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presents excellent ideas that are applicable within the context of any elementary/middle school band director's curriculum choice.

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Sequential models for instruction that are narrow in scope; Solutions, in the form of information and probing questions, that allow assessment of a classroom situation; Valuable information in a new format and references to other helpful publications; A contemporary text for all band directors. Some of

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the topics covered in the ten chapters include: classroom organization and management, working with parents and colleagues, the importance of the warm-up, rehearsal strategies, selecting high-quality literature, and student leadership. The appendices provide valuable outlines and reproducible forms such

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as medical releases and
pitch tendency chart.

Markworth, former
director of bands at
Centerville High School
in Centerville, Ohio,
offers tried-and-true
suggestions and
information on the
exciting world of
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school marching band.
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(Meredith Music Resource). A "How-To" guide that no elementary band director should be without, this book covers all aspects of the elementary band program from recruitment through the final concert. Beginning teachers, as well as those with years of experience, will find a wealth of

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useful information in this handbook. Thirteen chapters include information on the recruitment process, band method books, scheduling and grouping of classes, everyday instrument repairs, grading, selection of elementary band music and solo and ensemble music, ideas for maintaining student

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interest and becoming an integral part of the school, performance suggestions and area band. An appendix containing sample informational letters, sample concert programs, sample practice cards and more is included. This is a great resource to have on hand when teaching elementary band!

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This is a double reed
classroom method book
for oboe and bassoon.

This one is the teacher
version 3-hole punch
binding.

Arranging for the
Concert Band and the
separately available
workbook are intended

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to introduce students to basic techniques of arranging for the concert band. Arranging can be divided into two separate processes. The first deals with scoring and transcribing. Scoring is concerned with such things as voicing, doubling, balance and color. The term scoring also means the actual writing of notes on the

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score paper. Transcribing is scoring music written for one kind of musical instrument or group -- say a piano or orchestra -- for a different kind of group. This text deals with those matters. The second part of arranging is the more creative process of writing introductions, modulations, endings, background figures and

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Here's a sobering thought for many a band or orchestra director: you've been given the

opportunity to work with a choir! Whether or not the decision was made by you or for you, moving from the realm of Sousa or Tchaikovsky to the

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land of sopranos can be a disconcerting prospect for even the most experienced (not to mention even-keeled) band or orchestra director. But fear not: trained instrumentalist turned choral director (and educator, clinician, composer, and arranger) Russ Robinson, has written "I Know Sousa,

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Not Sopranos!" to help you survive your foray into this strange land.

Drawn from his very successful clinics on this subject, Dr. Robinsons goals with this guide are simple to show those educators who have been trained in instrumental music that they already possess many of the musical skills necessary to teach choral music, and

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to present, in a straightforward and accessible manner, knowledge and awareness of key areas unique to directing a choir.

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