

The Band Director's Prompt Library

*Thirteen copy-paste prompts to hand your desk work to AI —
organized by the part of your week they serve. Change the brackets, keep
the structure.*

HOW TO USE EVERY PROMPT HERE

Fill in anything in [brackets] with your real details — the more true context you give, the better the result. Then read what comes back like it's a student's work, push back, and refine until it's yours. Never ship it raw. Every prompt is built on **RAISE**:

R

Role

A

Aim

I

Input

S

Specifics

E

Evaluate

One rule, always: Never type a student's name or identifying details into a public AI tool. Describe the *playing*, never the *player*.

01 · PLANNING & REHEARSAL

Your first RAISE prompt — the concert reminder email

You're a veteran middle-school band director. Write a warm, one-paragraph email to parents reminding them about our winter concert. It's for a [7th-grade concert band] at [Lincoln Middle School], performing on [December 12th at 7pm in the main gym]. Ask families to arrive fifteen minutes early and remind students to wear [black and white concert dress]. Keep it friendly and short — no more than 120 words — and don't use corporate language.

The problem-first rehearsal plan

You're a veteran middle-school band director. Build me a plan for a [50-minute] rehearsal with my [8th-grade concert band]. Our biggest problem right now is [balance — the melody keeps getting buried under the accompaniment in the slow section]. We're [three weeks] from our concert and playing [a lyrical Grade 3 piece]. Include a warm-up that sets up the fix, roughly how many minutes to spend on each block, and one thing I can say to the students so they understand why we're drilling it. Keep it to a single page I can glance at on the stand.

The warm-up that teaches the piece

You're a veteran band director. Design a [5-minute] warm-up for my [beginning band] that prepares them for [the dotted-quarter-eighth rhythm] they're about to see in [our next piece, which is in concert B-flat]. Build it as a call-and-response they can do by ear before they read it on the page. Tell me what to listen for and the most common mistake to catch.

02 · SCORE STUDY & ARRANGING

The piece briefing

You're a veteran band director and repertoire specialist. I'm considering programming [piece title] by [composer] for my [Grade 3, 9th-grade concert band]. Based on what this piece is generally known for, tell me: the style and character, the two or three spots that typically challenge young bands, what skills it teaches well, and one honest reason I might not want to program it. Flag anything you're unsure about rather than guessing.

The re-voicing thought partner

You're a veteran band director and arranger. In a piece I'm teaching, [the oboe carries the melody in a lyrical passage, roughly concert F up to B-flat above the staff]. I don't have an oboe. My available instruments include [flutes, three clarinets, two alto saxes, and a strong first trumpet]. Suggest two or three ways to cover that line, with the pros and cons of each for [young players], and tell me what to listen for so the balance still works. Assume I'll make the final call.

03 · ASSESSMENT & FEEDBACK

The playing-test rubric

You're a veteran band director. Build me a [4-level] rubric for a [scale and prepared-passage] playing test for [7th-grade band]. Assess [tone, rhythmic accuracy, note accuracy, and articulation]. For each criterion, write a specific, observable descriptor at each level — what I'd actually hear — in language a [12-year-old] and their parent can understand. Keep it to one page.

Shorthand into student feedback

You're a supportive but honest band director. I'll give you my quick notes from a student's playing test. Turn each into two or three sentences of feedback written to the student — specific, encouraging, and with one concrete thing to practice next. Keep the tone warm and age-appropriate for [middle school]. Here are my notes: [rushing measure 12, flat on the high notes, really nice tone in the slow section].

04 · DIFFERENTIATION

Accommodations in band terms

You're a veteran band director experienced with inclusive classrooms. A student in my [beginning band] has accommodations for [extended processing time and difficulty with multi-step directions]. Without naming anyone, suggest three concrete, practical ways I can support that student during a normal rehearsal — things I can do this week — while keeping them fully part of the ensemble. Keep suggestions specific to playing an instrument.

Three entry points, one passage

You're a veteran band director. For [a technical eighth-note passage in concert B-flat for 8th-grade clarinets], give me three versions: a simplified line for a struggling player that keeps the important pitches and feel, the standard part as written, and a small extension for an advanced player that adds challenge without pulling them out of the ensemble. Tell me what each version is teaching.

05 · PARENTS, BOOSTERS & COMMUNITY

Capture your voice (run this first)

You're my writing assistant. Here's a sample of how I write to my band families: [paste a paragraph you're proud of]. Describe my voice in a few adjectives, then keep those qualities in everything you draft for me from now on. When I ask for something, match this tone — warm, clear, and human, never corporate or stiff.

The calm reply to an upset parent

You're a calm, professional band director. A parent emailed upset about [their child's chair placement after the last audition]. Draft a warm, empathetic reply that acknowledges their feelings, briefly explains [that placements are based on a blind audition process], holds the decision firmly but kindly, and invites a conversation if they'd like one. Keep it under [150 words] and free of defensiveness. Don't include any student's private details.

The recruitment-night pitch

You're a veteran band director recruiting [fifth graders and their parents] for beginning band. Write a warm, two-minute spoken pitch I can deliver at recruitment night about why joining band is one of the best things their child can do. Address the two worries parents raise most — [cost and the fear their kid will quit] — honestly and reassuringly. Make it heartfelt, not salesy.

06 · TRIPS & PAPERWORK

The trip you forgot nothing on

You're an experienced band director and trip coordinator. I'm taking [45 students] to [a district festival 90 minutes away] on [a school bus, leaving at 7am, performing at 11am, back by 4pm]. Give me a backward-timed itinerary, a chaperone and logistics checklist, an equipment-transport plan, and a list of the things directors most commonly forget on a trip like this. Flag anything I should double-check against my district's policies.

RYAN STAHLE

New prompts as the tools change.

This library is free to keep and share. Leave your email and I'll send updates as the tools shift, plus the prompts I only work out after a season in front of a real ensemble.

ryanstahle.com/prompts

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