if the students see these musicians as members of the music learning team as opposed to those who save the performance.

“I frequently have instrumentation “holes” among my student population. To fill these gaps, I bring in community players, with priority given to those who can attend rehearsals regularly and who are willing to serve in a support capacity for the students. I consistently assign principal seats and solos to students, even if the community players in the same section are stronger. I do occasionally hire “ringers,” but only when I exhaust every avenue to find a student or volunteer community player. Recently, that has meant hiring an oboist for several concerts in a row.” - *Andrew Pease, Hartwick College*

You might be surprised to learn that some of your new colleagues outside of music are proficient musicians who played in their college ensembles and would be grateful for the opportunity to continue playing in your ensemble. This is a great example for your students to show them that music is a lifelong activity. If you have administrators (provost, etc.) who fit that description, it can help you with your overall administrative support. - *Lowell Hepler, Director of Bands, Allegheny College from 1974-2022*

Suffolk County Community College in New York uses the following process for determining if and when “ringers” will be brought in: (“*Community Member Use in the Band Program at Suffolk County (NY) Community College*” by director Eric W. Bush (2008-2012)):

LEVEL 1: The ensemble must be filled first by matriculated students who are registered for the ensemble.

If a deficiency in one or more sections of the ensemble still exists (as determined by the band’s Director), then the section(s) may be filled by:

LEVEL 2: Matriculated students and faculty who are not registered for the ensemble (the band director has the right and responsibility to enact attendance requirements for this cohort).

If a deficiency in one or more sections of the ensemble still exists (as determined by the band’s Director), then the section(s) may be filled by:

LEVEL 3: Non-Matriculated community members on a non-paid volunteer basis (community members at this level must provide information and/or sign a waiver for the college so that they are insured while on campus). (again, the band director has the right and responsibility to enact attendance requirements for this cohort). It must be determined ahead of time if State and Federal clearances are required for these performers.

If a deficiency in one or more sections of the ensemble still exists (as determined by the band’s Director), then the section(s) may be filled by:

LEVEL 4: Non-Matriculated, last minute professional musicians on a paid basis (“ringers” or “deps” (short for “deputies”)). These players would typically be brought in for one final rehearsal and the performance. In many regions it is expected that the institution pay (sic) these performers. Whether to pay these performers a rate equal to that of the local Musicians’ Union is a matter that needs to be discussed.

(Professional musicians at this level must provide information and/or sign a waiver for college so that they can be compensated and insured while on campus. It must be determined ahead of time if State and Federal clearances are required for these performers.

Strategic Collaborations

When programming for small programs, there are several strategic collaborations that can create meaningful, rewarding experiences for you and your students. The key here is “strategic.” Rather than taking every opportunity or trying to cram in as many collaborations as possible, think strategically of which collaborations will most benefit the students and the program.

<p>Pieces with Narrator</p> <p><i>Lincoln Portrait</i> – Aaron Copland <i>T’was the Night Before Christmas</i> – Newell H. Long</p>	<p>This could involve a faculty member or student from the Theatre Department, or a faculty or staff member from the larger university community.</p>
<p>Multimedia Concert or Piece</p> <p><i>La Fiesta Mexicana</i> – H. Owen Reed <i>Scenes from the Louvre</i> – Norman Dello Joio</p>	<p>Many ensembles are using movies and video games as a means to draw in a larger and more diverse audience. Faculty or students from the Art Department can be collaborators and create video or Powerpoint slides can be added to a variety of pieces to create the visual element attractive to audiences.</p>
<p>Composer commissions & collaborations</p>	<p>Have a composer introduce a piece via video that can be added to a concert (especially good if they can coach a rehearsal before; their comments now become specific to your performance).</p>
<p>Themed/Social Justice concerts</p>	<p>Concerts with extra-musical themes create first excitement and then awareness for students, audience members, and the university community. Panels of expert faculty drawn from across campus held before or after concerts add intellectual perspective and the sense that the ensemble is part of the larger scholarly community.</p>
<p>Visual Art/Theatre/Dance Components</p>	<p>Collaborate with students and faculty from the art department. Have students from both departments listen to the piece and create art based on it. Use a QR code in program to link to a website of visual art or have the visual art in the lobby or have it projected over the ensemble during the performance.</p>
<p>Audience Participation/Engagement</p>	<p>The holiday or patriotic sing-along has long been a concert staple and useful in calendar specific situations. However, an audience can be encouraged - before the ensemble plays - to sing “as part of the performance” the tune (e.g., “Amazing Grace”, “Shenandoah”) that has been used/quoted in a composition. There are also pieces which now include some use of personal device technology (“Cell Phone Concerto”). Some professional orchestras encourage audiences to text comments as the music progresses. (This practice is rightly debated.....)</p>

Local High School/Middle Schools	A great way to build your audience, recruit, and involve the larger community is by inviting a local high school or middle school ensemble to perform at your concert and even perform a piece together. If your whole ensemble can't reciprocate with a visit to their school, maybe some of your students can be "guest ensemble members" at a portion of their concerts.
Faculty or Guest Soloists	Featuring faculty is a great way to involve applied faculty in what you do. Bringing in guest soloists can give your students a rewarding experience. Make sure to organize a masterclass or clinic for your students and even local high school students. Hosting a soloist from the military bands is a great way to accomplish this as they are paid by the military when they perform in uniform. Don't forget alums – an annual alumni solo series is a great way to inspire and connect members of the larger college community.
Salon-style concert experience or different venues	Museums, veteran or senior citizen homes. Ensembles of all sizes, solos – get your students off campus and engaged with the community.
Guest speakers	Involve speakers from campus clubs. For example, Black Student Union President for <i>Mother of a Revolution</i> by Omar Thomas or an environmental issues speaker for <i>The Automatic Earth</i> by Steven Bryant.
Annual Concerto Competition	Highlight high achieving students while involving the entire ensemble.
Guest Ensembles	Other local colleges to share a program in including side-by-side performing. Local chamber groups on a mixed repertoire program. If the college has a guest artist series, don't be shy about seeing if there is a role for your ensemble with that artist.

"In any of these collaborations, it is about creating and developing relationships with people, whether it is with the musicians in a community or high school ensemble or members of the community who are eager to hear your students perform. Build in time and space at these events to shake hands, mingle, and perhaps even have conversations over a meal together." - *Vu Nguyen, University of the Pacific*

"I have most enjoyed collaborating with other ensembles outside of my school. Before COVID, I had two very successful collaborations, one with a community college band and another with a local elementary band program. In each case, the visiting ensembles played on our home concert – we attempted a side-by-side experience with the community college groups, but our stage proved

too small. I have also invited composers and conductors to work with my groups, with uniformly wonderful results. I have collaborated several times with Hartwick faculty on concertos and clinics with my students, and I have had several Hartwick students conduct the Wind Ensemble.” - *Andrew Pease, Hartwick College*

“I have had several commissions for wind band written. In 2017 the band performed at the Colorado Music Educators Association convention. For this performance, we had seven pieces written for the band with the students and the instrumentation of the group in mind. Four of the seven works were for faculty or professional soloist and band. The other three works were a result of a student composition competition. The music was challenging and high quality but had the group’s specific needs in mind. Students also got to experience working with professional soloists as well as the composers. Jack Stamp wrote a piece for solo horn and band, and also came to conduct the premier performance. In addition to the CMEA project, Adams hosts many artists in residence. These residencies result in works for solo, chamber ensemble, and band.

All of the above-mentioned collaborations have been really wonderful experiences for the students and the community. The only thing I have learned to improve the experience is to be mindful of pacing. At times we actually have too much going on. It doesn't seem to be the case but with such a small student population, faculty, and small supporting community, too many guests can be taxing.” - *Angela K. Winter, Adams State University*

“The community or family feel of a small school is one that CANNOT be duplicated at a large school. I make it a point to feature other faculty members at the university—and not just in concerto roles (although these are great experiences, too). Some of the most effective collaborations have been out-of-character comedic music roles like our piano professor playing the typewriter in Leroy Anderson's "The Typewriter" or our choir director playing the hand-crank siren in Harry Lincoln's "Midnight Fire-Alarm" in the style of a concerto, complete with a "tuning pitch." I feel that anytime students are laughing so hard during a rehearsal that they can't play is an indicator that they truly experiencing the joy of the moment—(although we make sure that we are able to contain ourselves for the performance by discussing the role of the straight man or woman in comedy!) I also regularly collaborate with our theatre faculty. I involve theatre faculty or theatre majors in pieces that use narration. Additionally, I work with lighting design students to create lighting that complements the performance. Conservative use of lighting gobos and facade lighting can create visual interest and give the tech crew working your performance more ownership in the artistic aspect of the performance.” - *Nicholas Enz, St. Ambrose University*

Related Assignments to Programming

Educating the Whole Student¹

In addition to the traditional rehearsal and performance process, consider creating assignments that require students to think about aspects of music they might not if they are only performing their part in the ensemble. These assignments can vary based on what you believe your students and program need.

For example, we can use these listening assignments to teach and assess students' knowledge of outstanding repertoire, composers, compositional style and forms.

Some examples of listening assignments are shown below:

¹ Proceed with caution. Some non-majors just want to *play* - it is their balm, their necessary escape from academia and its heavy cognitive domain work. If the band experience starts to feel like a class or as if it requires the same amount of time that high school band took, some valuable players will be out the door...no matter how great the instruction and experience is.

THE PURPOSE of this listening assignment is to gain a better understanding of the style of each of the three composers (Holst, Wagner/Weber, Strauss) that we are performing music by.

For each part, listen to the recordings and respond to the questions (4 marks x 5 questions = 20 marks). Respond to all three parts (even if you don't play on that particular piece).

Part I: Gustav Holst

The tradition of British Brass Bands

<https://www.youtube.com/watch?v=amyDbmlw4dU> 



Pomp and Circumstance (March No. 1) - Edward Elgar

<https://www.youtube.com/watch?v=qGIM5HdnY4g> 



Toccata Marziale - Ralph Vaughan Williams

<https://www.youtube.com/watch?v=S0-TgiCH5ew> 



Question 1: What two things did you learn about Brass Bands that you didn't know before?

Question 2: Describe the commonalities of style between the Elgar and Vaughan Williams. Where can you apply this style to in Holst's First Suite?

Part II. Richard Wagner

Tristan and Isolde: Prelude to the First Act (Wagner)

<https://www.youtube.com/watch?v=J-qoaioG2UA> 



Euryanthe: Overture (Weber)

<https://www.youtube.com/watch?v=5r9J4lvLn9A> 



Question 3: Describe the compositional techniques that are similar between Tristan and Isolde and Trauersinfonie.

Question 4: Why did I choose this piece for you to listen to (Weber)? Use a specific timing in the piece to explain your answer.

Part III. Richard Strauss

Ein Heldenleben: The Hero at Battle (Richard Strauss)

<https://www.youtube.com/watch?v=m8uG42u4KdY> 



Question 5: In what ways does listening to this piece by Strauss inform you of how to play the fanfare (**Brass**)?

For the woodwinds and percussion, how would you describe Strauss' use of brass instruments in this piece?

PART I. Listen to Gorecki Symphony No. 3 (you can choose a 15-minute section of the piece to listen to).

<https://youtu.be/Mcfy3UmnyDY> ↗



1. How important do you feel it is to understand what a piece is about prior to listening or experiencing the piece? If you didn't know what this piece was in response to, do you think it would change your experience of the piece?

Part II. Listen to one of the following recordings of Ecstatic Waters by Steven Bryant.

[Ecstatic Waters \(US Marine Band\) - Steven Bryant](#) ↗



[Steven Bryant - Ecstatic Waters - Eastman Wind Orchestra](#) ↗



[Ecstatic Waters - CBDNA 2009 - Steven Bryant](#) ↗



1. Which performance did you listen to and why did you choose it?
2. What commonalities do you hear between this piece of Steven's and The Automatic Earth?
3. How are the two pieces different?

PART III. Find a piece that is a response or commentary on a social issue and paste the youtube link in your assignment. Explain why you chose the piece.

Another type of assignment is for students to complete rehearsal evaluations. Record your rehearsals or a run through of a piece. Using a program such as Studio in Canvas or GoReact, have your students insert time-stamped comments into the recording. You can also have students respond to one another.

Recording and listening back to concerts is another way to incorporate your programming into assessment. Have students respond to questions such as “What went well in the performance? Where was there growth demonstrated?” and have students set goals for the next rehearsal/concert cycle.

Even how we program can be an educational experience. For example, by programming music that will educate students about non-Western musical styles and traditions, we can then create listening assignments around the repertoire, exposing the students to much more than just one piece. Similarly, when we program music that is written by BIPOC, female, and LGBTQ+ composers; we have an opportunity for students to engage with these composers in a meaningful way. Many composers are willing to Zoom with students and are very open to discussing their music and their identity. Reaching out to composers that are living is an incredible educational experience for all involved.

Selecting repertoire is one of the national standards of music education and we should be deliberate about explaining our repertoire choices. An explanation can directly benefit our music education students in teaching them the importance of careful repertoire selection.

Final Thoughts

Repertoire - the materials through which we meet course objectives and still provide students and audience with a rewarding experience – is a challenging yet fulfilling part of directing a small band program. In choosing and programming music we take pleasure in what we put in and have consternation in what we leave out. By programming appropriately and thoughtfully, being agile in short-term challenges while keeping the eye on the long-term goals, directors of small programs can influence students and grow programs through “musical” recruitment and retention. This influencing growth, spearheaded by the music itself, leads to healthy relationships with others in the communities both on- and off-campus.

Chapter 3:

Teaching Load/Responsibilities/Evaluations

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 Eddie Ellis (Allen University)
 Jerry Gatch (Newberry College)

This chapter discusses you - the faculty member. Everything from researching a potential college employer, to what questions to ask when being hired, to what might be the courses and duties in your load, to retention and promotion, is covered in an attempt to open a window on what might be the terms related to your position. *(To provide data for this chapter, the authors created and administered a survey – see Appendix C. It was completed by 9 teachers. 8 of the 9 are in tenured or tenure track positions, with one serving in a staff (**non-faculty**) position.)*

Negotiating the Job Offer

Collegiate band director positions are often tenure track faculty positions but may be continual yearly appointments or even non-faculty staff assignments. Depending on the status, some schools have set salaries for new hires at all ranks. These salaries may be derived from a formula that considers workload, recruiting activities, and responsibilities in administration; ranging from chairing a department to committee work to controlling finances within an assigned job description. Half of the respondents reported that they were given a predetermined salary in line with all incoming faculty. Of those, a few reported that they later discovered that salaries were negotiable, yet that fact was not relayed to them at the time of hiring. Some responded that they negotiated their salaries predicated on their previous public-school salaries or the salary of others in similar institutions. Both strategies resulted in considerably higher compensations. (NB – Many institutions highly value research. New faculty may be able to negotiate startup funds when justified as help to support creative/research work or technology needs.)

Researching the hiring institution is a best practice when considering what might be one's teaching assignments, additional duties, and compensation. It is a good idea to look into the salaries of the institution and/or similar institutions before the interview process. Public or state institutions of higher education may publicize the base salaries of faculty and staff. These are often unionized institutions, and some unionized institutions are less likely to be flexible in their salary formulas. Remember to take into consideration that there may be additional compensation for duties taken on

by faculty that may not be included in their primary assignment nor reflected in published compensation reports. Thus, there may be opportunities to receive additional pay or release time for teaching extra classes. Confirm this when negotiating your salary.

It is a good idea to research the salaries of local colleges and even public school districts in order to get an idea of regional salaries for music educators. Consider the cost of living, housing costs, and transportation needed to go to and from work. Inquire about moving allowances. When moving with children, consider new expenses for them, especially schooling.

While each negotiation is unique within both academia and the arts, there are numerous online resources and books to help you focus your individual negotiating position. The following are not necessarily recommendations of the authors, but simply a sampling of the kinds of resources you might consider. We suggest that you access information resources before job hunting and thus before you are under the pressure of negotiating an offer.

<https://www.nyfa.org/creative-careers-how-why-and-when-to-negotiate-189724956423/>

<https://as.cornell.edu/careers/offers-negotiations>

<https://theprofessorisin.com/category/academic-job-search/negotiating-offers/>

<https://www.amazon.com/Smart-Savvy-Negotiation-Strategies-Academia/dp/0999306103>

Other Things to Consider, Research, or Ask for Yourself:

- Is there a retirement package (pension? 401K? TIAA-CREF?)
- How many years are required for retirement (maximum and minimum compensation)?
- What is the percentage of your salary that you will receive upon retirement?
- How are your years and retirement salaries calculated (e.g., a percentage of the final 3-4 years of salary or highest consecutive years of pay)?
- What is the employee/institutional contribution to retirement?
- When do retirement contributions begin? (Often they begin after the first year of employment; sometimes later)
- Are you able to accept full-time/part-time employment after retirement?
- What is the health care package/premium i.e. maintenance, hospitalization, eye, dental? Are partners and children included?
- Are there cost of living increases?
- How long will the retirement compensation last (lifetime, or until the contribution is depleted)?
- How many sick/vacation days are offered?
- How do the unused sick/vacation days accumulate?
- Can unused sick/vacation days be used towards retirement, or is there compensation for unused time?
- Are there opportunities for sabbatical leaves? What is the compensation scheme for these?
 - Is there support for conference attendance/presentations?

- What is the salary increase awarded with tenure/promotion?

Questions to Ask on Behalf of your Program:

- What will my music budget be?
- Do I have an instrument repair budget?
- Do I have a transportation budget?
- What about capital purchases each year:
 - Instruments
 - Audio equipment
 - Computers and software
- Is there a guest artist budget?
 - For soloists
 - Clinicians
 - Guest teachers/conductors
- For guest substitute musicians (“ringers”)
- Is there a touring budget?
- Can students fund-raise for projects?

All the Things You May Have to Do

Teaching Load/Responsibilities

Many band director position postings stipulate that the candidate possess (many) other skills. Some examples that demonstrate the breadth of expectations that institutions might post in job descriptions are found below:

- Director of Instrumental Music, to include campus wind bands, orchestras, and chamber groups; with conducting, music education, and other classes as needed
- Concert Band, Jazz Band, Conducting, Brass Methods, Band Director Methods, Composition
- Chair, Department of Music, Director of Bands
- Wind and Brass Studies Coordinator (a group of mostly affiliate/part-time studio faculty). Music Theory, Musicology, primary responsibility is conducting the Wind Ensemble.
- Director of Bands and Associate Professor of Music. Directs marching and jazz bands, Music Appreciation Classes, Instrumental Conducting, Applied Brass, Theory, and other classes as needed
- Band director. Coordinate and teach music education classes and applied woodwinds.

- Director of Bands and Coordinator of Music Education - oversee all aspects of the band program; direct all athletic and concert bands; observe student teachers; teach conducting and music education curriculum courses

Smaller programs often require that faculty have (or call upon, or develop) varied expertise *not included in or expected at the time of the posting*:

- Wind Ensemble, Jazz Band, Conducting, Instrumental Methods, Brass Methods, Composition, Orchestration, Brass Ensemble, Jazz Theory/Arranging - *Jerry Gatch*
- Wind Ensemble and Brass Ensemble every semester; and rotation of Instrumental Conducting, Orchestration and Arranging, Brass Methods, and Methods of Music Composition, each meeting every other year; private lessons in conducting and advise senior thesis projects – *Andy Pease*
- Music Theory 1 & 2 lab, Music Theory 3, Wind Ensemble, and 2 courses I developed: Beethoven's Hero (writing curriculum) and Protest Music (power and justice curriculum) - *Chris Westover-Muñoz*
- Concert band; jazz band; marching band; applied saxophone, clarinet, flute; teaching music in the secondary schools; conducting; African American Music History; woodwind methods; chamber ensembles; senior recital; coordinate music education and gospel music concentrations - *Roxanne Stevenson*
- Conducting; Advanced Rehearsal and Repertoire class; WW and Brass methods; conducting 1 for all music majors; secondary instrumental organization; student teachers; instrumental seminar - *Brett Richardson*
- Direct the Bands (2 concert bands, pep band), Beginning Band and Orchestra Methods, Woodwind and Brass Methods, Conducting 1 and Conducting 2, and Secondary Instrumental Methods - *Beth Bronk*
- Wind symphony, college/community concert band, percussion practicum, Musical Acoustics *James Latten*

Band classes/rehearsals are factored into the workload in various ways. Some ensembles may be courses for credit/no-credit or may be offered as student activities. One respondent reported that band is not considered part of the workload while others reported receiving a stipend or small reduction in course loads for marching band, basketball band, or other pep bands. Others reported bands as a primary part of the workload. As demonstrated above, faculty at smaller programs will likely teach a wide range of courses. The teaching load for conducting the band(s) will vary by institution and by the role of the ensemble (curricular vs. extracurricular). Conducting an ensemble may be a part of a faculty member's load but may not be the primary responsibility.

Salaries may be decided based on a predetermined course load with additional pay for working over the load. One respondent reported not being asked to teach an overload at all, while two others reported not being compensated for working over the regular load. Other respondents reported being given a reduction in their prescribed load (often called a “guarantee” or “course reduction”) in order to be compensated for work that would otherwise be an overload. Some were compensated for all time worked over the prescribed load.

Examples of how loads might be constructed:

- Each ensemble course counts as 3 credits towards the workload
- Band counts as a 1/4 of a 4/4 load
- Each credit hour is about 1 “cue” (another term designating segments of work; make sure you know *and understand* your school’s terminology). Concert band is 4 cues per semester. Faculty with 9-month appointments are required to teach 24 cues (no less than 18 cues) and are paid overtime for each 1/2 cue over the load per year. A 12-month (36 cues per year) position with the increases was offered when more responsibilities were added. (confused yet? Welcome to academe.)

Overall: Know by heart the system by which loads are determined and know before each semester how your load is being determined/organized by the administration.

Non-Classroom Expectations for Tenure/Reappointment

Faculty and staff often are expected to engage in non-teaching responsibilities to gain tenure/reappointment. Respondents reported their institutions’ expectations ranged from none beyond teaching to extensive responsibilities in addition to teaching.

Service

Contributors offered the following bulleted sentences listing their duties:

- Faculty retreat presentations on their program (e.g., "State of the Band Program")
- Recruiting, marketing, evaluating auditions, and juries
- Recruiting, graphic design, summer orientations
- Recruiting, Auditions, Website management, Band Camp, Jazz Festival, Alumni Relations, Fundraising, Equipment/inventory, recording and video, showcase events, also typical Music Department Chair responsibilities
- Scheduling and overseeing juries each semester, instrument collection oversight, mentoring younger and non-tenured faculty members, helping to write new curriculum for our department
- Academic advisor; department secretary; coordinate instrument repair and cleaning; community outreach; concert coordinator; Middle school festival; Gospel Recital; Piano Concert; Department Personnel Committee chair; curriculum development; Department Curriculum Committee
- Scale Barrier coordinator, audition coordinator, coordinate and run the college booths for College Night and College Reunion at the state convention, coordinate department student workers for recording attendance at events, making audio and video recordings of events and recitals, run summer Music Academy (used to be just band, now expanded to choir and orchestra), liaison for a local/regional symphony.

- Recital committees (hearings and recitals), weekly dept. faculty meetings, providing music for one convocation per semester, NASM report contributions, advising
- End of semester Honors Recital

Faculty members may serve on committees/assist with accreditation processes. The respondents reported as follows:

- “All faculty members are expected to serve on at least one committee per semester. We are about to have our 10-year NASM visit/report.” - *Jerry Gatch*
- “As part of the tenured faculty, I am expected to have service to the university in my yearly plans. I assisted with NASM.” - *Matthew Mireles*
- “The school expects service and committee work. I currently serve on the Writing Curriculum Committee and have served on the IT and GE committee in the past.” - *Chris Westover-Muñoz*
- I have served as a University Senator and assisted with SACS.” - *Kenneth Trimmings*
- “There are times in the academic year when the president assigns faculty and staff to different committees based on current issues that are relevant to the topics to be covered in our faculty workshops” - *Eddie B. Ellis*
- “I regularly serve on the College Grievance Committee; NASM committee; state and national accreditation renewal teams; EdTpa committee for all student teaching and related activities, liaison between the College of Arts and Science, The College of Ed and the Music Department NCATE - CAPE – (responsible for education, ensembles, new programs, course descriptions...)” - *Roxanne Stevenson*
- “served on 4 - 6 committees each year, including Summer Programs, Rank and Tenure, Curriculum Committee, faculty searches, and more. chair of our Faculty Association. I assisted with the NASM and SACS; - provide information as requested regarding the music program.” - *Beth Bronk*
- “We are expected to be willing to be nominated and to run for faculty governance / committee positions.” - *James Latten*

Advising (Academic and Professional)

Advising students, both officially and informally, can be a key component of developing your program. Advising develops a unique positive relationship with your own students. While some schools maintain an advising center, others utilize department advisors, and still others utilize faculty as advisors. Advising loads can range from zero your first year to upwards of sixty, depending on the size of the program and how advisees are distributed. As part of outreach, you might volunteer to act as an informal advisor to your regional music education community through offering high school students advice on audition taking, essays related to music, advising them as to appropriate schools, etc.

Academic advising tips:

As you prepare to become an advisor, look deeply at the current *course catalog* and study specifically the sections on credits required for graduation, transfer credits, general education requirements, GPA requirements, retaking classes for a higher grade, and your own program's degree plans. Get to know all the abbreviations which comprise typical general education (GE) models. If you advise music education students, knowing the entry requirements for the education department is very important, too.

- Research how to access course catalogs for students who began in previous academic years. Students usually have to abide by the catalogue under which they started, even if it has changed for newer students.
- Students may be able to finish in a more recent catalog, but requirements may differ from when they started.
- Find or help to create a course rotation list and/or a semester-by-semester list of what courses in the music department students should take. In many other disciplines, students take mostly general education courses for the first couple of years, then focus on their major. Music is different in that we start our coursework right away, usually theory, ear-training, and applied lessons at the very least.
- Be aware of ensemble requirements – ***don't assume that a student will be required to be in your ensemble every semester***
- Mark advising week(s) and registration dates on your calendar so you are not surprised by them.

Help students develop ownership of their own advising.

- Teach students how to read their degree plans and have them update theirs every semester prior to coming in for advising.
- This helps them to be ready to file a degree plan at a certain number of hours (usually +/- 75 hours) and a degree audit as they get closer to graduation.
- Check their work, as they make errors you can catch before they cost an extra semester of school.
- Learn to lay out the rest of their four-year plan with them by the spring of their sophomore year and upon entry with transfer students. The plan may change, but it helps you know whether to advise taking summer school classes to make up time or lighten heavy loads during the school year.
- Stay current with changes to the general education curriculum as well as music degree plans.
- Be in touch with music education faculty to keep on top of state certification requirements
- Refer to the *course catalog* often. Repeat.
- Need help? Don't hesitate to ask a more experienced advisor, perhaps someone from the Dean of Students' Office who coordinates faculty training on advising (which is usually ongoing each year), or your point of contact in the Registrar's Office.
- *At the beginning of the semester* explain to students the Satisfactory Academic Progress expectation for your school. Students who change their majors, drop classes beyond the

drop date, or stop and restart school may need to make sure that they are eligible to continue to degree completion.

Advising tips: Students' post-graduate plans:

- Remind students that they can strengthen their resumes significantly by seeking out experiences that help them look more experienced and well-rounded:
 - Guide them to work to *consistently* become good students, musicians, educators, and human beings.
 - Find or create leadership opportunities that help them look as strong on paper as their peers from larger institutions.
- Explain to them that they need to *consistently* practice hard to try to earn a spot in the top ensembles and become the best musician they possibly can.
- Suggest they take applied lessons on secondary instruments and perform on them in an ensemble, if possible.
- Help them create the opportunity to teach private lessons to younger students (when you feel you can recommend them).
- Encourage them to obtain a student worker position in your university, either in the music department or in performing spaces.
- Teach them to assist in audio/video recording recitals and performances.
 - Learning to edit audio and video are great skills for our students to develop.
- Encourage them to try their hand at arranging, conducting, and organizing sectionals early.
- If you coordinate a lab band for practice teaching, conducting, playing secondary instruments, and sightreading; invite them to start attending early and give them some appropriate opportunities there.
- Teach them about the requirements and timelines for applying for graduate study.
- Teach them how to describe, in an interview situation, why they chose to attend a smaller program, how their experience there was stronger or more effective for them because of the personal attention they received.

Advising students' activities off campus/outside the academic year

- Work at the university band camp or apply to work at others (Blue Lake, Tanglewood, etc.)
- Assist with summer training/band camps (be a marching tech or teach masterclasses and sectionals)
 - Explain they may have to volunteer the first year in order to get experience
- Find work at a music store and get experience in the repair shop as well as in assisting customers
- Teach private lessons to younger students (when you think they are ready to be recommended).
- Apply and audition for summer performance opportunities, such as festivals, competitions, musicals, and more.
- Consider starting an internship program to give your students extra experience. Students can sign up for an internship for class credit but also receive payment from the cooperating school.

Student Resources

During your faculty onboarding process, learn what support services are available to students who may need to be referred for academic accommodations, health care, mental health resources, food insecurity, and Title IX issues. ***Have all faculty guidelines related to these in a desk drawer ready for your quick reference.*** The Student Life office may have a handout you can distribute to students as needed. Obtain the quick and easy way for a student to submit a concern, academic or personal. Help the student take these actions sooner rather than after they are in so deep that they can't see a way through a challenging situation.

“Confront the difficult while it is still easy; accomplish the great task by a series of small acts.” - *Lau Tzu, Tao Te Ching, Chapter 63*

Title IX of the Education Amendments of 1972 reads, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance."

Most equity policies and processes prohibit and address some or all of all of these: sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on age, ancestry, color, disability, gender, gender expression/identity, genetic information, marital status, mental illness, military/veteran status, national and ethnic origin, pregnancy, race, religion, sex, sexual orientation, transgender status, or any other characteristic protected by law, whether that characteristic is actual or perceived. You should receive required training on how to report issues shared with you by students. Completion of Title IX training is usually a requirement for everyone on college campuses, because almost all of us are “mandatory reporters.”

In other words, if a student shares with you a situation that falls under Title IX or that you think may fall under Title IX, you personally must report it using the university reporting process, often a 24/7 Campus Conduct Hotline or incident reporting form. Not doing so may, as of 2020, require your university to terminate you.

Power Dynamic

As band directors and college professors, we have a great deal of power in the lives of our students. Grades, ensemble placement, student teaching placements, job recommendations, future employment, and more often fall under our purview. Additionally, we frequently work in smaller spaces with individuals or small groups, or in more crowded larger spaces, sometimes late into the evenings or on the weekends. We must be cognizant of our power, influence, and proximity to our students and use all of that for good, avoiding the appearance of impropriety in all possible ways. In order to support your students and protect yourself, here are some suggestions:

- Be aware of (minimize?) your social media footprint.
- Use school email rather than personal accounts.
- Use your school phone for school calls (as much as possible).
- Be extremely careful about texting students. You can't unsend those texts!

- Keep your door open during office hours or when working with students when possible.
- Set up your office so that the student is closer to the door, preferably in view of others in the hallway, and that a clear line of exit exists, should they choose to leave.
- If a topic gets personal, ask the student if they would prefer to close the door for your discussion.
 - If they say yes, it may be time to remind them that you are a mandatory reporter, and that there are certain things they may choose to share that you will have to report, for their own protection and yours.
 - Students are often sharing with you because they want you to report what they are sharing, so be prepared for that.
 - If they say no, and you aren't comfortable continuing the conversation with the door open, tell the student you prefer to have someone join you for the conversation, and don't continue without another impartial person in the room.
- Hands off, keep your distance as possible, and ask permission before making any physical adjustment to a student's hand position, posture, horn angle, etc.
 - Especially important in conducting class (as well as band rehearsal).

Faculty Scholarship and/or Creative Activity

In order that a faculty member be reappointed and/or promoted, faculty positions often carry with them the responsibility of being active outside the school as a scholar and/or performer/teacher in the faculty member's area of expertise. Chapter respondents offered the following creative/research activities expected of them.

My professional output is accomplished through guest conducting (clinician), adjudication, and working with area band programs. The college promotes publishing but accepts what we do." - *Jerry Gatch, Newberry College*

Everywhere my expertise is put to use. Conducting, performing, adjudication, clinics, conferences, recordings, published articles. -*Matthew Mireles, St. Mary's University*

From our faculty handbook below: I largely can decide the narrative of my scholarly agenda. Publishing, performing, conducting would be considered for tenure -- I have to justify why it is a peer reviewed body of scholarship in my document. Adjudicating would be considered service to the profession (important, but falls under service in our evaluation method). "A successful candidate for tenure will be expected to have demonstrated a sustained scholarly effort, as well as scholarly ability, by producing a professionally reviewed body of scholarship in the form of publication, performance, exhibition, or other final form usual to the discipline. Evidence may include the continuation or completion of scholarly activity that was begun prior to the candidate's employment at the university; however, there must be a clear demonstration of continued scholarly activity, growth, and productivity while a faculty member at Denison. The tenure review process includes an evaluation of the candidate's scholarship or creative work done by persons not

associated either with the candidate or with the institution." - *Chris Westover-Muñoz, Denison University*

For retention, it is my responsibility to recommend the basic component needs missing to operate the band unit. Promotion for me is currently not based on tenure or promotion. My reappointment, for the most part, is contingent on my ability to attract students to the program. Participating and preparing performances and conducting all of the ensembles are the other variables." - *Eddie B. Ellis, Allen University*

My creative/research expectations include non-curricular performances such as guest conducting, clinics, honor bands, and extra ensemble work (e.g., faculty ensembles); presentations at conferences; and publications" - *Andy Pease, Hartwick College*

The list is very comprehensive but not exclusive. Our Department Application Criteria has lists for each area. Acceptable activities may include guest conducting; guest performances; campus, local, regional, national and/or international presentations; Grammy, Stellar Awards; peer reviewed and non-peer reviewed publications and many more. Each category provides a number of points from the lowest level of performance (maybe attending a professional conference) to the highest (maybe receiving a Grammy Award or nomination or a successful recording or peer-reviewed research publication)." – *Roxanne Stevenson, Chicago State University*

Clinic presentations, publications, clinics, guest lectures – “we have a "point" system on our campus and ranks are expected to earn certain amounts of points” - *Brett Richardson, University of the Incarnate Word*

Commitment to scholarship and professional development: “An ongoing engagement with one’s field is expected, as demonstrated through scholarship and professional development. Examples of scholarship include (but are not limited to) research with undergraduates, peer-reviewed publications, performance/creative activities, and presentations at academic conferences and workshops. Examples of professional development include (but are not limited to) attendance at conferences/workshops, submission of grant proposals, presenting or writing for community and/or non-academic professional groups, consulting/analysis work tied to your discipline, leadership in professional organizations, and other professionally-related activities tied to your discipline.” - *Beth Bronk, Texas Lutheran University*

Research, Scholarship, Creative Activity, Service, and Collegiality appear to be the most common expectations beyond Teaching for continued employment. Faculty may be required to present examples of each of these categories in a physical or digital portfolio. Here are ways to expand your portfolio:

Volunteer

While you may feel overwhelmed in your new position, and that position is your priority, volunteering is one of the most effective ways to make your presence known when you are new to an environment. Reach out to the area schools and offer to assist with festivals and concerts. This may help you get on the list as an adjudicator, guest conductor or guest artist. Local churches, community ensembles and funding institutions also offer opportunities to use your expertise. The expectation to be compensated for every endeavor is unrealistic; however, volunteering often presents later opportunities to be compensated. *Institutions may consider work in this area as service or creative/scholarly activity.*

Perform

If you are a performer, it is a good idea for you to play around town. You may want to find the area jam sessions and sit in with the bands. You may consider joining a community ensemble. Churches may have concerts that require additional musicians. Give master classes on your instrument on campus and at other schools.

Present

Opportunities to present yourself off campus as an instrumentalist, conductor, or scholar might be very limited. So, create your own opportunities. Seek out others who may face the same limitations. With them, create forums, chamber groups, reading sessions, or music educator groups. See if the county music educators would create an ensemble that allows you as player or conductor to be a part of its community. Seek other faculty members (in and outside of music) to create a once-a-month group to have dinner and discuss topics (e.g., “The intersection of Humanities and Sciences”).

Publish

Musicians may prefer publishing music as composers, arrangers, or producers. However, some institutions may expect other forms of publications. You may want to use your skills to assist others with creating avenues for expression. For example, topics that you can present may include: teaching young jazz players to improvise; improvising outside of jazz and pop music; historical perspective of a particular style of music; proper performance techniques for a particular style or maybe a contrast of styles of music; using non-traditional instruments in traditional setting.

Consider:

- scholarly articles
- short essays for general publications
- blogs
- create videos of rehearsals or other teaching venues
- create teaching materials/information packets

Remember to document as much of your work as possible; those random documents might become an article, a conference presentation, etc. Apply to present/publish articles/performances for music organizations at conventions, e.g.:

- College Band Directors National Association,
- The Midwest Band, Orchestra and Music Conference,
- Jazz Education Network,
- National Association for Music Education,
- State MEAs (music educator associations).

Budget

Purchasing and budget management is handled in different ways by institutions; here are some represented by our contributors:

- I am responsible for the overall band budget as well as the dissemination of funds for supplies, staffing needs, and program needs based on my assessment and requests by other staff members.
- I ask for specific items with prices - my chair approves it or doesn't. I do not have my own budget, nor do I have access to the larger budget figures.
- I am responsible for managing the band budget (separate from music) and procuring needed equipment and instruments
- I have a budget for my ensemble and professional development. I'm responsible for overseeing those funds and making sure they are spent appropriately and not overdrawn.
- I determine what is needed for the bands, music ed., methods classes (music, instruments, repair, cleaning, travel...) The department chair prepares the forms for the expenditures and submits them.
- I also have a restricted fund budget that I use to supplement the department budget.
- I set the annual operating budget (\$10,000) for the whole instrumental ensemble and studio side of things. I use my assigned purchasing card, keep a log of spending, send receipts to staff assistants, and make purchases on behalf of adjuncts. We have a long-term wish list for instruments and a separate one for equipment.
- The majority of my band budget comes from Student Activity Fees. However, I get scholarship money from Institution Advancement Funding.
- I have to go through my chair, who then has to request additional funds through the Office of Academic Affairs.

Over half of the respondents reported that their budget was insufficient to support the needs of their band program.

Teaching Classes You've Never Taken, or Have Never Taught

Teaching appointments for conductors at small institutions often include courses beyond conducting ensembles and conducting pedagogy. Faculty may need to teach across the music curriculum (most often in music education/methods and applied study, but also in theory, musicology, and music appreciation) and in other areas of the college (i.e., general education courses, first year seminar, etc.). This portion of the chapter presents the reader with a selection of resources in preparing to teach beyond your area of specialization.

Some general suggestions:

Begin with the resources of your institution. Many institutions have a Center for Learning and Teaching (often housed under the library or Provost's office) that supports faculty development. This resource may be able to provide you not only with materials and training but also with the context of institutional expectations. Your institution may be part of a consortia of institutions (like the [Great Lakes College Association](#)) that provides another avenue of resources for faculty development.

Does your institution have a faculty mentoring program? Finding a faculty mentor within and outside of music can be helpful (the latter is especially true if you are working with a large percentage of students pursuing degrees outside of music). Several colleagues suggested that consulting with other faculty (both within and outside of the institution) was particularly helpful.

When I first taught African American History of Music I studied privately with the professor at a sister university. Afterwards I taught the class at both schools.” - *Roxanne Stevenson, Chicago State University*

Theory & Musicology Courses

Denison has great faculty development and mentoring programs. When I developed my new Beethoven course, I worked closely with the director of the writing program for ideas on writing pedagogy. Courses like these help me keep connected to new ideas in pedagogy more broadly in higher ed. I also try to read beyond my narrow focus as a conductor and this has been the genesis of new classes.” - *Chris Westover-Muñoz, Denison University*

Pedagogies in the fields of music theory and musicology have been rapidly changing in the last few years. Faculty surveyed for this project suggested that drawing on academic resources in the discipline was helpful in their preparation to teach courses outside of their training. Due to the increasing prevalence of open-access research, there are several resources in both disciplines that are available to help you as you prepare to teach courses in these areas. Often, articles in these resources will provide you with a model assignment or a new way of teaching a particular topic.

One colleague described their approach to preparing new courses:

Consult multiple sources to find a suitable textbook where appropriate; try out some of my assignment ideas on myself; workshop a syllabus based on the readings I find, activities I want to try, and what I know of the overall flow of the semester; continually refresh myself on the material throughout the semester of teaching.” - *Andrew Pease*

Musicology/Music History Resources

[Journal of Music History Pedagogy](#)

This journal is the pedagogical journal of the American Musicological Society.

[MusicologyNow](#)

This is a blog style publication of the American Musicological Society. Recent articles include topics relevant to education, such as “So You Need to Teach Online: Music History and Music Theory Edition;” and “Practical and Engaging Alternatives to the Music History Research Paper”

Music Theory Resources

[Music Theory Online \(a journal of the Society for Music Theory\)](#)

[Music Theory Pedagogy Online \(Journal of MT Pedagogy\)](#)

[Internet Music Theory Database](#) by Prof. Timothy Cutler (CIM)

This database collects music examples and organizes them by theoretical technique. From the website, “For each example there is a printable file of the score, an audio excerpt, and a single page that includes both the score and audio recording. For a couple of reasons few of the examples contain analysis. First, I wish to impart my own analytical philosophy as little as possible; it is not important that we all interpret these passages similarly. And second, unannotated scores allow teachers to create assignments directly from the database.”

Christensen, et al.: [Information Literacy in Music: An Instructor’s Companion](#). A-R Editions, Inc., and Music Library Association. This text provides sample assignments for a variety of class settings. [Contents are linked here.](#)

[Composers of Color Resource Project](#), which includes:

1. [Music Theory Examples by BI-POC composers](#)

This spreadsheet is the collaborative work of music theorists from around the world. ... For more information about our group, visit composersofcolor.hcommons.org. ... The goal is to assemble a repository of examples by composers of color for use in the theory and aural skills curriculum.” Links to scores (when available) and recordings are provided along with teaching notes from submitters.

2. [Analytical Notes and Annotated Scores](#)

This page, within the Composers of Color Resource Project, includes links to a collection of annotated scores and “a Google doc of crowdsourced analytical notes.

3. [Music Theory Examples by Women](#)

This is a database of excerpts and complete musical compositions by women composers. The music is categorized by theoretical concept for use in music education.” Most entries include scores, recordings, a list of related examples and concepts covered, and a translation of works with texts.

General Education Curriculum Courses (Music, or Outside of Music)

Theory and musicology courses at small institutions may serve a variety of student populations, fulfilling requirements for students completing the music major or minor while also fulfilling GE course requirements for other students. Institutional learning goals for these courses may be related to other non-disciplinary competencies—written or oral communication, among other learning goals. The provost’s office will likely have guidelines for the learning goals in these courses that are specific to your institution.

One of the challenges you may encounter in teaching a course with a mixture of music major and non-major students may be a wide variation in the depth of music content knowledge. For example, while music major students may have completed the theory curriculum, other students may not read music. Your course design will need to accommodate the diversity of prior knowledge and experience present in your classroom. Your institution and colleagues (both locally and at other institutions) may be able to provide helpful solutions to different challenges you encounter. Try to keep notes of the successes and challenges you encounter in courses; this will be helpful when you prepare to teach the course again and may come in handy for evaluation.

Two colleagues described different experiences in this area:

I have not been asked to teach any non-music courses. Many of our faculty teach our Freshman Experience course or cross-disciplinary courses, but I have never had room for it in my teaching load.” - *Beth Bronk, Texas Lutheran University*

I’ve worked closely with other faculty to listen to their ideas about what does and doesn’t work in certain courses. The conversations I have with colleagues have largely helped me think about these courses (especially Theory) and how I can develop a course that is responsive to the needs of the students at our institution and is in line with ideas in the discipline. I’ve looked to the *Journal of Music Theory Pedagogy* and attended the SMT conference to get new ideas.” - *Chris Westover-Muñoz, Denison University*

The following resources may be helpful in syllabus/course design and assessment:

Bean, John C. [Engaging Ideas](#). 2nd edition. Wiley & Sons.

Bean's guide, soon to be in a 3rd edition, is tremendously helpful in dealing with writing at the college level. It offers sample formal and informal assignments and provides valuable guidance on assignment design and effective feedback.

IDEA:

IDEA Papers are a national forum for the publication of peer-reviewed articles pertaining to the general areas of teaching and learning, faculty evaluation, curriculum design, assessment, and administration in higher education.

Fink, [Integrated Course Design](#)

Richmond, [Constructing a Learner-Centered Syllabus: One Professor's Journey](#)

Palmer, Bach, and Streifer. [Measuring the Syllabus: A Valid and Reliable Syllabus Rubric](#). University of Virginia, Teaching Resource Center.

Rhodes, Terrel. Assessing Outcomes and Improving Achievement: Tips and Tools for Using Rubrics. Washington, DC: [Association of American Colleges and Universities](#). 2010.

VALUE (Valid Assessment of Learning in Undergraduate Education) is a campus-based assessment approach developed and led by AAC&U. [VALUE rubrics](#) provide needed tools to assess students' own authentic work, produced across students' diverse learning pathways, fields of study and institutions, to determine whether and how well students are meeting graduation level achievement in learning outcomes that both employers and faculty consider essential.

Since their release in the fall of 2009, rubrics have become a widely referenced and utilized form of assessment on campuses across the United States and internationally. As of December 2015, rubrics have been accessed by more than 70,000 individuals from more than 5,895 unique institutions, including more than 2,188 colleges and universities."

Designing a Course That You Have Never Taken

The following section is intended to help when you asked to teach a new subject, especially one that may not be in your specialty. In small programs you may be asked to teach courses (e.g., *History of Rock and Roll*, *Physics of Music*, *History of American Popular Music*) to non-majors, or even general education courses outside of the music department (*First Year Foundations*, *First Year Experience*, *Freshman Writing*, etc...)

A 7 Step Guide to New Course Design

(This guide is based upon [L. Dee Fink, Integrated Course Design](#).)

Step 1: Identify your goals

What are your learning goals for the students in this course? Institutions often require that learning goals are clearly stated in course syllabi, but they can also help us in designing a

course when we first identify the most essential outcomes we desire for our students. Verbs from [Bloom's taxonomy](#) may be helpful in articulating your goals.

Step 2: Know your students

What is the student population of the course? Will it be geared toward music majors/minors, a general student population, or a mix? Can all of the students read music? Understanding the student population of your course will help you better understand the skills that your students will bring to the class on day 1. This step may prompt you to go back and revise your learning goals.

Step 3: How will students accomplish the learning objectives?

What types of assignments will help students achieve your learning goals? After more than a year of the pandemic, countless new approaches to assignments have been developed and shared online and there are lots of great ideas that pre-date the pandemic. For example, check out the un-essay ([Geeky Pedagogy](#) and [Emily Suzanne Clark](#)) as an option to replace the dreaded term-paper. John Bean's *Engaging Ideas* has wonderful ideas for developing more effective writing assignments. Ask around, especially among colleagues outside your department--you'll get great suggestions for assignments to try in your courses and students will appreciate the opportunity to try out a new approach.

Step 4: Design feedback

Feedback can and should be more than grading. How will students know their progress toward the learning goals? Create opportunities for formative and summative feedback. For example, when teaching a writing course (or one in music composition or orchestration) consider requiring students to bring a draft of an essay or paper to class for a guided peer review session. This gives students a deadline, gives them low-stakes feedback on their work, and (by giving feedback to other students) helps them become a better critic of their own writing. Think about how often you can and want to provide teacher feedback--too much feedback can be overwhelming for both students and faculty.

Step 5: Evaluate methods and feedback

Examine your assignments and feedback mechanisms--are they in alignment with each other and your learning goals? It can be helpful to have someone outside your discipline read assignments to help you see how students will read them. When you examine your means of evaluation, are you giving feedback on that which you're evaluating?

Step 6: Course Policies and Syllabus

The course syllabus is important because it sets forth course policies, deadlines, etc., but also, and perhaps more importantly, because it sets the tone and values for your course. Consider the tone of your writing and the appearance of your syllabus--is it inviting? We have all wondered at some point how many students actually read the syllabus. An inviting tone and simple graphic design can go a long way to drawing students in and it demonstrates the value you place in the syllabus.

Here are some links to resources on syllabus design:

[Trauma Informed Pedagogy](#) in your syllabus from Azusa Pacific University
[Susan Fink, The Many Purposes of Course Syllabi.](#)
[Carnegie Mellon University, Write your Syllabus for a New Course.](#)
[Cornell University Center for Teaching Innovation, Writing a Syllabus.](#)
[Steven Volk, The Many Lives of a Syllabus: Making Yours Work.](#)

Some ideas developed from Steven Volk's blog linked below:

- Use accessible, inclusive language.
- Instead of "the student will..." try a more conversational tone that conveys your excitement about the course content and your opportunity to work with the students.
- Try to avoid writing a syllabus which is largely a list of things that students can't do in your class.

We all have some of these policies. Try including your rationale for policies--explain how your policy on late work or attendance, for example, are related to your learning goals or the classroom environment you're trying to create. Clarify the kinds of academic support available. Include links and directions to on campus resources!

Step 7: Advertising Your Course

If your course isn't part of the major curriculum in your department, it may have an enrollment minimum requirement to be offered. This is something that can be considered at both the beginning and the end of this process. What topics are of particular interest to students at a given time/place? It can also be helpful to design your new course to fit in the GE curriculum of your college/university. Your institution's center for learning and teaching may have resources to help you design your course to fit within the institutional parameters for the GE curriculum. Advertise your new course within your ensemble--students pursuing other majors may have an interest in the topic--and within other departments on campus where the topic might overlap with different disciplines.

At Denison University, Chris Westover-Muñoz designed two new courses, one centered around Beethoven's symphonies that met the university's writing requirement and another on protest music that met the university's requirement for a course that deals with issues of power and justice. In both cases, the fact that these courses met additional GE requirements helped draw students outside of music to the class.

Maintaining your Future at the School

Promotion/Salary Review Process

Protocols vary for promotion opportunities and for salary reviews. Respondents to our survey reported scheduled raises (from our survey, it isn't clear that any of the respondents receive a

guaranteed cost of living increase) and some an additional faculty-wide 2% increases based upon the financial status of the institution. One director reported receiving one raise in 11 years. One respondent reported that their institution had salary reviews every 3 years, and promotion reviews in years 3 and 6 or when the faculty member moved to full professor. Also, respondents reported that the schools allowed for merit raises, raises based on production, and, for some, increases were reported to be commensurate with how music recruitment increased campus-wide enrollment.

Institutions with unions tend to have a formalized review process. In these cases there are usually documents that describe what is expected for advancement. It was reported that salary increases are negotiated with each new contract. Each department may have a document that establishes criteria for promotion at each level that is created by the department and approved by administration. There are lists of activities and the number of activities expected for promotion. The lists are extensive though not exhaustive. Levels of performance are specified in the areas of Teaching and Primary Duties, Research, and Service. The DPC (Department Personnel Committee - tenured and tenure-track faculty after 2 years of service) votes for the promotion. The chair, dean, and University Personnel Committee send their recommendations to administration. Raises are automatic with each promotion. A faculty member may also be selected for other duties that include increases. Some institutions may have more general criteria for promotion, especially those with an interdisciplinary evaluation/promotion committee--working with a faculty mentor will help you understand the criteria important at your institution.

Research the faculty handbook for your institution for specific guidance. Confirm with administrators your understanding of what constitutes activity worthy of retention, salary increases and promotions; don't assume what you think is worthy of reward is what administration thinks is worthy. Make sure you are on the correct place on the timeline for promotion and/or tenure review.

Institutional Relationships

Relationships with colleagues across disciplines can be one of the most rewarding aspects of teaching at a small institution (and, quite a few of them might be valuable amateur musicians for your band!). Developing working relationships with faculty, staff, and administrators can also be helpful to building your program and essential to solving challenges (or dissolving difficult situations). Relationships with administrators and other faculty can be helpful in understanding institutional goals. Contextualizing your goals for the band program within the broader goals of your institution can be helpful in garnering support.

Connecting your program with other areas of the college through interdisciplinary concerts/events and service-learning opportunities can be a great way to develop relationships across campus. Consider concerts/events that support other initiatives of the program as a way to bring visibility to your program. Small institutions often offer the chance for faculty to co-teach interdisciplinary elective courses. This can be a great opportunity to build a relationship with a colleague whose work intersects with your own scholarly/creative interest.

I collaborated with a colleague in Studio Art in a recording album project. In this collaboration, student artists worked with the student musicians as they created prints inspired by the music for the album artwork. One of the student artists was the graphic designer for the project. As a result, studio art faculty and students engaged more directly with music-making than they might otherwise have. - *Chris Westover-Muñoz, Denison University*

One of the first things I did upon arrival at Hartwick was to invite faculty and staff to play in our Wind Ensemble, since students alone don't quite constitute a full band. This has yielded some important relationships (one of my reliable trumpeters is now chair of the faculty), but was not in itself sufficient to establish the relationships I needed. So I've been trying to attend more events outside of my department, and just before COVID I had started attending a short-lived faculty happy hour. I'm now trying to actively cultivate relationships more broadly, especially outside of the Humanities division, by volunteering for search committees and faculty forums. For my first 3 years here, administrators regularly attended my concerts!! A later provost broke with that practice, but I usually find that new administrators can be persuaded to meet with me or my department, and they generally like what they see and hear - *Andy Pease, Hartwick College*

Several colleagues reflected about the role that relationships across the college have taken in their work.

"I have been blessed with having great rapport with each president (about 7 including interims). I have made it a point to have relationships with the custodial staff, movers, electricians, painters, mail workers, state police and office staff around campus. These relationships have helped me get whatever the band needs. I believe that it is imperative that the band director respects workers who are responsible for running the campus. My relationship with the community, church community, local musicians and community leaders have proven to be instrumental in helping our department navigate the many obstacles that our institutions often endure" - *Roxanne Stevenson, Chicago State University*

My main source was with the president of the university. It was his vision to resurrect a program that had been dormant for over 30 years, and it was his relationship I placed most of my relationship importance with. To be very truthful, the idea of bringing back a band program when the biology department needed microscopes did not set well with many of my co-workers. It was not an idea well received across disciplinary and geographical lines. Because of this perceived separation my relationships had to be handled very gingerly and, in some cases, not handled at all" - *Eddie B. Ellis, Allen University*

In my summer camp, I hire Math and English professors. This year I am including Visual Art faculty as well. I make it a point to be as social as possible. Having coffee or lunch with my colleagues is common. And sending them emails to say hello. - *Kenneth C. Trimmins*

Support of program and departments across campus, and communication with and recognition of administration. Positive communication and outreach, including starting a Central Texas band

director workshop/conducting symposium for in-service music educators. I also support and assist local community band organizations. - *Beth Bronk*

Off-Campus Relationships in your Region

Building regional relationships directly affects the growth of your program and elevates you professionally. These can affect how you are evaluated by college reviewers. Off-Campus relationships are of elevated importance to small college programs for multiple reasons, including recruiting, service, scholarly and creative work, opportunities for mentoring, and opportunities for service learning and experiential learning for your students. Many small colleges recruit from a limited geographical range of 50 to 100 miles around the university, and positive connections with local band programs are crucial. One of the respondents referred to “flying the flag” of his university by being active, involved, supportive, and present, keeping his university in the thoughts of high school colleagues.

Robust local relationships strengthen everyone by providing a circular relationship between the college and the community or larger region. College directors can be a resource to secondary school directors and, with good relationship-building, become a presence in the band halls of schools close to them. Establishing professional development opportunities for high school and middle school directors can further help to strengthen ties. Middle and high school directors desire focused opportunities to continue to grow as conductors and pedagogues, and college workshops can provide those opportunities. These relationships can turn into invitations to give clinics, provide performance feedback in preparation for evaluation, and to conduct region honor bands.

By becoming involved in the region, college directors can provide their own students, especially those majoring in music, the opportunity to help to administer region or state auditions and observe or assist in running contests/evaluations (concert or marching). These same relationships help to pave the way for college students to teach high school and middle school private lessons, work at summer band camps providing masterclasses and section rehearsals, and help to establish a source of excellent student teaching placements.

Other ways to build connections might include:

- Attending and/or presenting and recruiting at music educator association clinics
- Hosting a pre-evaluation concert contest or marching exhibition.
- Side-by-side concerts, or an invitation to a director to conduct a piece at a college band concert.
- Inviting high school students to attend college concerts or football games.
- Offering to send college students to local high school games to play with the band.
- Coordinating masterclasses or audition preparation workshops to assist directors who might not have assistant directors or private instruction on their campus and to connect studio faculty to potential students
- Implementing, maintaining, or developing quality summer opportunities, such as summer band camps for middle and high school students.

When asked “What are some of the relationships that you believe helped with the success of your program?” one respondent answered:

“Clinics in local schools; reaching out to area colleagues and offering free clinics; All-Region and Honor Band invitations; attendance at TMEA, TBA, and Midwest Clinic; placing student teachers in schools; Wind Ensemble tour in the spring; focusing efforts on greater San Antonio area schools especially; marching exhibitions at UIL area contests.” - *Brett Richardson*

Don't Burn Out: Structuring a Healthy Summer “Off”

Recharge the Batteries

Many of our respondents mentioned the importance of recharging, detailing both personal and professional goals. When asked to share how they recharge, they wrote:

- A lot of SLEEP !!
- Most of my recharging is done during the summer (when I don't work). However, every now and then I may take a day or two off.
- This is ESPECIALLY hard right now! I dive deep into scores. As well, I take breaks from music altogether. I talk to friends in the profession. I go for long walks and listen to podcasts on every subject under the sun. I listen to music and allow myself to fully feel it. What I need varies by the day, but COVID has forced me to develop A LOT of strategies for this.
- Spending time with wife and dog, Lanny (I love them so much!); Golf; turning off the phone; coffee and conversations with dear friends; a nice bourbon every once in a while; working in my yard.
- Exercise, hiking, vacation, family time, unplug from emails.
- Travel, time with my wife, reading.
- I get a month off in December, three and a half in the summer, a short fall break, and a spring break. I play golf, travel.
- Game nights with family. Increasing the amount of dedicated time with my wife. Disc golf. Time with our dogs and cats. Extra sleep (maybe it's age, maybe it's the bummer of the pandemic, but extra sleep is suddenly paramount to my success).

I recharge educationally by attending conferences and listening to music and the changes made globally. Some conferences are not related to music and the music is usually not what some may consider academic. I gig and play my music the way I like it making no concessions to what others think. This recharges me.” - *Roxanne Stevenson, Chicago State University*

Budget your time. It can be tempting to pour 24/7 into your campus position AND your personal practicing AND your score study AND your family AND all those outside activities that build your tenure file. But that would be 120/7 – and you think you can or MUST pull that off, because you rocked it in college. That's not sustainable. Set aside dangerous personal pride, make a time-

budget for your life and its activities, and live by it. Even the fastest land animals have to stop, eat, and rest sometime. Develop a useful hobby for the mind, another for the body. - *James Latten, Juniata College*

Outside reading – in music and beyond of your field of study – is a sure-fire way of maintaining your balance. This point was made in one of my graduate conducting classes, where the assigned readings were Schuller’s “The Compleat Conductor” and Mitch Albom’s “Tuesdays with Morrie.” Also, I’d recommend Rush and Lane’s “Quality of Life Habits of a Successful Band Director” and Kimpton and Kimpton’s “Work-Life Balance for Music Educators.” - *James Latten, Juniata College*

While a combination of musical and non-musical activities was described, rest and unplugging from emails and phone calls were themes, as were activities in the out-of-doors.

One participant later wrote, “Physical and mental health are very important. Our jobs can become overwhelming, and we will have success by managing our time and energy.” Renewing connections with friends and family (and pets!) were described with warm sincerity, reminding us that we need to give to ourselves with the same generosity we give to others all year long.

Summer Responsibilities to the College/University

After finding ways to recharge, or perhaps between recharges, small college directors have many responsibilities in preparation for Fall. Time spent now, with a little breathing room between the following activities, can spare you anxiety in the frenzy of the school year.

- Recruiting
- Outreach to incoming students about ensemble opportunities
- Visible presence at orientation events
- Music camp for middle and high school students
- Marching band camp
- Department Administrative Service
- Summer registration camps for incoming first-years. This is voluntary but encouraged--there is a small stipend for this.
- Inventory, repairs, Summer Music Academy preparation and administration, ongoing committee work, preparation for the upcoming year.
- Auditions for concert ensembles (setting up audition times, repertoire, and schedule)
- Staff Training - recruiting, hiring, and mentoring new faculty
- Developing student staff and leaders

[I am a] 9-month employee. Technically, I could lock my door in late May and not work until late August. However, I would advise new directors, though, against letting mail, email, automatically saved copies of sent emails, and budgeting reconciliations pile up all summer. It feels “hakuna matata” at the time, but would create even more stress at the beginning of the fall. Also, if I didn’t

recruit during the summer, we'd be many weeks behind schedule in trying to assemble a band and prepare a single concert. Many schools can depend on normal student initiative to fill one or more bands, but that's not the case at a place with 1180 FTE, no scholarships, no music majors/minors, no secretary, small budget. Summer is for active recruiting, one prospect at a time – or else the fall stress is only heightened. - *James Latten, Juniata College*

Preparing for the up-coming academic year. Contacting recruited students, working with the financial aid department and housing, to make sure everything is in order before they arrive for practice. Preparing band camp for the upcoming football season. Also we have staff meetings throughout the summer for show planning and other activities relative to marching band. - *Eddie Ellis, Allen University*

Give Yourself Some Room

You are going to be unbelievably busy, especially in your first two years. This is not like the busyness of grad school, because now your actions affect others in real, material ways. The buck will stop with you and administrators can be tough task masters. While exhilarating, overwork and stress can cause mental and physical problems. They can also cause you to make mistakes in judgement and in the execution of your plans. Many a vital piece of equipment has been left behind, or a student spoken to harshly, as the result simply from overwork.

- Take a Saturday or Sunday completely off at least once a month. Get in the car and leave town/campus. Don't answer business emails or cell until Monday. You deserve and need this time.
- Keep active with some non-music activity that you simply enjoy, on which requires no evaluation of yourself.
- Find a non-music faculty colleague to hang with; and don't just talk shop.
- You teach students something vital when you leave them alone to get jobs done. If they fail, they will learn better. "Let them do it."
- Let go of things when that is actually the best strategy- especially when they are now in the rear-view mirror. Fix them next time, don't waste yourself trying to repair yesterday's mistake.

Final Thoughts

In this chapter we have tried to give an overview of the scope of "the job". As you can see, what constitutes "the job" is unique to almost every school. Yet what is the same for every school is the initiative that is required by the band director themselves - initiative not just for music- making and music teaching, and for teaching outside of one's expertise, but the initiative to take ownership for one's own development, job security and prosperity through research, questioning and relationships.

Chapter 4: Developing the Student Musician

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Introduction: Musicianship at a Small College

As the only band/instrumental music director at a small college, we often feel the “weight of the musical world” on our shoulders. Our responsibilities may begin with recruiting, planning for, and rehearsing and performing with our ensembles, but they do not end there. Much like the “other duties as assigned” portion of graduate school assistantships, “conducting” jobs at small colleges seemingly know no bounds. Professors specifically trained in conducting are often required to teach courses in musicianship, music theory, music history, music education, or any combination of musical areas outside of our comfort zone or expertise. Most small schools do not have full time applied faculty, or perhaps the ensemble director is required to teach one or more instruments as well. All of these additional responsibilities can make us the primary source of musical instruction for our students, especially relating to musicianship development. This is a burden that can easily become overwhelming, or even feel impossible, especially with the widely varying ability levels of our students. However, if we take a “step back” and review the very basic task at hand, things become a bit clearer.

Our goals are the same for every member of our ensemble(s): (1) To help them become the best musician possible, and by doing so (2) Provide a positive and meaningful collaborative experience, and (3) Instill a life-long passion for music-making. Teaching college-aged musicians can, and should, be approached differently than teaching high-school aged musicians. Certainly a college freshman is essentially the same age as a high school senior, but as their director our perception must be from a new angle. College-aged musicians (be they music majors, minors, or non-majors) are, simply stated, ready for a more mature experience. This will take the form of new expectations from the podium and a realization (by us) that our repertoire choices will direct this new expectation. Our young students may not be technically ready for Stravinsky or Hindemith or Higdon, but as thinkers and creative beings, they are cognitively ready for more mature sounds and experiences (*for more, see the chapter on “Programming”*).

We must ask ourselves: What are the challenges and solutions to working with students who are post-secondary, yet still musically, emotionally, and intellectually developing? How can we

develop musicianship for college-aged students, despite their relative inexperience? As conductors of small college bands, we may find ourselves asking these questions frequently. This chapter will focus on these issues in two sections: Music Majors, and Non-Music Majors. Though the goals are the same for these two groups of student musicians, we find there are challenges that are unique to each, and both deserve specific discussion.

Music & Music Education Majors: Guiding Students Toward Career Readiness and Artistic Achievement

Music Majors In A Small Program

Just as there is no single Platonic ideal of the “Small Band Program” or the generic “Small College,” there is no universal way to describe the music major at any of our institutions. This is true whether we are considering the music student or the structure of the major itself. Music majors enrolled in small college programs are just as varied in their skills, motivations, and personal challenges as are the programs themselves. These variations provide the small program director different challenges than those of directors at the conservatories and music schools where so many of our fellow conductors were trained. Many of the students participating in small programs chose to attend our institutions or participate in our small programs specifically because of our band and/or music program and fully intended to major in music here from the start. On the other hand, some of our students made the choice to attend our schools due to any variety of factors: a combination of the overall campus atmosphere, their personal affinity for the institution, or a strong financial aid package. Perhaps they left the size, stature, or structure of the music program lower on their list. Others recommit to music later in their academic careers, often after fulfilling the requirements for another major or sometimes after transferring from another institution. Regardless of our students’ situations and motivations, we as directors should do our best to assess the needs and goals of our campus, our department, and our music students in order to provide the best possible opportunities for student and program success.

Our students, with their diverse talents, motivations, and backgrounds, come first. This section will focus primarily on those of the music major in a small program, with non-majors covered later in the chapter. Listing the myriad challenges encountered in a small program may seem daunting (and this chapter merely begins to scratch the surface). However, directors at small institutions must accept those many challenges, often priding themselves on their ability to create highly individualized paths for their majors through more in-depth contact with students to help shape and guide their academic path and thus their future. Many students and faculty appreciate the chance to be a part of these highly individualized programs. Even with the challenges of a small program, it is often the case that both faculty and students thrive in this environment!

Our first consideration is helping students to focus. Most schools provide those in music departments with a wide array of music undergraduate degrees. These degree options often provide, for student and faculty alike, an overwhelming number of choices in the diversity of paths, structures, and intended outcomes. The paths might range from a generic Bachelor of Arts in Music to a more specialized music performance degree (often, but not always, classified as a

Bachelor of Music in Performance). There are different variations of music education degrees, ranging from a Bachelor of Music Education or Bachelor of Science in Education with an accompanying major or minor in music (usually a B.A. in music or a B.M. in music performance) to an integrated four- to five-year “Bachelor plus Master,” with each degree requiring certifications that vary from jurisdiction to jurisdiction. Concentrations within the music field have expanded as many small colleges now award undergraduate degrees in fields including music history, musicology, composition, music therapy, arts management, and recording technology. Another common degree program involves fusing music with other majors such as engineering or pre-medicine.

These varying paths require our students to acquire and refine a wide variety of skills aimed toward differing levels of student achievement and goals. Consider what might be required for a basic B.A. in music versus the additional requirements to attain a B.M. in performance; or the similarities and differences in the academic paths, learning outcomes, and next steps for a student intending to embark on a career in music education, when compared to those of a potential music therapist, theater manager, or full-time performer. We as directors will have any number of these multi-focused students in our ensembles. These students all have valid intentions and none of these students should be seen as more or less important than the others - they merely require different approaches, goals, and faculty assistance.

The Challenge: How do we take account of our music majors’ diverse requirements, motivations, backgrounds, and challenges in order to create the program they need to grow as musicians and acquire the skills to succeed in their chosen field?

Solutions and Best Practices:

Connect students with resources both within and outside the institution including potential mentors, ensembles, research archives, internships, jobs, conferences (virtual and in-person) and fellowship opportunities to provide a depth and specificity of career mentorship and training that may not exist within the small music program. *Kaitlin Bove, Diablo Valley College*

Provide a customized collegiate music program experience and pathway that honors the student’s background, strengths, and weaknesses while supporting their vision for their future goals. Acknowledge that students in small programs may need more customization in their undergraduate studies due to lack of access to large school resources. *Kaitlin Bove, Diablo Valley College*

Consult one-on-one with your music majors to better understand their motivations for choosing your school, their intended major and potential future outcomes. *Brian Coffill, Randolph-Macon College*

Be in constant contact with their studio teacher(s) and/or minor class teachers. If the student is majoring in another field as well, make friends with a lead professor in that department to discover that department’s requirements that may impact the student’s participation in music. (This gets

easier as the years pass and you have already made these discoveries). *Charles Peltz, New England Conservatory*

Utilize auditions, playing tests, and continuous informal assessment during rehearsal settings in consultation with applied instructors to craft opportunities for musical growth and skill acquisition as part of the day-to-day ensemble rehearsal and performance cycle. *Brian Coffill, Randolph-Macon College*

At the junior college level, create strong connections with local and flagship university music programs (including their ensemble directors and studio faculty) to support more transparent and organic transfer opportunities for associate degree students to continue with their bachelor's degree. *Kaitlin Bove, Diablo Valley College*

Career Readiness

In many (if not most) small collegiate music programs, ensembles tend to primarily consist of non-music majors, with music and music education majors making up only a small part of any roster. While this provides a fantastic avenue to enrich both the campus community and the music program, it does provide more fundamental questions for us to consider as directors: Are the students in our ensembles gaining the skills necessary for them to succeed in their future musical endeavors? Are we serving the needs of our music majors simultaneously with those of our non-majors?

Music majors of all types will need to gain a wide variety of expertise and skills from our ensembles, including but not limited to raised expectations, confidence, self-sufficiency, rehearsal techniques, musicality, and musical leadership. Music education majors will supplement this list with additional pedagogical needs for skills, lessons, and techniques that they will take with them to their future ensembles. At many small liberal arts schools, the potential course load for the music portion of students' degrees has been curtailed by the necessary general education requirements. *We as directors often find ourselves needing to fill in gaps during rehearsals that would have otherwise been provided by methods, pedagogy, musicianship, and other specialized music courses.*

With careful planning and the ability to quickly pivot during ensemble rehearsals, directors are able to fulfill these needs while still satisfying the non-majors primary desire for an enjoyable musical experience. While incorporating many musicianship- and skill-developing initiatives into your regular rehearsal plans, you may also consider supplementing them for your students by working them into your non-ensemble classes as well, especially if you are called upon to teach music theory, conducting, or any other class that includes your ensemble's music majors.

The Challenge: *How do we expand and enhance the experience for music majors in a primarily non-major ensemble setting?*

Solutions and Best Practices:

Develop a rehearsal/credit schedule where non-majors can enroll in a large ensemble for 1 credit (for instance) and music majors can participate in a large ensemble and a secondary chamber group for 2 credits total. This secondary ensemble can work in chamber, flex, or student arrangement works as well as music major-targeted clinics, leadership opportunities, and additional performances for the majors. – *Kaitlin Bove, Diablo Valley College*

Give your music majors the chance to adapt existing public domain works for the instrumentation in your ensemble. They will gain valuable experience with music notation software and build the skills necessary to do the same for their own ensembles in the future. - *James Latten, Juniata College*

Keep yourself aware of any and all summer programs - many a small program student has excelled in a top graduate program because they worked their way into a top summer program. - *Charles Peltz, New England Conservatory*

There are occasionally special programs within the academic year for students to perform with excellent peers (state Intercollegiate Bands, CBDNA Small Band Programs Intercollegiate Band, Kappa Kappa Psi Intercollegiate Band, etc...). They often cost something and involve travel, but are invaluable in keeping your major in touch with the wider music world. - *Charles Peltz, New England Conservatory*

Utilize a “five minutes per day” strategy to regularly incorporate exercises for musical skill development. These can be related to scales, sight reading, solfege, improvisation or any set of musical skills that your individual music majors or perhaps entire ensemble need to cultivate. While somewhat similar to a secondary ensemble’s skill development regimen, you do need to consider the intellectual development of the collegiate student and be sure to incorporate the skill building exercises in ways that challenge your students in a positive manner. – *Brian Coffill, Randolph-Macon College*

Add music education majors to ensembles on secondary instruments. One of the most eye-opening experiences my students have is when they play in the percussion section after taking their percussion methods class. They see firsthand how different the world of a percussionist is (e.g., long rest, “high stakes playing” like cymbal crashes, moving around to multiple instruments, keeping track of multiple sheets of music for the same piece) – *Nicholas Enz, St. Ambrose University*

Bring the music majors into the decision-making process of the ensemble including potential aspects of: season planning, repertoire selection, advertising and promotions, tour planning, recruitment, etc. - *Kaitlin Bove, Diablo Valley College*

Create opportunities for your top students (music major or otherwise) to lead their own rehearsals by carefully creating student-run chamber groups. Provide them with a few starter pieces and instructions for running an effective chamber rehearsal, along with goals for potential performance. Establish a standard weekly time for each group to rehearse, whether this is part of your large ensemble time or arranged on their own, but be sure you can check in with your groups occasionally. Letting go can be hard for directors, but by providing them the space to craft their own musicality, their leadership skills and shared musicianship will blossom. - *Brian Coffill, Randolph-Macon College*

If your school has music education majors, find opportunities to include them in your rehearsal process. This could be through “opening the hood” and discussing your strategies during or after rehearsals, creating an open dialog during rehearsals to seek their input, or creating opportunities for them to rehearse their peers through sectionals or large ensemble rehearsals (preferably, all of the above). - *Brian Coffill, Randolph-Macon College*

The Small College Experience

As detailed previously, many small college programs (and small colleges) are structured in a vastly different manner than their larger and better-funded counterparts at more sizeable institutions and at smaller conservatory programs. Smaller programs face limitations in funding, schedule, access to facilities, and many limits unique to certain institutions.

Most challenging is the limited size of the pool from which to draw potential musicians. Among high school prospects, most aspire to attend a larger or solely music-focused program. Our remaining pool is made up of those music majors who value other things in addition to the music curriculum. It is sometimes the case that those music majors who do value those other factors may not have the same high-level skill set as those who chose to attend larger or more established music institutions. This is a fundamental challenge regarding our music majors.

Many schools utilize an audition to screen potential music majors, while some (often liberal arts) institutions are fundamentally and constitutionally opposed to any such gatekeeping processes, preferring that any student can enroll in any major of their choosing. This is not to say that small schools will not have highly skilled musicians, rather than the top students in your small program may not be as common as they were where you did your graduate work, or even at the high school program you may have once led. Yet when a student arrives that plays head and shoulders above their peers, these high-flyers can prove to be a challenge as you find the best way to both utilize them in your program and to develop them as unique musicians. (Consider it to be a four-year opportunity!)

By design, many small colleges, especially small liberal arts programs, are made up of only undergraduate students. Absent are the graduate students, who often provide support staff for ensembles. The creative director begins to see where their most uniquely mature and qualified undergraduates might assume the roles often undertaken by graduate students in larger programs (i.e., undergraduate TAs). In other words, creatively employ the human resources available to

satisfy the needs of your program. Be prepared that in some years you will have more or better human resources than other years.

Many small programs lack the sheer student numbers or ability to equal the performance experience of even a high school ensemble. Instrumentation can be a constant challenge – some instruments, especially horns and double reeds, are often missing, and even those instruments considered to be more common can go through fallow periods. Some directors are expected to immediately begin to solve these problems. They are expected to develop an ensemble based on either the remnants of a previous ensemble or an ensemble of varied instrumentation drawn from the entire instrumental music program at a school (including strings). This latter type of group may not match any conventional instrumentation. As of this writing, the proliferation of finely constructed flex-band or adaptable compositions has allowed a great sense of hope for bands that lack full instrumentation. (*see the chapter on programming*)

When searching for repertoire, look beyond what you already know. Be creative, find new voices, and redefine what your students expect from the large ensemble experience. Embrace flexible repertoire (and utilize www.creativerepertoire.com). Familiarize yourself with music notation software; you may need to transcribe some public domain works, communicate with living composers to retrofit their pieces, and play repertoire you would never have considered for a “normal ensemble,” but the end result may be surprisingly satisfying for both you and your students. Do not program repertoire that matches your predetermined expectations, program the best possible music for your ensemble. - *Brian Coffill, Randolph-Macon College*

This varied instrumentation will affect the music you program, often compelling you to choose works with lower difficulty. The problem then is that the music itself may not be challenging enough for the collegiate mind and lacks the difficulty of repertoire that music majors need to experience. The inverse of the oddly mixed ensemble also occurs: excellent chamber music with an ensemble’s exact instrumentation exists, yet the problem of uneven ability still looms - some players in the ensemble are nowhere near skilled or confident enough to perform it successfully. These problems all require creative solutions to create the best possible musical environment for your students.

The Challenge: Some small college settings may leave music majors lacking many of the fundamental experiences and structural norms that seem routine for those music students participating in larger programs. These could be challenges related directly to the structure of their college or music program, or to their ensemble’s instrumentation, size, or overall musical skill. How does the small college director fill in these and other gaps to provide the best possible overall program for majors and non-majors alike?

Solutions and Best Practices:

Consider what musical, Greek, or professional music organizations make most sense for your community and student population and encourage the development of one or two organizations rather than an overwhelming number of organizations that the student body will be ill-equipped to support. - *Kaitlin Bove, Diablo Valley College*

Give students as much leadership experience as early and often as is appropriate for their ability levels. This could be through leading sectionals, taking a turn conducting your large ensemble rehearsals, or playing a part in repertoire selection. - *David Wacyk, University of Missouri-Saint Louis*

Develop relationships with larger (local or remote) university music programs with more resources. Plan exchanges, joint clinics, projects, or shared concerts/tours. Consider performing a joint concert at the larger university and receiving clinics from the faculty at the large university. Exchanges with small peer institutions are equally valuable. - *Kaitlin Bove, Diablo Valley College*

Develop relationships with local small school music programs to contribute to each other's programs strengths and weaknesses and provide a more balanced experience. Consider joint concerts on the same repertoire, peer-teach projects, "adopt-a-band" outreaches, or joint projects between programs. - *Kaitlin Bove, Diablo Valley College*

Create opportunities for your music majors (and especially music education majors) to interact with high-level literature and examples of core repertoire that your program may not be able to perform in a concert setting. This may be through hands-on experiences like ensemble sight-reading sessions, studying excerpts in lessons, or focused score study in conducting class. Students can also familiarize themselves with composers and important repertoire through curating and/or listening to focused playlists, attending local high school and professional concerts, and undertaking independent study projects focused on learning and programming repertoire. - *Brian Coffill, Randolph-Macon College*

Connect students with more virtual resources and clinicians and support the small school music major being more active in their local community (working with school band programs, teaching high school marching band, playing in community ensembles, volunteering with youth bands or orchestras, etc.). - *Kaitlin Bove, Diablo Valley College*

Non-Majors: Creating a Holistic College Experience, and a More Complete Instrumentation

Understanding the Non-Major Path

As stated earlier, our goals are the same for every member of our ensemble(s): (1) to help them become the best musicians possible, and by doing so (2) provide a positive and meaningful collaborative experience, and (3) instill a life-long passion for music-making.

To achieve these outcomes, we must seek out a specific understanding of our non-majors' motivations for continuing their musical pursuits during their college careers - *why do they want to be in a college band?* Their growth into collegiate-level music-making depends on our

understanding of their current abilities and what *they* seek to gain. The ensemble experience can be one of the most effective ways to develop non-majors' musicianship and understanding a bit about our students will help directors craft such an experience.

Their reasons are likely varied; many have already decided to be life-long musicians with a goal of always taking part in community ensembles. Some may be interested in becoming a music minor or major once they get started in our bands. Many play because they simply love it. There are those who participate in their college band because it is something they “have always done.” Developing musicianship in this last type of student is often our greater challenge, simply because their intrinsic motivation toward their instrument may start to fade as their college careers begin, and other, newer experiences may draw them away from our ensembles.

Some non-majors are in it for the athletic band element (and many directors require concert band involvement as a prerequisite). Some may begin to wonder if and how their love of their chosen instrument can intersect with their love of other music - hip-hop (for instance). Some may be coming from an even smaller high school program, and have never heard of Gustav Holst, Paul Hindemith, or Jennifer Higdon, and are eager to experience that “next level” of wind repertoire. Some are in our band purely for the social element, and may have no desire to grow as a musician. Knowing the diverse motivations of these non-major musicians provides us with the opportunity (and responsibility) to offer equally diverse musical experiences. And that is, in fact, the solution: *we must provide diverse musical experiences for our ensembles, in order to better serve our non-majors.*

The Challenge: Understanding our non-majors’ diverse motivations, then creating the band program they need to grow as musicians.

Solutions and Best Practices:

Send out a survey to your non-majors to gain a better understanding of what experiences they want/need. A simple single-question survey might ask: “What is the band experience to you?”
David Wacyk, University of Missouri – Saint Louis

Find out what each student in your ensemble(s) majors in, and what they are hoping to be “when they grow up.” Use this information to pick programs that support your students' growth in as many areas as possible. - *Adam Fontana, SUNY New Paltz*

The mindset of the many, very valuable, non-major musicians at the college level is not what we graduate degree holders experienced in college. Their mindset is one of avocation, and that’s OK. It’s like my tennis affinity: I like to play, maybe a couple times per month. I don’t like to warm up or stretch beforehand, and a couple of the strings in my racket are broken – but they’re along the edges so I think I’m good. I don’t have time to get serious about it, and would never want lessons or a racket costing more than \$15, but once in a while I’ll tune in to a tennis match on TV. The wrapping was coming off my handle, so a little black duct tape did the trick for me. And, I’ll play with my kids but I have little insight or guidance to pass on to them. – *James Latten, Juniata College*

Meet with each student individually as an “entrance interview” (or audition), and be sure to get to know them and their expectations. - *David Wacyk, University of Missouri – Saint Louis*

Call new students, welcoming them to the University and ensemble. Ask them open-ended questions such as, “what is your favorite part about playing in a band? What was your favorite piece you ever performed? What do you listen to in the car?” - *Cassandra Bechard, University of Northwestern*

Explore the high school program from where each student came. What repertoire did they perform, and what was their time commitment (or, what type of commitment might they expect?) - *David Wacyk, University of Missouri - Saint Louis*

Intentionally program a wide spectrum of music and invite composers to interface with the ensemble when possible. Encourage students to have questions for composers and dig deeper into the music beyond the notes on the page. - *Cassandra Bechard, University of Northwestern*

Instead of auditions, have “hearings” which have three parts: playing not for admittance but simply to “get to know”. Conversation with the director. Private conversation with upper-class member(s) of the band. This gets information going in both directions. - *Charles Peltz, New England Conservatory*

Have students experiment with new styles, pieces, voices, improvisation, etc. and then have them talk about their shared experiences and their expectations vs. realizations. Having discussions with them as a group can be very revealing, and sometimes be the exact opposite of what you’ve been feeling in rehearsals. - *Adam Fontana, SUNY New Paltz*

Facilitating Musical Growth

While in a collegiate ensemble, our non-majors are likely to grow in their abilities related to: sight-reading, technique, tone production, and *self-guided* musical decision-making. How can we guide these students in these areas of improvement?

Our first task is identifying *how* they will grow- in what tangible ways will non-majors most likely develop? It is likely that non-majors’ practice habits will not be equal to our music majors’ habits. Further, our music majors will be taking lessons in an applied studio- possibly for the first time (as is often the case in small college music departments) meaning they will grow in their musicianship at a much faster rate than our non-majors. Initially accepting these two points of honesty- *that our non-majors may not practice or take lessons*- can provide a foundation from which to move forward.

First, (and this might seem obvious), we can *ask our non-majors to practice*. Depending on their high school experience, this might (or might not) seem out-of-the-ordinary. Once the suggestion is out there- that our non-majors might benefit from practicing for 20 minutes- we must make sure they have access to space (a practice room), and access to *us*, if they need individual guidance. We also might suggest students register for applied lessons, if studio faculty are willing to oblige.

Auditions and playing tests are certainly effective tactics to convince students to practice, however, many musicians at small colleges tend to be so apprehensive about these high-pressure situations, that they may choose to not participate in band, to avoid an audition. Since we cannot help students develop their musicianship if they're not in our ensemble, some directors may choose to forgo these types of playing tests until their programs are developed enough with more seasoned players. We must keep in mind that many of our students want their college band experience to be neither academically strenuous ("don't make me learn anything"), nor musically challenging ("don't make me improve on my instrument or play music that is outside of my sphere of ability"). This type of non-major challenges our self-expectations as educators- indeed, it is our first priority to help students grow as musicians and people- but we must sometimes "go gently" with our non-majors, who will learn by simply being in our ensembles, and playing next to more developed musicians. As they warm up to our processes, they may also warm to trying new things.

So, assuming that practice and private study are only practical and effective for some (but not most) of our students, it becomes clear that our non-majors will progress *primarily as a result of the work they (and we) do in our rehearsals*. And so, our focus turns to what we can offer in our rehearsal process that will help these non-majors grow as musicians. Regarding aspects of technique and tone production (their ability to play their instruments better), much of their growth can happen naturally as the rehearsal process progresses. To some extent we acknowledge that non-majors in our small college band may be experiencing the best music-making of their lives, while for some others, their fully-instrumented, Midwest-appearing championship high school band was beyond what will be possible in your college. If we have only one concert ensemble (as is often the case with small colleges), it is possible that by simply being in our band, and around our music majors and more seasoned musicians, our non-majors can (and in most cases *will*) rise more closely to the level of their band-mates. So, our programming is vital to developing musicianship (see the next section *A Program for All*).

There are other tangible ways to help students grow in their ability to play their instruments at an appropriate collegiate level. A typical way to help our non-majors is to provide opportunities for peer-learning sectionals led by our music majors, or if there are no majors, sectionals led by special guests or accomplished community members. These are essentially *light* masterclasses where students get regular feedback about their playing including basic fundamentals on tone-production and technique. Directors can also bring in regular guest artists and encourage our non-majors to attend other recitals or department activities to observe great music-making on and off campus.

Perhaps our greatest challenge is helping students to better read music. At the risk of oversimplifying our career, studying music at the high school, bachelors, masters, doctorate, and professional levels could be described as *learning to read harder music, better*. The same can be said of non-music majors in our ensembles. Of the musical elements, rhythm is most often the barrier to better (faster) music reading. Conductors should keep this in mind when starting the academic year- it may be useful to start with a unit on rhythm-basic counting and on to higher-level skills. This is good information for all involved (major and non-major alike). Conductors should remember that as high schoolers, our non-majors were in a band that rehearsed 20-30 times before performing, a scenario that may have allowed them to learn rhythms more by rote than by truly understanding how to count them. Once they are in our bands with half the rehearsal time, they find themselves relying on their ability to sight-read more effectively.

Concurrent with aspects of reading, technique, and tone production, we have a responsibility to guide our non-majors toward higher-level artistry and musicianship. In general, a non-major might listen to their neighbor's beautiful tone and work to emulate that sound in their own playing. The same is true for technique. Musicianship, however - having a musical opinion and making decisions to implement that vision - is something that most-often needs to be explained from the podium. When we do the explaining we should focus not on providing “answers” (there is always more than one right answer), but on providing *options* for any given musical opportunity. How can we shape that long note in measure 78? What is the clarinets’ role in this section? How do we interpret that dot-dash notation? Certainly, these are higher-level musical ideas that we usually attribute to music major- level musicians, but we must remember that non-music majors do major in something else, and that “something else” may likely be more analytical than music (think engineering, pre-med, mathematics, biology, etc). Our non-majors are high-level thinkers, and so we simply need to find a way to connect their ability to analyze, gather information, and experiment, to their music-making. We can do this from the podium and it starts with us assuming that, despite what they sound like when they play their instrument (at the beginning of the year), non-majors are intelligent and only need to know what are the options to make informed musical decisions as they play.

The Challenge: *What are ways to create a rehearsal environment that helps non-majors grow as musicians?*

Solutions and Best Practices:

Recruit local professionals (or high-level amateurs) to serve as “Professional Partners” to attend regular rehearsals and play side-by-side with your student musicians. These professionals can also lead sectionals if you don’t have suitable student leaders. These positions can be paid or volunteer-based. - *David Wacyk, University of Missouri – Saint Louis*

Provide ample time during rehearsal for sectionals, and other peer teaching opportunities. This could simply be small, one-minute pauses in rehearsal to allow section members to discuss new rhythms, tone techniques, etc. - *David Wacyk, University of Missouri – Saint Louis*

Schedule time in rehearsals to tackle topics you *know* will challenge non-majors, for instance, reiterate *how* to count a certain rhythm. If the time is scheduled in our rehearsal plan, we are more likely to spend the time in the moment. - *David Wacyk, University of Missouri – Saint Louis*

Support non-majors with an inclusive, kind atmosphere of trial and error- a safe place to learn from mistakes, but learn they must. College music-making should be done at a more advanced level than at high school, but slow progress at small increments is still progress! - *David Wacyk, University of Missouri – Saint Louis*

In rehearsal, try to create situations where more advanced players (majors or professional partners) demonstrate tone, articulation, embouchure, and fingerings. These aspects can be reinforced by example regularly, and this keeps our majors busier. - *David Wacyk, University of Missouri – Saint Louis*

At the beginning of a semester or cycle, provide a one-sheet with sample rhythms and how they are counted. Reiterate this counting process at frequent points throughout the cycle. - *David Wacyk, University of Missouri – Saint Louis*

Create performances that allow students to connect to the program through their chosen field. For example, have history majors talk to the ensemble about the historical context around a piece or program, have poetry students present original works that accompany pieces, etc. By allowing students the opportunity to engage our art through their lens, we hopefully create a connection in them that will inspire them to grow further as inspired musicians, not just “button pushers.” - *Adam Fontana, SUNY New Paltz*

Have students identify 1-2 things they particularly want to work on during a rehearsal continuum, and then have them communicate it to another student in the ensemble so they are held accountable by their peers, and so they have a “buddy” that can help them if they don’t know how to progress. An example: “I want to work on my ability to feel the music more in fast sections for this upcoming concert. I plan on doing this by ‘xxxxxx’.” - *Adam Fontana, SUNY New Paltz*

Post explicit rehearsal schedules - not just which piece, but what part of each piece. This promotes practice on that which is required. The student feels that they are mastering material certain to be rehearsed. They are not guessing as to what may be played next rehearsal. - *Charles Peltz, New England Conservatory*

Rotate parts on a concert continuum so everyone has a chance to lead and follow. Better followers create better leaders, and having to lead creates better followers. Plus, this helps prevent complacency on lower parts (i.e., 3rd clarinet, 3rd trumpet, etc.). - *Adam Fontana, SUNY New Paltz*

Audio record rehearsals regularly, create a list of rehearsal notes and post both to the course’s online platform. Encourage students to listen with their music in front of them making their own notes of what needs more rehearsal time. - *Cassandra Bechard, University of Northwestern*

Show restraint – program less music, especially when you are new to a program. Less music means fewer notes to practice, fewer problems to solve. Your studio colleagues want to hear their students playing well and learning. No one is likely keeping track of the minutes of music you play. - *Charles Peltz, New England Conservatory*

Create concert cycle rehearsal plans with a built-in sectional day(s). Recruit studio professors to lead sectionals. - *Cassie Bechard, University of Wisconsin - Stevens Point*

When explaining a concept to the ensemble, explain how to practice the concept individually and provide the ensemble a few minutes to experiment and try practicing collectively. - *Cassie Bechard, University of Wisconsin - Stevens Point*

At the beginning of each year, have a practice seminar. Make it clear that this is being done because you recognize that each student has little time to practice, so more efficient practice is key to success. This recognition builds trust that you understand that the student has many commitments. In the seminar go through techniques that maximize efficiency: technical passages with 7 rhythms, how to mark parts in rehearsal so the passages needing work are immediately addressed when the folder is opened in the practice room, etc. – *Charles Peltz, New England Conservatory*

Exhibit long term patience. The pieces that you will need to conduct in your new role are likely not even on your radar screen when you arrive at your small program, and the pieces you wish to conduct may not make it onto your screen for many years. There is music you may not personally like but is perfect for building up the student(s) under your direction. Think for the long term. - *Charles Peltz, New England Conservatory*

Chapter 5: How To Garner Support for Your Program

Author: Dr. Thomas Duffy, Yale University

Contributors: Dr. Robyn Bell, Director of Instrumental Studies, Music Program Manager, State College of Florida. State College of Florida has 12,000 students. (B)
 Dr. Thomas C. Duffy, Director of Bands, Yale University. Yale is a liberal arts college with 4664 undergraduate and 7357 graduate students. Music performance is not a for-credit activity in Yale College, nor is there an applied music major. (P)
 Dr. Karen Fannin, Director of Bands, University of Nebraska at Omaha. University of Nebraska at Omaha has 15,000 students and 200 majors. (B)
 Dr. Richard Floyd, Professor Emeritus, University of Texas at Austin.
 Dr. Eric Wilson, Director of Bands, Baylor University. (C) Baylor University has 12,000 undergraduates. (C)
 Wayne Magee, Director of Bands, Massachusetts Maritime Academy. MMA has an enrollment of 1,350 undergraduate and 200 graduate students. (A)
 Dr. Brian Messier, Director of Bands, Dartmouth College. Dartmouth College has an undergraduate enrollment of 4,200. (B,P)
 Dr. Andrew Pease, Director of Instrumental Music, Hartwick College. Hartwick College has 1,200 undergraduates. (B,P)
 Kelly Watkins, Lecturer, Eastern Connecticut State University. ECSU has an enrollment of 4,750 undergraduate and 250 graduate students. (B,P)
 Dr. Andrew Yozviak, Director of Bands, West Chester University. West Chester University has 14,600 undergraduate and 3,000 graduate students. (B)
 Dr. Christian Zembower, Director of Bands, East Tennessee State University. ETSU has 14,000 undergraduates. (C,B)

C-Collegiate B-Bureaucratic P-Political A-Anarchical

Developing a Support Network

What does “support” mean? Is this you?

“My program has all money that it needs to recruit musicians, fill ensembles, produce events, generate and distribute publicity, record and broadcast concerts, repair and acquire equipment, travel, hire guest artists, commission, tour, and connect with alumni/ae. I regularly receive kudos from my dean and my colleagues about my fine work and excellent my ensemble. My teaching load is perfectly balanced with my other duties so that I have time to do everything well. I have the budget to attend professional conferences and

continuing education events. I love going to work and feel confident in and comfortable with the students and colleagues with whom I work.”

Are you laughing? Is it because nobody has all these things at the same time? Indeed, one might create a credible “support” wish list comprised of every one of the above items, to which you would respond, “not me.”

So what does “support” encompass? You can probably add to this list of supportive categories: budget (money), human resources, advocacy, career advancement potential, recognition, appreciation, promotion, mentoring. Satisfaction in these areas may be closely linked to relationships with others – deans, directors, department or committee chairs, colleagues, students, reviewers, editors, alumni, peer review boards, and even donors. The kind of relationships that will work best for you and your program may be defined by the type of institution at which you work. To whom would a band program director turn for support? It depends on the kind of support that one needs, and the kind of institution that houses the program. Let’s review the structure of colleges, as posited by Robert Birnbaum (1991).¹

The Collegiate Model: Management by Consensus

Once, all colleges were small, focused institutions, often with one focus or a few courses of study. In such a model, decisions aren’t made by a single party – the leadership relies on the expertise and experience of its faculty, which plays a role in governing the school. Such institutions are small enough to encourage group discussion, giving everyone the chance to offer opinions. In collegiate model schools, faculty members may enjoy a personal relationship with the president, and might drop by the presidential office to offer opinions about the campus happenings. The commitment to consensus is democratic but could make it difficult to come to decisions.

Everyone generally understands the goals of the institution. “Madame President, do you have a minute to meet with me?”

The Bureaucratic Model: Management by Process

As colleges grew and complexity, they were divided into departments with layers of hierarchies; within which each person had a specific job with a written description defining its purpose and boundaries. The larger institutions were at risk for organizational redundancy and the general decreased efficiency that comes with decisions by consensus. In the bureaucratic model, select positions at the top of the authority chain are empowered to make decisions – yielding a more decisive leadership process. Because boundaries and processes are still open to some interpretation, lines of authority can become blurred. Important matters may slip through the cracks because “it wasn’t my job.” One might still be able to meet with the President, but the meeting might need to be brokered by any number of helpers who occupy the levels between faculty and the president.

Everyone generally understands how their work fits in with the larger mission. President’s assistant: “Why do you need to meet with the President?”

¹ Birnbaum, R. (1991). *How colleges work: The cybernetics of academic organization and leadership*. San Francisco: Jossey-Bass.

The Political Model: Management by Referee

Like the Bureaucratic Model, the Political Model is also comprised of departments or programs. However, these “political” departments may have different goals, and may have to compete to acquire resources. The decision maker distributes resources less on a set of policies and more based on relationships with the other leaders within the organization. This is a fraternity of leaders of who develop personal relationships and a consensus in working together to resolve differences.

Everyone is a member of some department, and there are many competing goals. “Department Chairperson, I need you as an advocate to help me get a piece of the pie.”

The Anarchical Model: Herding Cats

Institutions that subscribe to the anarchical model lack a central authority, instead granting greater autonomy to individuals within the organization (provosts, deans, department chairs, financial officers, secretaries). On one hand, decisions can be made quickly because there are fewer checks and balances to slow the process. On the other hand, there’s little to prevent overlapping goals that can consume resources inefficiently. Likewise, conflicting goals can also be problematic. The lack of structure can also result in a lack of continuity as members enter and exit various facets of the organization as they see fit. An effective leader in such an organization may find it more beneficial to encourage cooperation and communication among members as they pursue their agendas, rather than trying to impose a uniform direction upon them.

Everyone knows that there are certain people who have the power to dispense resources. “Dean of the School, I need you as an advocate to keep other people from taking pieces of my pie.”

Support Scenarios

Which institution is yours? Perhaps you work in a place where there are aspects of more than one organizational philosophy? Maybe you do know the president, to whom you can turn if you aren’t being accommodated by officials in the lower strata of management. Maybe your immediate report doesn’t help you get a piece of the pie (this is tough!). What next? Maybe you have a dean or department head that is looking out for your interests, perhaps even prudently recognizing that what is good for your program is good of the department, the school, the university.

Is funding provided by a consistent and growing budget; is funding a matter of your personal initiative in finding resources? If the former, who guarantees that it will continue; if the latter, who guarantees that you’ll have the time and good fortune to succeed? It comes down to relationships with the people who control things. Let’s consider some support scenarios with these college types in mind.

Department or Division

Is your program housed in a department that is best for it? There are many configurations that could work well. Does your College of Liberal Arts need more student contact hours – perhaps

your non-major bands should be part of that unit? Are any of your classes listed as Gen Ed classes? Do your hosting departments share contributions to the budget (Athletics, Student Activities, Liberal Arts, Education, Music, Alumni Association, Development, Admission)? Even if you are in a collegial institution, most likely your closest colleagues and even direct reports will be affiliated with your music department or ensembles division. Yours might be one of many ensembles in the department, all competing for limited resources. Your success might be heralded by your colleagues orit might not ☹. The people that you may see every day or share students with will be important parts of your interpersonal relationship network.

Here are some reports from colleagues about building successful relationships within the department or division units.

“In my department, I try to support my colleagues and their ensemble efforts as much as possible, and to be a good neighbor with the Wind Ensemble, so that we are viewed positively in every respect, from music to logistics. This builds a reciprocal relationship of support that elevates everyone.” *Andy Pease, Hartwick College*

“We are a part of the College of Arts and Sciences... which is the largest college on campus. Because of this, we get more funding (as a department, then broken down by chair), which helps with enrollment. More student contact/credit hours help with funding. (Our Gen. Ed. classes are generally around 75-100 students, and the marching band numbers 200+.” *Christian Zembower, East Tennessee State University*

“Recently, we have been combined with our Theatre Program to be a “Department of Performing Arts.” We suffer from our success, unfortunately. We have 100 music majors at my community college, while Theatre has only 7 students total. This creates issues with budget, space, marketing, etc. We try to include Theatre students in our performances when possible. For instance, my orchestra just performed *Carnival of the Animals* and I had a Theatre student read the poems in between each movement. Last year, I had two Theatre students narrate for *Lincoln Portrait* and *The Greatest Generation* for a Veterans Day concert we did. We have a Music Theatre class and produce a musical every fall, but our choir director is the producer/director and we don’t combine efforts with the Theatre Program for this event. I do hope to see that change, but I am not in a position to effect that change.

In addition to sharing space with the Theatre Program and reaching out to Theatre students to narrate or read on our concerts, we combined efforts on a program called “Music and Monologues.” Theatre students picked monologues to read and our composition students wrote music to be performed during the readings. That was a great collaborative effort that generated support from our Theatre Program.” *Robyn Bell, State College of Florida*

“The idea to develop a relationship with our athletic department by establishing a Pep Band earned the support of the majority of full-time Music Program faculty only when we crafted a basic structure for the ensemble. The proposal, which presented three levels of support (basic, mid-level, and fully funded), was presented to the Vice President of Institutional Advancement by the Music Program chair. Institutional Advancement offered some start-up funding. I brought the proposal with its first commitment of funding to the Director of Athletics, who matched that amount for several years, and agreed to work with us to generate full support for the Pep Band. Now I am

working to fill the ensemble!” - *Kelly Watkins, Eastern Connecticut State University*. This comment is also listed below, under “Developing Relationships with Others.”

“If you want internal attention/support/funding (from your department or institution at large) the project or initiative must have a scope beyond your discipline. The department/college/university is not going to have a lot of interest in wind band centric issues/needs. That's what your budget is for (whether or not you believe your budget to be sufficient in this regard).

Support from the college and department is derived from inter-department collaboration and/or innovation and projects that bring positive, external attention to you, your program, the students, and the institution.” *Brian Messier, Dartmouth College*

“We have garnered support by playing at large community events for the Department. Initially, the School of Music Director arranged for the wind ensemble, jazz band, and choir to play for a naming celebration for our South Campus. It was professionally produced for an audience that included donors. This very successful event generated financial support for special scholarships, which attracted many good players.

Scholarship recipients’ duties included playing in ensembles and for more community events. The Symphonic Wind Ensemble received funds for playing two major community events in Omaha, for an audience of one to two thousand that again included donors and important community members. These services were all instigated by our Director, who was a terrific fundraiser and builder of support in the community. Other groups in our School also have had the opportunity to play these types of performances that might be more appropriate for strings or choir. Additionally, our marching band plays at several on campus events. Because we don’t have a football team, our MB has the freedom to play different types of performances.” *Karen Fannin, University of Nebraska at Omaha*

College or University

When building relationships, never miss an opportunity to share credit for successes. Invitations to play at the Campus Store opening; to provide music for other classes, conferences that bring scholars to campus, and/or for important anniversaries (centennials of the founding of your state or city or university; the birthday of important composers, artists, scholars, local politicians, or university dignitaries; retirement receptions for important faculty) should be triumphantly shared with your colleagues and administrators. Assistance and support from others should be acknowledged, both in public and in private.

A performance is a service. Services should be worthwhile for the members of the program and for the beneficiaries of the performances. Whether concert music or *Gebrauchsmusik*; a service requires preparation, coordination, leadership, and delivery. Each needs to be evaluated to be sure that there are benefits for the presenters and the audience. Even the newest and least experienced ensemble could find an arena in which it could contribute.

How could your program become indispensable to your institution? What can your program offer the college/university (with or without collaboration from your departmental colleagues) that would bring good attention and increase the importance of your program’s success to the mission of the whole university? How can your program partner with others?

“Service to Admissions. At my previous institution, Hendrix College (1500 students, liberal arts school), I garnered the most important support working in tandem with the admissions office staff. We worked together to attract students to the school as a whole. Admissions was a small office with which we developed a great working relationship by sharing names of applicants and working together to convince them to attend our school. I worked to have the ensemble be part of the campus community; we worked hard to have the student population come to performances (the students were great at making sure their friends were there, especially since families were often far away). We also performed an outdoor concert each year, which drew a lot of the other faculty from around campus and their families. And, of course, we accommodated request for special performances; we played for an audience of donors and trustees at the opening of the wellness center.” *Karen Fannin, University of Nebraska at Omaha*

“On the institutional level, I try to tout my ensemble's accomplishments whenever it's appropriate. I seek ways to involve colleagues from other departments; whether they are actively playing, participating in guest lectures, or simply attending concerts; and engage with administrators in the same way. My most successful support-building exercise was the 2018 Wind Ensemble trip to Carnegie Hall. That concert got the attention of the entire campus, and many alumni and community stakeholders. The institution proudly subsidized costs to the students, and organized a caravan of campus audience members which included our President. A special event like this, done well, can be a wonderful way to build support for your program.” *Andy Pease, Hartwick College*

Scholarship money provided to ensemble students supports service hours and draws students to the university.

“...my institution has a LOT of scholarship opportunities for undergraduate students. We offer an in-state scholarship across all departments, not just music. Talented non-music majors who receive this scholarship take a 30-minute/week applied lesson, play in a concert band, and do service hours. We also offer a scholarship that waives the out-of-state tuition balance in exchange for applied lessons and participation in a concert band.” *Christian Zembower, East Tennessee State University*

When things are going well and resources are available, be transparent about the things that people do to merit support.

“Working with other departments can be a little tricky. On one hand, we have fantastic support from our administration and Foundation because we bring so many people to campus, provide music groups to perform in our community, and are very visible in every area that the college focuses on: recruiting, branding, and marketing. But the flip side is that faculty in other departments and programs can get a little jealous. We often hear things such as:

“Music gets all the money,” (just had a \$7 million addition to our music building, received a \$1 million gift from a donor, and award over \$300,000 in scholarships each year),

“Music gets all the publicity,” (we outsource our marketing/graphic design and get things done much more quickly and with more “hutzpah” than those that rely/wait on our Communications and Marketing Department that is overwhelmed at the college, but we have the funds to do that),

“Music faculty get paid more money than the rest of us,” (we get stipends for our ensembles; separate Foundation stipends to assist with fund raising and music at events. I am on a 12-month contract in recognition of all of the work that must continue through the summer.”

Promotion committee members seemed to be the most jealous - one faculty member was NOT recommended for promotion because “she gets a stipend for all the extra work she listed in her promotion notebook.” (Not to worry, the administration overturned that, but that actually caused MORE problems between the Music Program and the general faculty. It is a very thin line.)”

Robyn Bell, State College of Florida

Look for new ways to offer value-added events to the university body. Rather than expect audiences to come to you, can you go to them?

“We experimented with the content and venue for concerts. Rather than the traditional 8:00 PM concert in the Music School concert hall, we performed in places like the Grand Room in the student union and scheduled concerts at unique times when there was more activity on campus – a 4:00 PM on a Thursday or an outdoor noon “brown bag” concert. Some worked, some didn’t but you are not going to hit a home run every time you swing the bat.” *Richard Floyd, Baylor University*

Regardless of the experience or technical abilities of one’s ensemble, hosting events can be an effective way to bring resources to the university.

“Hosting the Regional High School Festival. The usual large state university could not host the MEA festival this year so I approached my Music Department Chair about hosting it at my school. Together we met with the facilities manager for the Fine Arts Center. the project received the approval of a university Vice President and then the Provost. We then submitted our bid with CMEA and were selected as the host institution for the Honor Festival!” *Kelly Watkins, Eastern Connecticut State University* (This is also included under “The Profession”).

Perhaps you have a personal skill or set of experiences that can be applied to the advantage of the school or department? (This would include the amazing ability of directors of band programs to multitask!) Can you host an event at which you can collaborate with “experts in the field”?

“I was asked by the School of Music to develop a “unique” summer program for high school students. There were countless large summer band camps attracting upwards of 1000 students so there was no market for yet another big band camp. Not only that but my school didn’t have the resources to sustain one of those mega programs. We developed a small one-week event called a Wind Ensemble Camp that focused on one-to-a-part playing and lots of chamber music. It was a totally new and different model. Early year conductors were David Whitwell, Bob Reynolds, Bob Wagner, Stan DeRusha, a very young Craig Kirchhoff and so on. It “caught on.” It became very attractive to elite high school musicians and created a conduit into some of the strongest band programs in the state that I was able to build on.” *Richard Floyd, Baylor University*

Alumni/ae of the Program or School

Do the alumni/ae who return for class reunions want to visit the chemistry laboratory, the math class, the lecture hall in which they studied poetry or English? Maybe, but not really. They want to reconnect with the people and the places that are associated with their artistic, emotional, and spiritual triumphs: the band room, the concert hall, the football stadium, the practice rooms (there is a lot of history in those practice rooms...). They want to hear the music that they had played. They may recall that, when they were in the program, interest by and support from alumni/ae were important and often supported the kinds of things that were the most exciting (travel, instruments, special concerts, conferences). Some of them may want to support your program with donations, advice, personal time, professional expertise, or sponsorships.

Once graduated, former students want to enjoy the privilege of an “adult” relationship with their former conductors. Indeed, new faculty may find it difficult to connect with an alumni/ae body that was cultivated by their predecessors.

How can you best create a support network of the alumni/ae from your program?

“Stream your rehearsals and concerts. I want to have an active relationship with my band alumni/ae. I find that my alums are very interested in comparing the quality of today’s ensembles with what they remember of theirs! (“Man, we could never have played that with the 1983 band!” “We played that much better in our day.”) We stream our concerts and usually have alumni/ae who tune in to hear us play a piece that they had played when they were in the band. I also notice that their recall of their own talents is...faulty. During the Covid doldrums, I began to digitize old recordings of the bands. Once completely digitized, I will create an archive by calendar year, and will be notifying alumni/ae. They will be able to listen to the recordings of their bands! We stream some rehearsals, and let our alumni know when we are working on a “classic” piece – something that I am sure they played in the good old days. We usually have some people who link in – even though our rehearsals are at the end of the workday. I don’t worry about sharing the “first read-through” rehearsal. We do not offer a degree of study in applied music, so most of my band members are STEM or Humanities majors. Many of my former band members “confess” that when they were first admitted to the band, they experienced imposter phenomena – “I am not as good as everyone else and shouldn’t be in this band. They are going to find me out.” After a few rickety rehearsals, their anxieties gave way to the comfort and safety of a wonderful musical community; with shared challenges, common goals, and personal progress. Thus, I don’t mind sharing the first “rickety” rehearsals of a concert period – they are the “before” part of the “before and after” model. The alumni/ae recognize the wobble of the early rehearsal; it even triggers a bit of nostalgia.” *Thomas C. Duffy, Yale University*

“Alumni support the costs associated with running a successful wind band program through grass roots events and activities – golf tournaments, car raffles, alumni band events. We also have an active Alumni Band chapter on campus that actively participates in homecoming events, collaborative alumni and student performances, and serves as a strong advocate for the band within the greater university Alumni Association.” *Andy Yozviak, West Chester University*

“We have generally had a 100% job placement rate for our graduates, and it is 90% in this area and region. With them being close, they encourage their students to come to ETSU, whether as music majors or just to continue to play in band(s).” *Christian Zembower, East Tennessee State University*

“Since we are a community college, many students who transfer to finish their degree return to our community to teach, make music, or practice as music therapists. This year, through our Foundation, we started an alumni/ae program called “Curtain Call.” All members of “Curtain Call” get free tickets to all our ticketed events and are invited to participate in special events such as pre-concert champagne talks and the “alumni choir” for a special holiday program. Our Foundation is 100% behind this initiative, because music and nursing are the two areas that raise the most money from donors.” *Robyn Bell, State College of Florida*

“I identified high profile alumni and reached out to them to establish allegiance and propose collaboration. In many cases that was a long process. I also identified alumni who currently had a child in the program or at the university. That produced a great support network. I recruited a band alumnus who was a young Business School marketing professor to be the announcer for the Marching Band. That was a win-win in countless ways. He gave me totally different insights on many issues and grew to be a very influential faculty member on campus. He announced for the band for over 40 years.” *Richard Floyd, Baylor University*

Donors

“Hi Director, I want to make a donation to your program.” Is this exhilarating or anguishingly challenging? How we are allowed to interact with donors and potential donors may be determined by the kind of institution in which we work. The anarchical model most likely has a highly centralized development staff, which carefully controls contact between faculty and donors. In the collegial model, one might get a call from the President: “I have someone who wants to make a donation to the concert band.” Most likely, donors are identified, cultivated, and maintained through some combination of personal and institutional activity. How could we find, approach, and interact with potential donors?

“As someone who taught high school band for nine years and sold fruit, wrapping paper, and World’s Finest Chocolate to raise money for ten new music stands, I am embarrassed that I didn’t understand the art of simply asking for money from the people and Foundations that have it. Our Foundation’s executive director has taught me how to “ask.”

I started a Foundation program called the “Music Excellence Sponsorship.” Donors make a \$5000 donation to this fund that supports full scholarships for the school’s Presidential String Quartet and Presidential Jazz Combo. (Those eight students are the community outreach arm of the entire college, performing at Chamber of Commerce events; Republican and Democratic Women’s Luncheons; and for country club dinners, donor events, and everything in between.) Each donor is assigned as a mentor to a scholarship student. They attend all their “kids” concerts, and take them to community concerts and dinners. One even helped a student purchase a new cello! It has been remarkable.

We launched a ticketed concert series at a local retirement community. All of the proceeds support the Foundation, which pays for coaches for the chamber music groups and award a \$1500 scholarship to a student each year.

We have other Foundation scholarships left as bequests. A bequest commitment requires cultivation, donor engagement (bending elbows), having donors meet and get to know our students, and appreciate the importance of the mission of our college. It is not easy or fast. Often a commitment to stay in area/at a school for an extended period is necessary to make those relationships and build these initiatives.” *Robyn Bell, State College of Florida*

“At my institution, support from donors (usually alums) is primarily motivated by providing opportunities directly to students and/or "naming" opportunities. They often want recreate the best of their own college experiences. A donor will respond better to a request for help buying the band an instrument so that another student can join the group than for money for the general fund.

Donors tend to be old, rich, conservative white men (at least in my experience). For them, larger scale, innovative projects are not appealing (unless there is a naming opportunity and the chance to directly serve the student experience).

In my experience, donors who are not alums are relatively rare and/or support smaller projects (sponsorships, etc.). One must be careful not to divert donors who were targeted for larger department/institution needs. Work with your designated development officer and or department chair/boss.” *Brian Messier, Dartmouth College*

Quid Pro Quo

Beware the donor who expects something specific in return. That could be fine if the *quid pro quo* is in line with the program’s mission, but could be disaster if it isn’t.

“The Chamber of Commerce called for the Presidential Student Jazz Combo to perform at an awards ceremony. In return, they made a \$500 donation to the fund from which the students get their scholarships. This organization did this for me, so now I feel obligated to respond when requested. It always seems to turn out for the best, but this could be a dangerous relationship!” *Robyn Bell, State College of Florida*

“This is dangerous. Try to avoid relationships where there are strings attached and/or you feel you can't say no. It is very easy to get pulled into bad relationships. Stop and reflect: if this person wasn't rich (or whatever...) would I still be talking to them? It's ok to say no. It's important to keep your student and your own interests at heart. Donors/funding opportunities should not dictate your curriculum.” *Brian Messier, Dartmouth College*

Quid pro quo that works well:

“When high school band directors see us giving our time to them, they reciprocate by attending campus performances and sending their students to participate in honor band, etc.” *Christian Zembower, East Tennessee State University*

“We don’t expect support from the institution without giving back. We do take notice of how the band is an incentive to attend our school. The student speaker at this year’s spring commencement

was an out-of-state student with no connection to the music program, graduating with a degree in the health sciences. She remarked that she chose to attend WCU after seeing the band perform during the 2015 Macy's Thanksgiving Day Parade. She attributed her presence at WCU to the band!

Now the wind band directors serve on campus wide committees that impact curriculum, recruitment, fund raising and strategic planning. Look for those opportunities to serve; help set up an environment that benefits everyone." *Andy Yozviak, West Chester University*

The Profession (CBDNA, or other Professional Organizations)

There are opportunities to build support networks through both national and local professional organizations. For example, CBDNA is an institution where all members, regardless of the size or status of their ensembles, can participate fully and find outlets for personal and professional advancement. CBDNA conferences and publications provide opportunities for members to present papers, publish research, participate as panel members, commission, perform, present recordings of performances, meet other professionals, and form special interest groups (this publication is the product of just such a special interest group endeavor).

"Join Professional Organizations. All three directors at our school are members of CBDNA, NBA, PME/NAfME and other relevant wind band organizations. We regularly benefit from the information shared at CBDNA regional and national conferences, athletic band conferences and countless publications and web events sponsored by the organization. The wind band area also hosts events on campus for regional school ensembles that fosters open lines of communication between the university and school band directors." *Andy Yozviak, West Chester University*

"In my area, the most important professional affiliations I can cultivate are those with our many local arts organizations. I work with town arts organizations to supply guest speakers for our weekly Recital Seminar class; take students to performances at the Sarasota Orchestra, the Asolo Repertory Theatre, the Sarasota Opera; and present talks by guest conductors, soloists, and performing artists. I have found that my association with national and state organizations have not provided me or my students with as much of a return as our local arts organizations. After all, we are a "community college," so it is all about the community and the students that come to us from a two-county region." *Robyn Bell, State College of Florida*

"This project really grew from a recruiting perspective. The usual large state university could not host the MEA festival this year so I approached my Music Department Chair about hosting it at my school. Together we met with the facilities manager for the Fine Arts Center. the project received the approval of a university Vice President and then the Provost. We then submitted our bid with CMEA and were selected as the host institution for the Honor Festival!" *Kelly Watkins, Eastern Connecticut State University* (This is also included above, under College/University.)

"We actively advertised in state publications and conference programs like Midwest. I honestly don't know how effective those advertisements were in terms of attracting students but they did create a high awareness of our institution and our band program. Sometimes you have to "run with the big dogs" to establish an identity." *Richard Floyd, Baylor University*

“Have you ever lost confidence in your own abilities? I work with not-for-credit bands at a liberal arts college with no applied major. The band program reflects the history, resources, talents, and interests of the students and institution. I am quite comfortable with my skills as they relate to the needs of my bands. I honed a set of rehearsal techniques and programming processes that work well with the musician’s ranges of talent.

In my eighth year as director, I was called on to conduct an ensemble at the CBDNA National Conference. That band played well! Accustomed to a home band that had plenty of rehearsal time during which I could work with the lesser accomplished students, I was pleased (and mortified) that I had nothing to offer the CBDNA band during the dress rehearsal. It was an eye-opening experience. I realized that my podium energies had devolved to a focus on my home band’s technical deficiencies and preparing for concerts. I had allowed myself to become comfortable with being the best band director *at my school*, had lost some of my hard-gained podium skills, and had grown distant from the level of artistry that I had once had. I allowed myself to ignore my complacency because I had to search for players to fill instrumental holes, had to accommodate absences from rehearsals, had to reconcile with no credit and no applied majors, had to worry about budget allocations, had to compete with the symphony orchestra for the best musicians. I came to dread invitations to conduct honor bands and other college ensembles; they were opportunities for others to see that I had lost my edge. (Indeed, there were high schools in the state whose programs had high numbers of excellent players, whose directors had been there for years, and whose concerts were extremely impressive. What could I contribute to those programs?)

I found my way back through the repertoire sessions/ honor band performances presented by CBDNA, the New England College Band Association, WASBE, and my state MEA. I learned many great pieces in the comfort of a collegial community. I regained confidence in my own artistry and abilities. *Thomas C. Duffy, Yale University*

“Our marching band maintains strong relationships with industry partners who help reduce the costs of doing business. These relationships include the Yamaha Corporation, Algy, Ultimate Drill Book, and FlipFolder app. The wind bands have hosted an annual high school concert band symposium that partners with BandDirector.com to stream the event.” *Andy Yozviak, West Chester University*

“Work with Professional Arts Groups. The Sarasota/Bradenton area of Florida is the most culturally arts rich area in the entire country, per capita. Working with the professional and semi-professional groups in our area benefits our students tremendously. We share instruments, costumes for musicals, performers, guest artists for college concerts, guest speakers, etc. It is a wealth of opportunity here and we tap into it at every turn for the benefit of our students.” *Robyn Bell, State College of Florida*

“Use Social media. Our department has a huge social media presence. The Marching Bucs and the ETSU Concert Bands have their own Facebook pages. This generation is obviously all about social media, so this helps us a lot with promotions and visibility and support.” *Christian Zembower, East Tennessee State University*

Developing Relationships with Others

Perceptions aren't real but they do have real consequences. Our relationships influence how others perceive us and our programs. Have you ever stepped back and looked at your program from an arm's length away? How can you be in touch with how others perceive you and the program? Is it important?

"We are fortunate to maintain a strong presence at the university. Our central administration regularly refers to our wind bands as a 'jewel of the university' and we take this reference very seriously." *Andy Yozviak, West Chester University*

"The most important thing that we do is developing relationships with co-workers, students, staff, foundation, administration, marketing department, high school directors, community partners, etc. You never know who your next boss will be in academia!

I have become great friends with our Art Gallery Director who also teaches art history. She comes to all our concerts; I provide background music for all of her art gallery openings; we sit together at faculty meetings, etc. Don't limit yourself to the music faculty. There are many other people on your campus who can make a personal impact on you (and you on them!)." *Robyn Bell, State College of Florida*

"There's a reason they call the field 'development.' You need to develop relationships with prospective donors/funding sources. Typically, if someone reaches out to you to sponsor/donate, etc. they are volunteering a fraction of their capacity. Graciously accept and use the opportunity to develop a relationship with the person/institution. Get on the phone. Figure out what their interests are, what types of projects they are passionate about, and when the right opportunity arises, don't be bashful about making an 'ask' for more than they've given previously. Be careful to channel these types of funds appropriately. Like grants, it is important to only solicit (and accept) funds that serve the needs of you, your program, and your students. You only want to accept/pursue funds that pay for the things you were planning/wanted to do anyway. Funds that force you to expend some of your own capital (human or financial) in ways that you would not have otherwise are ultimately not helpful. It's ok to say no and try to redirect." *Brian Messier, Dartmouth College*

"The idea to develop a relationship with our athletic department by establishing a Pep Band earned the support of the majority of full-time Music Program faculty only when we crafted a basic structure for the ensemble. The proposal, which presented three levels of support (basic, mid-level, and fully funded), was presented to the Vice President of Institutional Advancement by the Music Program chair. Institutional Advancement offered some start-up funding. I brought the proposal with its first commitment of funding to the Director of Athletics, who matched that amount for several years, and agreed to work with us to generate full support for the Pep band. Now I am working to fill the ensemble!" *Kelly Watkins, Eastern Connecticut State University*. This comment is also listed above under "Department or Division."

"If students liked/enjoyed/loved their time here as students, then the relationship should continue once they graduate. We keep in touch with our alumni nearly weekly. If their students join our program, our alumni are even more connected to us, as they support their students who play at games or concerts." *Christian Zembower, East Tennessee State University*

Support through Service

Is there a way to make your program indispensable to the greater institution? Turn your non-music job requirements into opportunities to show your leadership and/or research capabilities.

“Volunteer for Committees. In addition to Music Program duties, one must not forget the need to serve on hiring committees, faculty senate committees, curriculum committees, etc. To get promoted (which seems to be the name of the game to earn the money you are worth), you must participate in campus-wide committees. Don’t silo yourself to the Music Program or Department.”
Robyn Bell, State College of Florida

“The support we receive makes it easy to provide ensembles for just about any ‘ask’ the university makes. The marching band, or parts of it, is *everywhere* on campus throughout the fall and provides support in the form of small pep bands for campus events even in the spring. The wind bands are first-call groups for any formal ceremony on campus – presidential inaugurations, VIP appearances, graduation ceremonies, etc.” *Andy Yozviak, West Chester University*

“Establish relationships with area colleagues. All band faculty are asked to come to high school marching band and concert band rehearsals to help them be more successful. We accommodate these requests, whether from an alumnus or just a struggling band director in the area/region who graduated from another university. They respond to our services by directing their students to our program. We also host a two-day high school honor bands festival in late-January. We have two bands (upper and lower). I usually select around 150 students from the 200 nominations. In the next few years, we will most likely add a third band.

Band students and their directors become close like a family. Many students here do not have very good home/family environments. It does my heart a lot of good in knowing we are their “better/more positive/supportive” band family.” *Christian Zembower, East Tennessee State University*

“Create service learning projects. Our Symphonic Wind Ensemble has led a service-learning project in which we invite people from an Omaha organization that works to educate recent immigrant parents. Before COVID, we had this group (parents and children) come to our rehearsals. One of my bilingual students translated. The purpose of the rehearsal was to provide them with an educational experience and foster connections between my students and the guests. They would usually sit inside the ensemble (or off to the wings) to feel part of things on stage.”
Karen Fannin, University of Nebraska at Omaha

Community Symbiosis

Town/gown relationships can be complicated. If your community has a good relationship with your institution, it could be a fertile ground for symbiotic interactions. If your community has an unfriendly relationship with your institution, it could be ready for new overtures from your school (and program). There might be common problems that could be addressed as allies rather than adversaries. Is it important to consider the needs of the community in which your institution resides?

“Live in town! Due to the “arts” nature of the area in which I live and teach, this is a given. Our jazz band director decided to move out of town and never have I ever seen such a decline in community engagement. During his first two years, he rented a house in our college town and was very involved in community events. Since he moved an hour away, he hasn’t attended community events, people don’t call for him or the jazz band to play at events. It is, as if over-night, the jazz band disappeared from the community’s radar because he is no longer visible. I recommend living where you work, being a part of the community, attending community events, and working with civic and community leaders to help showcase your students and their talents.” *Robyn Bell, State College of Florida*

“Participate in community events! The greater West Chester Community is also supportive of the wind bands at the university. It was at first surprising to me that the university band would participate in community parades – their Halloween and Christmas events. It took only one parade to understand the connection and pride the community has for the WCU marching band. Businesses and civic leaders regularly engage with the group and support it in the form of donations and positive relations.” *Andy Yozviak, West Chester University*

“Visit area programs! One of the best things about working here at ETSU is that we can visit over fifty different high schools within an hour's driving time. And this is just in east Tennessee. We are thirty minutes from the Virginia state line and forty-five minutes from North Carolina - two additional venues for visibility and recruiting. When I taught at Ball State in Indiana, it took close to an hour to just visit one high school. Now I have the opportunity of choosing from fifty schools in one hour's drive.

I think the biggest and most successful thing a small college band program leader can do is just be seen and show support for everyone - not just for your former students but everyone working in the area - from middle schools to that struggling rural high school program of twenty students to that urban high school program of 300. I visit and work with many middle school band programs. It is great to work with these "young'uns" and see them develop and grow. The impact that you make on them when they are age twelve continues to simmer and grow until they are seniors and looking for a college to attend.” *Christian Zembower, East Tennessee State University*

“Join community organizations! I have built support in the community simply by getting involved in community organizations like the Catskill Valley Wind Ensemble, Oneonta Community Concert Band, and Oneonta Concert Association - the people I interact with in these settings often attend Hartwick concerts and are eager to get involved with Hartwick students. I've also done a tremendous amount of outreach to schools, hoping to engage both future students and local music educators. Our Honor Band has been the flagship program in this regard - it is now viewed as an exciting opportunity for young musicians.” *Andy Pease, Hartwick College*

Supporting Yourself: My program is so small that I can’t . . .

Find professional areas where you can contribute, regardless of the size of your program.

My program is so small that I can’t . . .

1. ...play at a regional or local conference.

A. Host your own festival or honor band festival.

- What area groups would be excited to attend your school as part of a “select” festival?
- Maybe the purpose of the festival is to read band music, with pieces chosen to reflect the interests and abilities of the constituents.
- Maybe it is a chance for several conductors to share the podium for the reading session.
- Maybe it is a think-tank session with no performance aspect – what issues would be best addressed by a group of local professionals?
- Perhaps you could provide the venue for another group’s meeting or conference. That group would be responsible for the agenda and program content. Your program could provide tactical support, hospitality, a campus tour.

B. Send students to festivals.

- Send students from your ensembles to the intercollegiate honor bands at regional festivals. These ensembles want to include musicians from all the colleges in the region. (If money was a hardship, CBDNA intercollegiate band organizers would take that into account and make accommodations.)

2. ...keep up with the artistic aspects of conducting and retain skills to offer others.

A. Prepare for the invitation to conduct an honor band (or the festival band at the conference that you host).

- Develop a base repertoire that you can access to assemble concert programs. (I still program pieces that were “hits” when I was in college, but have also added newer pieces to my honor band program database.)
- Prepare music that you know well or learn music that you hear and like.
- Keep up with what is being programmed for the honor bands at your state’s MEA conferences, especially middle-school programs. (There is some great music for beginning and intermediate ensembles that could be appropriate for a beginning college program or an ensemble of non-majors or community members).
- Make it a point to master 20 minutes of appropriate repertoire – be ready for the invitation.
- Find more experienced college directors and ask their advice.

B. Develop your own area of expertise.

- Become an expert clinician. Identify one great piece that would be of interest to high school bands or their directors. Analyze it, practice it, memorize it, collect materials on its program and composer. Reach out to area high schools and offer to present a session on that piece. Many schools have mandatory in-service days – become an “expert” on a piece that high schools will want to work on.

- Develop a clinic on the materials that were the focus of your academic degree thesis. If you don't have a thesis, make it a point to read other theses.

C. Do not be afraid to find more conducting opportunities.

- Use it or lose it. It is easy to lose the skills (and even knowledge) that were acquired while earning graduate degrees. Many of us were at our intellectual peaks just as we entered the job market. Some of us worked in areas that were not the focus of our degree study. Things can slip away.

“For years, I have invited high school directors to guest conduct my band. Sometimes that opportunity is the chance for them to work with a full band instrumentation (service to the profession), or with a skill level that is much higher than that of their ensembles (service to a colleague). I allow the guest to pick the music; my students benefit from a guest conductor and new music. Many of the area high school directors were my classmates in college. We were all competitive in college, we all played in the best groups, we all earned master of music degrees (and more). I am always surprised at the insecurity that many of these directors express about conducting my college band. They feel that their immersion in the high school world and its standards has led to a loss of their former talents and skills. I remind them that they know the music better than my students, they set the tempos and can control the balances, they will be in a community of friends. Some decline the invitation; it is too much. I have also experienced this phenomenon from some of the college directors that I have invited to guest conduct.

I felt this way when, well into my career, I signed up for a conducting workshop with other college directors (and some students). While I intended to subordinate myself to the expert clinician, I almost couldn't because I was aware that all my professional colleagues were watching (and judging). It was uncomfortable at first, but then we realized that we were all nervous . . . for no reason. All of us were asked to do new things; all of us had to step out of our positions as the experts for our home programs.

Searching for new experiences can be uncomfortable but not as uncomfortable as the inner feeling that we may have slipped a bit and the nagging concern that someone may notice.” *Thomas C. Duffy, Yale University*

3. *...participate at conferences.*

Conferences are expensive: registration, food, lodging, transportation, time away from work, disruption to the home program. Fortunately, more and more conferences stream sessions or offer online interactive events.

- What does your institution require for promotion and advancement? Can you discharge publishing and research obligations through service to professional organizations?
- Contact the officers of the organization and volunteer for panels, task forces, and committees.
- Present your research at conferences.

- Present your work on committees/task forces to your institution as professional engagement.
- Review published proceedings of conferences that you cannot attend. Contact presenters about any sessions that touch on your areas of interest, even if it is just to say that you read or saw their presentation. Develop a network of professional friends and colleagues through conferences. These could be the people that end up reviewing your work for promotion or tenure.

4. ...prepare my students to advance.

At some point, no matter the size and scope of your program, you can interact with your students as individuals. Would small program constraints prevent a director from: helping a student prepare an individual part; nominating a student musician for an intercollegiate experience; establishing a pattern of professional artistic conduct that would serve as a role model for students; counseling students on career choices; helping student develop skills as leaders and thinkers?

Wayne Magee wrote a concise article on creating leaders in his band program. Please see his article in the NBA Journal, *The Value of Doubling Down on Student Leadership in Collegiate Bands*. https://issuu.com/seven1five/docs/2021_nba_spring_journal_digital_final/36?ff

Why do students join the band? What keeps them coming back? What if the band is small and there are holes in instrumentation?

“One night many years ago I was watching the national news, one of the featured interviews to hopefully end the broadcast on a positive note was the story of a small town’s band director retiring after thirty-plus years. The school system planned to surprise him by staging a reunion of as many of his former students as they could find. Many former students gathered to honor the influential teacher whom many recounted had so much of an impact on their lives. As the band director was being interviewed by the television journalist who had captured such a humbling honor, the band director said something that still rings in my head. It was his thoughtful statement when he was asked what the secret to his success in the profession. He said his success rested on how he spelled the word “band”. He boldly exclaimed without hesitation, “You spell band, F-U-N, and if you change that it is over.”

The band director’s words of wisdom shook me. I knew immediately I missed a link and misspelled what I thought was the profession’s fundamentals. I was spelling band descriptive of what it embodied and how it was done, instead of spelling it first leading with the understanding of WHY. It was not until I started spelling band with a WHY mindset, defined by student leadership development coupled with a prefix of fun that took a struggling program to a life-changing experience.

Armed with the lightbulb moment bestowed upon me that night I began to change my perspective on High School and Collegian band programs; leading with a focus on the WHY(s) for bands and leaving the HOW(s) and WHATS(s) to be a consistent authentic echoing evidence of the band’s truth.

A refocusing on the mission or the WHY created a greater sense of clarity within the band program I served. Everything the band did from that moment on, had to be in line with our new band WHY. Our WHY collocated in serving the campus community to

inspire, motivated and instill the school's motto of leadership, discipline, and knowledge. The band no longer equated itself with music solely but simply as a means to accomplish such an undertaking. The students established, bought in, and shared WHY had revolutionized the organization. We never again lead with what we did or how we did it, the functions of the band over the WHY of the band's existence. It was only a few years after this organizational paradigm shift that band's current students and even recent graduates naturally would not use the word "music" to describe the band. The band, the music, was a momentary tool to live out the lifelong missional commitment of learning (knowledge), community service, leadership, and personal discipline. People, your students, will always follow a clear missional WHY than all the novel nuances of the WHAT(s) and HOW(s) of an organization. Choose to lead with a shared mission coupled with a greater purpose beyond a student's time in your band program. This unequivocally has made all the difference in the band community I have had the honor to serve." *Wayne W. Magee, excerpted from How to Spell "Band." 2020.*

Final Thoughts

In this chapter we have tried to give an overview of the scope of "the job". As you can see, what constitutes "the job" is unique to almost every school. Yet what is the same for every school is the initiative that is required by the band director themselves - initiative not just for music- making and music teaching, and for teaching outside of one's expertise, but the initiative to take ownership for one's own development, job security and prosperity through research, questioning and relationships.

Appendix A:

FESTIVAL CASE STUDY – The Sonoma Invitational Festival

The Sonoma Invitational Wind Band and Orchestra Festival, held annually in March at my own institution, Sonoma State University in California, is one example of a successful event. The SIWBOF began in 2013 as a one-day festival with 13 ensembles, and by 2018 blossomed into a three-day event involving 48 ensembles. The festival is established as a mainstay on the calendars of high school directors, and word-of-mouth advertising has led to participation by ensembles from schools in Southern California and neighboring states.

In developing this festival, I wanted to create an experience that was different from the typical festival experience, where a group gets off the bus, completes the festival route (warm up, performance, clinic), gets on the bus and leaves. Finding a way to entice groups to stay on campus before and after they perform was central. I also wanted to offer something different for students and directors, incorporating masterclass sessions for students, and conducting feedback for directors.

The festival has evolved over the years, but here are the basic elements:

Adjudication Team

This is perhaps the most critical element to our success. We hire four collegiate adjudicators, renowned for their dynamism and creativity: three band specialists and one orchestra specialist. The idea is to give participating directors in our area the opportunity to receive feedback from artist/educators that they typically don't encounter. This is costly, but the reward is a full festival. The rate of pay can range between \$500 to \$1000+ per day, plus travel and lodging expenses.)

The adjudicators rotate through the schedule as follows:

- Two adjudicators are positioned in the hall, listening to performance and recording audio commentary.
- One adjudicator is in the clinic room with the previous ensemble.
- One adjudicator is positioned backstage, at a video monitor featuring a frontal view of the conductor to offer videorecorded feedback to the director.

This rotation calls upon multiple skills (listener/commentator; clinician; conducting coach), adding a vitality that engages the whole creative process. The rotation is created to facilitate the orchestra clinician's contact with as many orchestras as possible.

Festival Route

The festival route is divided into 30-minute modules as follows:

- Warm up in the Green Room backstage
- Performance in Concert Hall
- Clinic in Rehearsal Hall
- Listening to Ensembles—including the university ensemble(s)

Following the clinic, students are guided back to the hall to listen to other ensembles. In the first years of the festival, I actually assigned listening times to ensembles, but in recent years a culture has developed in which ensembles stay for a block of time (morning block 8:00 am - 1:00 pm; afternoon block 12:00 pm - 6:00 pm). Some groups listen to ensembles before their scheduled time; others do so after they complete the festival route.

Performance by University Ensemble(s) and Masterclasses

A featured performance by our university Wind Ensemble is central to the festival. We schedule this performance in the heart of the day, between 12-1 pm so that we have the opportunity to perform for all attendees on any given day. Programming for this concert is crucial! It has to be a 50-minute, “kid-friendly” program that strikes a balance between serious repertoire, familiar favorites, newer works that directors may not know, and a little “razzle-dazzle.” We also typically feature a soloist, either from our faculty or a renowned artist.

Masterclass sessions sprinkled throughout the day offer our faculty opportunities to engage with smaller groups of students. At the Sonoma Festival, we offer masterclasses in a rotational format. While we can’t offer masterclasses on every instrument, every day, each of our faculty usually presents at least one session during the festival.

Audio/Visual Equipment Needed

- Two hand-held digital recorders for audio comments. We usually use H-2 or H-4 Zoom devices that record on an SD card. Because these devices have microphones in the front and rear, the balance between the musical performance and spoken comments tends to be compatible.
- Two cameras. One positioned behind the ensemble with a frontal view of the conductor, and another positioned at the rear of the hall to capture a “clean” video recording, free of comments. These cameras typically require an SD card to store content.
- A backstage video monitor, microphone and headphones, connected to the frontal-view camera. This allows the adjudicator to offer comments on the video without disturbing the performers.
- Two laptop computers stationed at the headquarters site. These are used to upload content from SD cards into individual Google folders for each school.

Before the Festival

1. Decide upon your event:
 - a. Schedule the concert hall and other venues at your institution. We have been fortunate to have settled into a “signature” time of year with our facility to be the second week of March. This has also had positive results with directors, who often schedule the event in their calendars year after year. If you do not have a Concert Hall consider a chapel or even – yes – the gym; or is there a venue off-campus with which you can partner?

- b. Contract adjudicators. This takes time. Remember that it costs more to get quality adjudicators. Adjudicators typically cost \$500 to \$1,000 per day. Marquee names in the field often command higher fees.
 - c. Devise a budget, based on rate of pay for adjudicators, travel and lodging expenses, guest artist/faculty masterclass fees, facility use fees (if any), staff fees (if any), food and hospitality costs. This will enable you to calculate the ensemble participation fee. We charge \$500 per ensemble. Your budget, and the amount you are able to charge will vary depending on which part of the country you teach in, and what your local schools can afford.
2. Send invitations/notifications to directors. When you are first starting, it is important to make this a personal email invitation to each director. When I started our event in 2013, this was sent in September, with the goal of filling the festival in November. Today, I send two notifications: one in April (almost a year before next year's event) to get a "soft" verbal commitment, and another in early August to get the application and participation fees. The August letter has a deadline of September 30. Establishing a deadline for commitment is important for the purposes of scheduling. Examples of the two mailings are located below.
3. Create a festival application form. We use a Google form to collect information:
 - a. School Name
 - b. Ensemble Name
 - c. Number of Students in Ensemble
 - d. Director Name
 - e. Director Email
 - f. Director Cell
 - g. School Address
 - h. Schedule Preference. We break the three days into six blocks, and ask directors to rank their choices 1 through 6. Schedule preferences are based on the date the application and fees are received.

<input type="checkbox"/> Wed. AM Block 8:00-12:00	<input type="checkbox"/> Wed. PM Block 1:00-6:00
<input type="checkbox"/> Thu. AM Block 8:00-12:00	<input type="checkbox"/> Thu. PM Block 1:00-6:00
<input type="checkbox"/> Fri. AM Block 8:00-12:00	<input type="checkbox"/> Fri. PM Block 1:00-6:00
 - i. Make checks payable to... (NB – have paperwork filled out in advance especially W-9s. Then it can be submitted immediately with no missing information from non-campus people.)
4. Closely monitor responses and maintain contact with directors during the "festival recruitment" stage. You may need to send additional emails and/or make phone calls.
5. Create the Festival Schedule. Once the festival recruitment stage is over, create the schedule. If there are multiple ensembles from one school, you will have to carefully craft the schedule to avoid overlaps. A sample schedule is located below.
6. Create an Adjudicator Rotation Schedule. The Sonoma Festival has 4 adjudicators that we schedule in a circuitous rotation between:
 - a. Audio Comments 1

- b. Audio Comments 2 (moves to clinic after performance)
 - c. Clinician (moves to conducting station after clinic)
 - d. Conducting Video (moves to concert hall to start circuit anew)
- 7. Secure AV equipment, schedule and train festival personnel, set up Google folders.
 - a. Make sure you have the appropriate AV equipment and that it is working. This may involve technical staff (it does at our school).
 - b. A student work crew comprised of your university students is crucial. I appoint a student Festival Coordinator who organizes the student team.
 - i. Festival HQ staff (2 students at all times). These students meet/greet directors, collect their scores, upload data from SD cards (this is one of the most important tasks— make sure you have a tech guru), and collate end-of-festival materials to give back to directors upon checkout.
 - ii. Group Guides. A student is assigned to each group to facilitate them through the festival route. We have 48 groups, so we need 48 student guides. The guide not only helps the group navigate its way through the festival route, they are also crucial to maintaining the time schedule. Our student guides are instructed to introduce themselves to the director, and to let them to expect a 5-minute warning before they need to move to the next stage of the event.
 - iii. Runners. One student at all times to exchange materials from one group to the next (copies of scores, SD cards, refresh batteries, sharpen pencils, etc.).
 - iv. Ushers and Door Monitors. We usually have 2 to 3 students on hand to monitor doors during performances
 - c. Set up a Google folder for each participating school where you can upload audio and video files. Sharing the folder with the director ahead of time allows them to instantly retrieve their files, often on the bus ride home.
- 8. Schedule Food Service (optional). The music facilities at our university are in a remote part of campus, away from food services. Therefore, we schedule food trucks to be on site between 11 am – 2 pm. Consult your university policies regarding off-campus vendors.
- 9. Send Informational Mailing to Directors. This mailing should include festival logistical information and the schedule. Included in the logistics is information about:
 - a. Campus Parking
 - b. Performance and Clinic Venues
 - c. Festival Headquarters Check-in and Check-out Info
 - d. Festival Format
 - e. Info about university performances
 - f. Equipment provided (usually large percussion, piano, etc.)
 - g. Equipment to provide on your own (usually small percussion items, sticks, mallets)
 - h. Warm up Room info
 - i. Case Storage while on site
 - j. Food info

10. Create Festival Program. Optional, but it makes the festival experience more special, offers participants a keepsake memento, and allows you to include information about your program and your university. We include:
 - a. Name of school, name of ensemble, director's name, and repertoire information performed by each participating ensemble
 - b. Repertoire and program notes performed by the university ensembles
 - c. Information about the band program and the SSU Music Department
 - d. Biographies of the adjudicators
11. Day(s) of Event. Your experience will greatly depend on the level of organization of the student staff. A highly-trained student staff will enable you to meet and talk with participating directors, listen to the performances, interact with the adjudicators and enjoy the day, while dealing with an occasional "hot spot" issue. Otherwise, you may find yourself running around like the proverbial chicken, dealing with one crisis after another.

Directors' Mailing, sent in April

Dear Colleague, (insert Director's name)

I would like to invite you and your students to participate in the Sonoma Invitational Wind Band and Orchestra Festival at the [Green Music Center at Sonoma State University](http://music.sonoma.edu/sonomainvitational), March 11-13, 2020.

The Sonoma Invitational Wind Band and Orchestra Festival is a non-competitive, non-rated festival, with emphases on musical artistry and education. The Sonoma Invitational offers you and your students the opportunity to perform in Weill Hall, one of the nation's premier concert venues. Ensembles receive a clinic with a nationally recognized collegiate level band or orchestra clinician. Each group receives audio comments and feedback of your performance from the adjudicators and a clean video recording of your group's performance. In addition, each conductor receives a video recording featuring a frontal view of the conductor with recorded comments from one of the adjudicators.

Our adjudication panel features top-notch collegiate band and orchestra educators from around the country. We are currently working to secure our adjudication panel, and will post information on the festival website as soon as we have confirmation.

At this time, we are taking verbal commitments, and no fees are due. Please contact me to reserve space for your ensemble(s). We have room to accommodate up to 50 ensembles.

The application and \$500 participation fee are due September 30, 2019.

For more information about the festival, visit the SSU Music Department homepage at:
<http://music.sonoma.edu/sonomainvitational>.

Sincerely,
Andy

Andy Collinsworth, DMA
Director of Bands
Sonoma State University
Green Music Center
1801 East Cotati Avenue
Rohnert Park, CA. 94928
racworth@sonoma.edu

Directors' Mailing, sent in August

Dear Colleagues,

Thank you for expressing interest in the 8th annual Sonoma Invitational Wind Band & Orchestra Festival at Sonoma State University March 11–13, 2020. We are now accepting applications. The application and \$500/group participation fee are due September 30, 2019.

Festival homepage with information and application: <http://music.sonoma.edu/sonomainvitational>

Please note that scheduling preferences are considered in the order application and fees are received. Early applicants receive priority.

The Sonoma Invitational Festival is a regional affiliate of the Music for All National Festival, presented by Yamaha. The festival format remains a non-competitive, non-rated festival, with emphases on musical artistry and education.

The Sonoma Invitational Festival offers you and your students:

- the opportunity to perform in Weill Hall, a 1400-seat, world-class concert hall
- a clinic with a nationally recognized collegiate level band or orchestra clinician
- the opportunity to hear other outstanding ensembles
- audio comments of your performance from the adjudicators
- video recording featuring a frontal view of the conductor with recorded comments
- clean video recording (free of spoken comments) from the back of the hall of your group's performance
- masterclass sessions provided by our outstanding woodwind, brass and percussion faculty

Ensembles receive a 30-minute performance slot in [Weill Hall](#), one of the nation's premiere concert venues, followed by a 30-minute clinic from one of four adjudicators from universities throughout the country.

If you have any questions about the festival, please feel free to contact me.

Sincerely,

Andy

Andy Collinsworth, DMA
Director of Bands
Sonoma State University
Green Music Center
1801 East Cotati Avenue
Rohnert Park, CA. 94928
racworth@sonoma.edu

Festival Information Letter, sent in October

Dear Festival Participants,

We are looking forward to seeing you and your students at the 8th Annual Sonoma Invitational Wind Band and Orchestra Festival March 11 – 13, 2020 at Sonoma State University. The 2020 Sonoma Invitational is an affiliate festival with the Music for All National Band and Orchestra Festival, sponsored by Yamaha.

Attached to this email are a festival schedule, campus map, and a seating chart template.

Please email the following no later than February 1, 2020 to Festival Coordinator Thomas Gosnell.

- Titles of selections (include titles of movements)
- Dates of Composition
- Names of Composers/Arrangers
- Group Seating Chart

We are working to provide you and your students with a first-rate festival experience in our beautiful concert hall! Our distinguished panel of adjudicators includes:

Glen Adsit, Director of Bands, The Hartt School of Music, University of Hartford
 Jason Caslor, Director of Bands, Arizona State University
 Dustin Barr, Director of Bands, California State University, Fullerton
 Soo Han, Director of Orchestras, Baldwin Wallace University

Festival logistics:

Parking: Buses should park in Lot N. Bus parking is free of charge. Other cars should park in Lots L or O. Parking fee of \$5 is required for all private vehicles.

Venues:

Headquarters— Lobby of Weill Hall

Warm Up— Room 1141 next to Weill Hall

Performance— Weill Hall stage

Clinic— Band Rehearsal Hall GMC Room 1028

Festival Headquarters is located in the lobby of Weill Hall. Upon arrival, please check in with our staff and submit the following:

3 scores for each selection you are performing (originals only please). A student guide will be assigned to each group to assist with the travel route and to keep the festival time running smoothly.

Festival Format:

This is a non-competitive, non-rated festival, and the spirit of this event is one of collegiality. Please be sure to review appropriate audience etiquette procedures with your students.

Groups are scheduled in one of two blocks each day:

- Block 1 8:30 am – 1:00 pm
- Block 2 12:30 pm – 6:00 pm

- We want each group to play for an audience! Out of fairness to all groups, it is important that you make arrangements for your students to be in the audience to hear other groups during your group's assigned block when your ensemble is not in the festival route.
- Performing groups are scheduled in 30-minute blocks, which includes time for getting on and off the stage. Plan to program no more than 20 minutes of music, and/or no more than 3 selections.
- Two adjudicators will make recorded comments and observations during the performance. Immediately following your performance, your group will receive a clinic from one of the adjudicators. A third adjudicator will be stationed backstage at a video monitor featuring a frontal view of the conductor to offer videotaped comments and constructive feedback.
- Our crew will also make a clean video recording (free of comments) of your group's performance. All videos and audio files will be sent to you electronically (via Google drive). Before you leave the festival, please retrieve your music scores from Festival HQ.
- The SSU Symphonic Wind Ensemble will perform in concert 12:45 – 1:45 pm each day. Please plan to have your students attend these concerts.

Equipment provided on stage:

5 Timpani
 Bass drum
 4 Tom-toms
 Crash Cymbals
 Tam-tam
 Xylophone
 Marimba (5.0 octave)
 Concert bells
 Chimes
 Crotales (2 8ves)
 Temple blocks
 Grand Piano
 Celesta
 Vibraphone
 *Additional equipment may be available upon request

You will need to provide your own:

Sticks, mallets, bass drum beaters, chime hammers, etc.
 Snare drum & stand
 Suspended cymbals and stands
 Small Percussion items, such as tambourine, triangle, woodblock, etc.
 Specialty percussion equipment not on the list

Warm Up Room

The warm up room is small. Chairs and a limited number of music stands will be provided. No percussion equipment will be provided.

Case Storage

Please be sure to label all of your equipment with your school's name, and have your students label their personal instruments with their name and cell phone number.

Space is extremely limited for storage of equipment. Please store equipment on your bus whenever possible. Students should leave their backpacks and other personal items on the bus.

Students should take their instruments cases with them through the festival route— warm up room to the performance and clinic areas.

No cases or equipment are allowed in the audience area of the concert hall.

Food

Food trucks will be on site at the Green Music Center between the hours of 10:00am-2:00 pm. The goal is to keep students close to the festival center and eliminate the need for you to transport your students off campus for lunch.

Weill Hall is a world-class concert facility

The staff here is extremely protective of the venue. Please be sure to communicate with your students the importance of their most professional conduct while inside the hall.

Instruments, cases, backpacks, food or drink are not allowed in the concert hall.

If you have any questions, please feel free to contact me or Festival Coordinator Thomas Gosnell.

We look forward to seeing you in March!

Sincerely,

Andy

Andy Collinsworth, DMA
Director of Bands
Sonoma State University
Green Music Center
1801 East Cotati Avenue
Rohnert Park, CA. 94928
racworth@sonoma.edu

Sample Festival Schedule

WEDNESDAY MARCH 6						
	School	Group	Director	Warm Up	Perform	Clinic
1	Davis	Symphonic Band	TS	8:00 AM	8:30 AM	9:00 AM
2	Woodland	Wind Ensemble	ML	8:30 AM	9:00 AM	9:30 AM
3	Berkeley	Chamber Orchestra	MD	9:00 AM	9:30 AM	10:00 AM
4	Buchanan	Wind Ensemble	JL	9:30 AM	10:00 AM	10:30 AM
5	Lincoln	Wind Ensemble I	CE	10:00 AM	10:30 AM	11:00 AM
6	Berkeley	Chamber Winds	KW	10:30 AM	11:00 AM	11:30 AM
					12:00 PM	
					1:15 PM	
8	Prospect	Wind Ensemble	CA	2:00 PM	2:30 PM	3:00 PM
9	Dougherty Valley	Chamber Orchestra	PD	2:30 PM	3:00 PM	3:30 PM
10	Granite Bay	Concert Band	LL	3:00 PM	3:30 PM	4:00 PM
11	Ukiah	Wind Ensemble	AM	3:30 PM	4:00 PM	4:30 PM
12	Northgate	Wind Ensemble	GB	4:00 PM	4:30 PM	5:00 PM
13	Prospect	String Orchestra	CA	4:30 PM	5:00 PM	5:30 PM
14	Granite Bay	Wind Ensemble	LL	5:00 PM	5:30 PM	6:00 PM
	School	Group		Warm Up	Perform	Clinic
1	Santa Rosa	String Orchestra	MW	8:00 AM	8:30 AM	9:00 AM
2	Pioneer	Wind Ensemble	BR	8:30 AM	9:00 AM	9:30 AM
3	Rocklin	Wind Ensemble	TD	9:00 AM	9:30 AM	10:00 AM
4	College Park	Wind Ensemble	JJ	9:30 AM	10:00 AM	10:30 AM
5	Albany	String Orchestra	CB	10:00 AM	10:30 AM	11:00 AM
6	Santa Rosa	Symphonic Band	MW	10:30 AM	11:00 AM	11:30 AM
7	Lincoln	Wind Ensemble	MG	11:00 AM	11:30 AM	12:00 PM
					12:00 PM	
					1:15 PM	
8	College Park	Symphony Orchestra	JJ	2:00 PM	2:30 PM	3:00 PM
9	James Logan	Symphonic Band	PR	2:30 PM	3:00 PM	3:30 PM
10	Clovis North	Concert Band	JV	3:00 PM	3:30 PM	4:00 PM
11	Amador Valley	Wind Ensemble II	JG	3:30 PM	4:00 PM	4:30 PM
12	Clovis North	String Orchestra	AH	4:00 PM	4:30 PM	5:00 PM
13	James Logan	Wind Symphony	AW	4:30 PM	5:00 PM	5:30 PM
14	Clovis North	Wind Ensemble	DL	5:00 PM	5:30 PM	6:00 PM
15	Amador Valley	Wind Ensemble I	JG	5:30 PM	6:00 PM	6:30 PM
	School	Group		Warm Up	Perform	Clinic
1	Marin SOA	Concert Band	MV	8:00 AM	8:30 AM	9:00 AM
2	Maria Carrillo	Symphonic Band	MB	8:30 AM	9:00 AM	9:30 AM
3	Franklin	Wind Ensemble	MM	9:00 AM	9:30 AM	10:00 AM
4	Rio Americano	Honors Concert Band	MK	9:30 AM	10:00 AM	10:30 AM
5	Yosemite	Wind Ensemble	MR	10:00 AM	10:30 AM	11:00 AM
6	Marin SOA	Wind Ensemble	MV	10:30 AM	11:00 AM	11:30 AM
7	Lynbrook	Wind Ensemble	MP	11:00 AM	11:30 AM	12:00 PM
					12:00 PM	
					1:15 PM	
8	Livermore	String Orchestra	JE	2:00 PM	2:30 PM	3:00 PM
9	Kingsburg	Wind Ensemble	MS	2:30 PM	3:00 PM	3:30 PM
10	Dougherty Valley	Wind Ensemble I	TM	3:00 PM	3:30 PM	4:00 PM
11	Livermore	Symphonic Band	JE	3:30 PM	4:00 PM	4:30 PM
12	Camarillo	Wind Ensemble	CG	4:00 PM	4:30 PM	5:00 PM
13	Dougherty Valley	Wind Ensemble II	TM	4:30 PM	5:00 PM	5:30 PM
14	Healdsburg	Concert Band	JN	5:00 PM	5:30 PM	6:00 PM

Sample Adjudicator Rotation

SONOMA INVITATIONAL 2019

FRIDAY MARCH 8

	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00
SCHOOL	Marin SOA	Maria Carrillo	Franklin	Rio Americano	Yosemite	Marin SOA	Lynbrook	
GROUP	Concert Band	Symphonic Band	Wind Ensemble	Concert Band	Wind Ensemble	Wind Ensemble	Wind Ensemble	
DIRECTOR	Matt Verplaetse	Matt Bringedahl	Matt Mackey	Max Kiesner	Megan Rice	Matt Verplaetse	Mike Pakauk	
VIDEO	Norfleet	Girard	Taylor	Carnochan	Norfleet	Girard	Taylor	
AUDIO 1	Carnochan	Norfleet	Girard	Taylor	Carnochan	Norfleet	Girard	
AUDIO 2	Taylor	Carnochan	Norfleet	Girard	Taylor	Carnochan	Norfleet	
CLINIC		Taylor	Carnochan	Norfleet	Girard	Taylor	Carnochan	Norfleet
	2:30	3:00	3:30	4:00	4:30	5:00	5:30	6:00
SCHOOL	Livermore	Kingsburg	Dougherty Vly	Livermore	Camarillo	Dougherty Vly	Heldsburg	
GROUP	Orchestra	Wind Ensemble	Wind Ensemble I	Symphonic Band	Wind Ensemble	Wind Ensemble II	Concert Band	
DIRECTOR	Justin Enright	Mike Schofield	Teri Musiel	Justin Enright	Daniel Cook	Teri Musiel	John Natelli	
VIDEO	Carnochan	Norfleet	Girard	Taylor	Carnochan	Norfleet	Girard	
AUDIO 1	Taylor	Carnochan	Norfleet	Girard	Taylor	Carnochan	Norfleet	
AUDIO 2	Girard	Taylor	Carnochan	Norfleet	Girard	Taylor	Carnochan	
CLINIC		Girard	Taylor	Carnochan	Norfleet	Girard	Taylor	Carnochan ON STAG

Appendix B: Cal State Los Angeles Honor Band

DIRECTOR'S EVALUATION FORM

****Directors, you may return this form in one of two ways:**

- 1) Collect all student application forms and checks and mail them back together with this form by Friday, November 15.
- 2) Have your students mail their own forms and checks-- fill out this form electronically and email it back to me by Friday, November 15. Please confirm that the student is applying before you list them here.

Please evaluate each applicant on the five categories below using a rating of 1-5 (5 being the highest). If you would like to nominate more than 10 students, feel free to copy this form as needed.

Your Name (please print): _____

Email address: _____

School: _____

	Student Name	Instrument	Musicality	Technique	Intonation	Attitude	Leadership
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							

Additional Comments:

CAL STATE LA HONOR BAND

January 31-February 1, 2020

APPLICATION

Name: _____

****If Percussion, check all that apply:**

____Timpani ____Snare ____Mallets

Instrument**: _____

****If Flute, indicate if you can play piccolo**

School: _____ Band Director: _____

Home Address: _____ City: _____ Zip: _____

Home Phone: _____ E-Mail: _____

Grade Level: __9 __10 __11 __12

Provide a brief outline of your experience, including how long you have played, ensembles in which you have performed, and music honors/awards you have received.

Are you currently studying privately? With whom?

__YES __NO _____

Signatures:

Applicant _____ Date _____ Parent/Guardian _____ Date _____

Band Director _____ Date _____ School Administrator _____ Date _____

Return to:

Dr. Emily Moss - Cal State LA Honor Band
Department of Music
California State University, Los Angeles
5151 State University Drive
Los Angeles, CA 90032

Application MUST be postmarked by Friday, November 15.

Please include \$40 Participation Fee* with your application (check or money order made to: **Cal State LA**).

***This Fee includes 2 adult tickets to Saturday's Concert.**

2020 Cal State LA High School Honor Band Schedule

PLEASE READ CAREFULLY.

**It is important that you follow the daily schedule precisely
in order for the Honor Band weekend to run smoothly.**

Friday, January 31:

3:00-4:00 PM: Registration Begins — State Playhouse Lobby
4:00-4:15 PM: First Chair Honor Band Opening Meeting — State Playhouse
4:15-5:45 PM: Chair Placement/Solo Auditions In Sectionals — Rooms TBA
5:45-6:00 PM: Break — Snack Provided
6:00-8:30 PM: Full Band Rehearsal — State Playhouse Stage

Saturday, February 1:

9:30 AM-12:00 PM: Full Band Rehearsal — State Playhouse Stage
12:00-1:00 PM: LUNCH — Instruments in Music Hall for storage
1:00-2:15 PM: Full Band Rehearsal — State Playhouse
2:45 PM: Chamber Showcase — Music Hall
3:15-4:45 PM: Master Class
5:00-5:45 PM: Full Band Rehearsal — State Playhouse Stage
6:00-7:00 PM: Snack/Change into Concert Black
7:00 PM: CONCERT — State Playhouse Stage

Cal State LA Wind Ensemble

Cal State LA Honor Band

Appendix C: Survey on Teaching Load/Responsibilities/Evaluations

Part 1: Demographics

CBDNA has long recognized the importance of the band program in the overall climate of colleges and universities and their surrounding communities. CBDNA also recognizes that music programs at small schools are an important part of our history, present, and future, and have successfully contributed to the development of some of the most respected leaders in our profession.

Band programs such as ours often come with unique challenges for directors. With this in mind, CBDNA has started the process of creating a document to assist directors, or those who aspire to be directors, at small colleges or universities. You are recognized for your success in the band community and, because of your success, you have been invited to participate as a contributor to our working group.

There are five groups working on different topic areas. Our particular group is assigned to developing a chapter that addresses the issues associated with our teaching load and related responsibilities. As we are beginning to lay out this chapter, we are distributing this survey to collect some information about our contributors and their programs (as well as our own) to be sure we haven't left out areas of our chapter we need to develop. Following the disaggregation of the data we receive from this survey, we plan to share sub-topics and ask for your feedback on chapter drafts. We hope that you will find joy in knowing that your experiences may help steer the direction of future band programs and assist your colleagues. You will be recognized for your contribution and we appreciate your timely response during this challenging time.

* Required

1. Name *

2. Name of your institution *

3. What is your school population? *

4. What is the number of music majors at your school? *

Mark only one oval.

- ☐ <10
☐ 11-30
☐ 31-50
☐ 50-75
☐ 76-100
☐ >100

5. How many students are in your performing groups? *

6. How many bands are part of your program? *

7. What type of bands are part of your program? *

Mark only one oval.

- ☐ Concert Bands
☐ Marching Bands
☐ Athletic Bands
☐ Jazz Bands
☐ Option

8. What percentage of the students in your ensembles are music majors? (Break this down by ensemble type if there is a significant difference in percentage by ensemble type)

Mark only one oval per row.

	<10%	10-25%	25-50%	50-75%	>75%
Concert Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Athletic Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What music degrees does your department/school offer? *

Part 2; Your position

10. What type of appointment is your position? *

Mark only one oval.

- ☐ Tenure or tenure-track
- ☐ Full time, non tenure-track/lecturer
- ☐ Adjunct/Part-time
- ☐ Staff
- ☐ Other: _____

11. How were you selected for the position? *

12. How was your salary determined? Did you negotiate? *

13. How are raises/increases/promotions determined at your institution? *

14. What is your job description? *

Teaching Responsibilities

15. Are you teaching beyond your job description? *

16. Are you compensated for teaching an overload? *

17. How are your ensembles factored into your course load? *

18. What classes are you generally responsible for teaching? *

19. What other classes have you taught? *

20. How did you prepare for teaching new classes? *

21. How did you prepare to teach courses in areas outside of your training/preparation? *

Non-teaching expectations for tenure/reappointment

22. For what other department duties have you been responsible? *

23. Are you expected to do committee work? Explain. *

24. What are your roles and responsibilities in recruiting? *

25. Are you responsible for scholarships? If so, please explain. *

26. In what accreditations have you participated? What were your responsibilities? *

27. What is your responsibility regarding budgets and purchasing? *

28. How would you describe your budget? *

Mark only one oval.

- ☐ Sufficient for your needs
☐ Insufficient for your needs

29. What is the process for increasing budget or requesting additional funds if needed? *

30. What creative/research activities (publishing, performances, conducting, adjudicating, etc.) are expected of you for retention, tenure, promotion, or reappointment? *

31. What are your summer responsibilities? *

Community

32. What are some of the relationships that you believe helped with the success of your program (departmental, administrative, cross-disciplinary, geographical, beyond)? *

33. How have you built and nurtured those relationships? *

34. How do you remain current? *

35. How do you recharge ? *

36. Is there anything that you would like to add? *

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