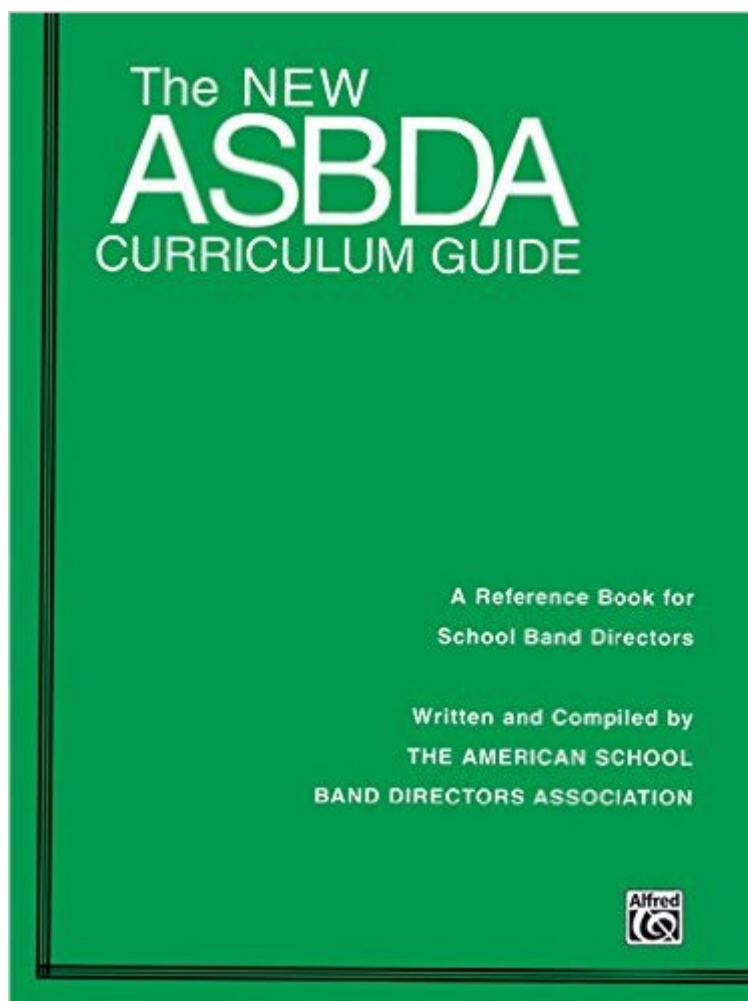


The book was found

The New ASBDA Curriculum Guide: A Reference Book For School Band Directors



Synopsis

The New ASBDA Curriculum Guide has been revised, updated, and in many areas completely rewritten. Topics include: The Performance Based Curriculum, Evaluation Procedures, Scheduling, Classroom Management, Administering the Band Program, Organizing the Physical Complex, and Budget and Finance. It's a terrific reference book for university students in instrumental methods classes, the new band director instituting, revamping, or maintaining a program, the experienced director who needs to rewrite the band curriculum, and the choral (or other) director placed in a band situation.

Book Information

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Average Customer Review: 4.0 out of 5 stars [See all reviews](#) (2 customer reviews)

Best Sellers Rank: #1,274,932 in Books (See Top 100 in Books) #149 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Conducting](#) #1602 in [Books > Reference > Encyclopedias & Subject Guides > Music](#) #2175 in [Books > Arts & Photography > Music > Reference](#)

Customer Reviews

The ASBDA Curriculum Guide, 2nd edition, was first published in 1997. This book is a revision of the earlier 1st edition, originally published in the late 1970s. In this book the instrumental educator will find strategies for teaching concepts such as pitch, rhythm, and style, along with indicators at each grade level of what students of instrumental music should be able to demonstrate. This book does have several weaknesses, in this reviewer's opinion. First, it appears to have an "ivory-tower" feel to it in regard to tone and writing style. One should follow the guidelines of this book simply because people much smarter than you decided that this is what children should be capable of demonstrating at any particular time. The guidelines come across as heavy-handed at times, and appropriate examples are not always present. Second, this book does not address the realities many instrumental music educators face in a post-No Child Left Behind environment. The text assumes,

for example, that the reader will fall into one of three categories: an elementary (grades 5 and 6) beginning band teacher, a junior high (grades 7 and 8) intermediate band teacher, and a high school (grade 9 through 12) teacher. Consequently, it delves into great detail with regard to in-school private lessons and their relation to the teacher's overall courseload. Unfortunately, at least in Ohio, the odds of a band teacher teaching only junior high or only high school are extremely limited now that we have been considered more "expendable", since music is not tested on standardized tests. Due to this, most directors in my area teach band at all age levels, grades 5-12, and do not have the time during the day to teach private lessons. This book is of little help in this instance to these teachers.

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