



# HOW TO PLAY IN BAND



*FOOD FOR THOUGHT*  
*STEPHEN PANOFF*  
*CONN-SELMER EDUCATIONAL*  
*CONSULTANT*

# FOOD FOR THOUGHT



Are you creating critical thinking musicians?



What is your philosophy on music education?



Do you have a vision for your band program?



What system do you use for teaching music?



How do you measure success?



Are you satisfied or are you always trying to learn?

# AGENDA

INTRODUCTION

TONE

INTONATION

BALANCE

BLEND

ARTICULATION

PERCUSSION

OTHER IDEAS  
AND  
SUGGESTIONS



# INTRODUCTION

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- Stephen Panoff has been a band director for over 40 years. During that time, his groups have played at some of the most prestigious band events in the country and recognized nationally in the areas of marching band and concert band. His groups have played at the National Concert Band Festival, the National Percussion Festival, the Carnegie Hall Concert Invitational(twice), the Disney Honors Festival, The National Band Association convention, the CBDNA convention, the VBODA convention, numerous BOA Regional events, and the Tournament of Roses Parade.
- Mr. Panoff is active as a clinician and judge and has been a member of the Conn-Selmer staff since 2015.



# PRIMARY GOALS

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- YOU CAN BE ANY KIND OF MUSICIAN YOU WANT TO BE
- YOU CAN BE ANY KIND OF BAND YOU WANT TO BE
- YOU CAN CREATE MUSIC AS YOU WANT IT TO BE





# TONE

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- It all starts with TONE
- You must work on it everyday!
- Posture
- Air support
- Mouthpiece/reed combination-do you really know what your kids are playing on?
- Have you tried Legare Signature Cut reeds? If not, you should
- Premiere by Hite is a really good affordable step up mouthpiece for alto and clarinet
- Mouthpiece pad
- Are your brass players actually using an air supported buzz?
- What mouthpieces are they using?
- It all begins and ends with tone

# INTONATION

inTONEation

Make sure your instrument at room temp

Always designate a person in each section for section to listen to

If sub sections, designate that person as well

Did you know your mallet instruments are most likely at 442?

Do you sing every day? It definitely helps

So many factors affect intonation

Have your kids mapped their instrument?

Do your kids know pitch tendencies for their instrument?

Do your kids know which notes are funky on their instrument

Do your kids know what they can do to adjust pitch?

If you tell them to listen but do not work on listening, how would they know what to do?

Always listen down

Listen to others more than yourself

All sections should strive to sound like one player

Play inside the pitch

Do your kids know how temperature affects pitch?

Do not try to tune parts until notes and rhythms are lined up

# BALANCE

Balance is affected by  
so many factors-  
instrumentation  
being number 1

Always put more  
players on lower  
parts

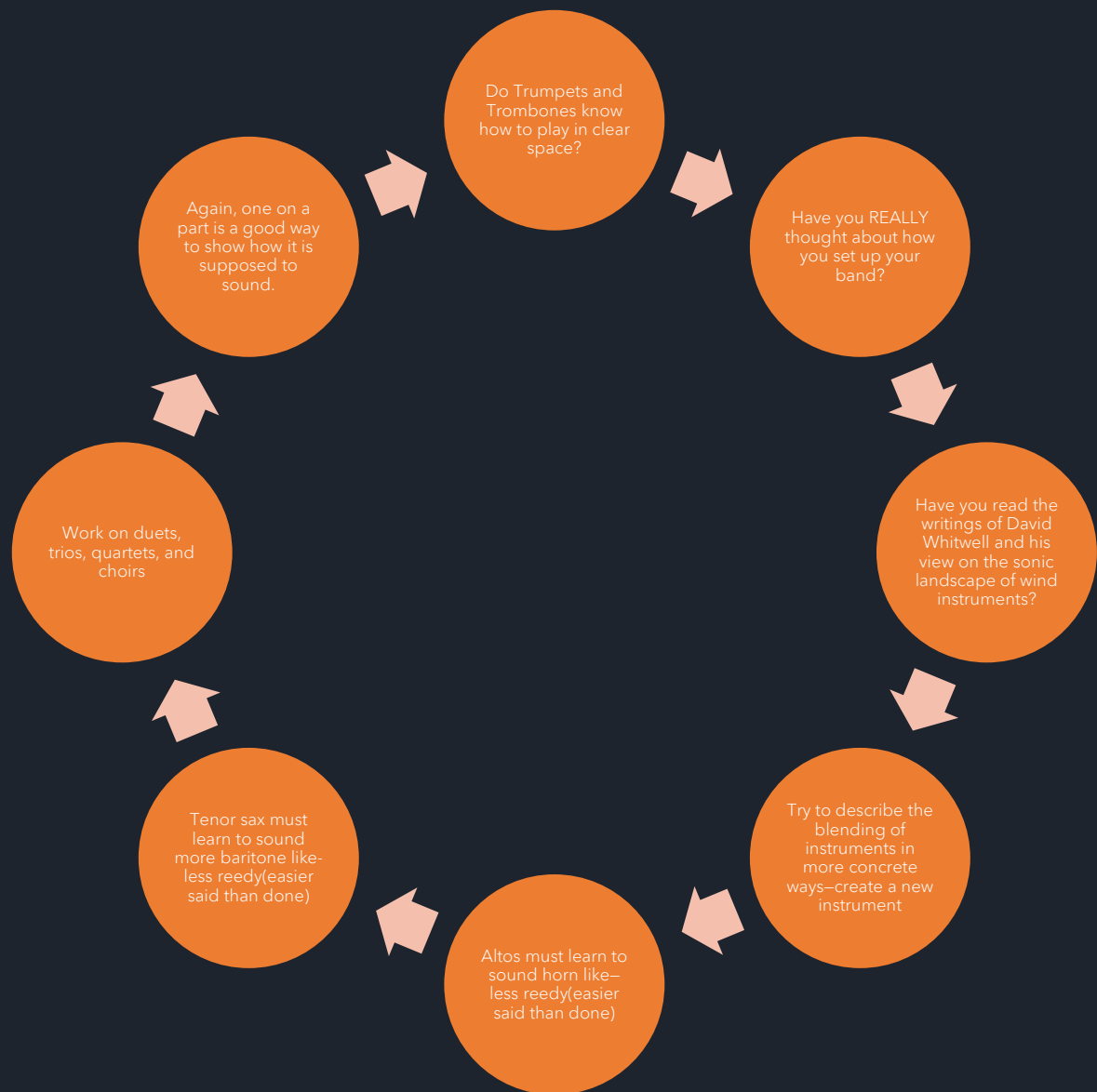
Always hear more 3<sup>rd</sup>  
than 2<sup>nd</sup>, more 2<sup>nd</sup>  
than 1<sup>ST</sup>

Think about dropping some  
flutes into lower octave, 2/3-1/3

Think about dividing the sound  
using the 4-3-2-1 method- do  
your kids know exactly what part  
they have in each measure of  
the music

Have kids play 1 on a part then  
whole group match that sound





# BLEND

# ARTICULATION

Do you have a syllable to explain articulations? What are they?

Do your students know where to place the tongue for each articulation?

Do your students know how to end a note followed by a rest? Just Breathe In

Do your students know the three parts of a note? T(oh)H

No Tuts! Never end the note with your tongue

No Wah wah sounds

Dit, Rooftop Accent, Accent, Normal, Staccato, Marcato, Bell Tone

STYLE!! March, Bounce, Chorale, Swing

Note Value

# PERCUSSION

Do not ignore, They can ruin a performance

Are your drums tuned?

Are your percussion students playing with good technique, especially crash cymbal and suspended cymbal

Choice of mallets for instruments-crucial Choice of sticks and beaters- Crucial

Always have everyone doing something, even if it means doubling mallet parts or cymbal parts or aux parts

Consider adding a cahon to double bass drum parts. This works super well in jazz

# OTHER THINGS TO THINK ABOUT

Are you familiar with  
the Harmony  
Director?

How do you develop  
playing in TIME?

Do your students  
know how to  
subdivide?

PHRASING! Work out  
in all pieces when to  
breathe

Always play with  
direction

Do you have a clear  
vision of what you  
want the piece to  
sound like?

Do you have a clear  
path of preparation,  
including tempo  
markings each week

Are you teaching for  
a rating or for musical  
excellence? The  
Journey is WAY more  
important.

# FINAL THOUGHTS

