<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td><strong>Mix and Mingle</strong> - Coffee/juice/cereal&lt;br&gt;Check out instruments for the day - Arts Building Lobby (2nd Floor)</td>
</tr>
<tr>
<td>9:00</td>
<td><strong>Welcome and Overview</strong> - Si Millican, The University of Texas at San Antonio - Choir Room</td>
</tr>
<tr>
<td>9:15</td>
<td><strong>Foundations of Breathing and Posture</strong> - Kathy Johnson, Argyle ISD and Debra Haburay, Lewisville ISD - Choir Room</td>
</tr>
<tr>
<td>10:00</td>
<td>Group 1 - <strong>Flute Fundamentals</strong> - Kathy Johnson - Choir Room&lt;br&gt;Group 2 - <strong>Trumpet Fundamentals</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>11:15</td>
<td>Group 1 - <strong>Articulation &amp; Vibrato</strong> - Kathy Johnson - Choir Room&lt;br&gt;Group 2 - <strong>The Instrument Selection Process</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>12:15</td>
<td>Group 1 - Question &amp; Answer Session - Choir Room&lt;br&gt;Group 2 - Question &amp; Answer Session - Band Hall</td>
</tr>
<tr>
<td>1:00</td>
<td>Lunch (on your own)</td>
</tr>
<tr>
<td>2:30</td>
<td>Group 1 - <strong>Trumpet Fundamentals</strong> - Debra Haburay (repeat of morning session) - Band Hall&lt;br&gt;Group 2 - <strong>Flute Fundamentals</strong> (repeat of morning session) - Choir Room</td>
</tr>
<tr>
<td>3:45</td>
<td>Group 1 - <strong>The Instrument Selection Process</strong> - Debra Haburay (repeat of morning session) - Band Hall&lt;br&gt;Group 2 - <strong>Articulation &amp; Vibrato</strong> - Kathy Johnson (repeat of morning session) - Choir Room</td>
</tr>
<tr>
<td>5:00</td>
<td>Question &amp; Answer Session (combined) - Choir Room</td>
</tr>
<tr>
<td>5:45</td>
<td>Dinner (on your own)</td>
</tr>
<tr>
<td>7:00</td>
<td><strong>Sightseeing/activities (informal)</strong></td>
</tr>
</tbody>
</table>
### Tuesday, July 17

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td>Mix and Mingle - Coffee/juice/cereal Check out instruments for the day - Arts Building Lobby (2nd Floor)</td>
</tr>
<tr>
<td>9:00</td>
<td>Group 1 - <strong>Oboe Fundamentals</strong> - Kathy Johnson - Choir Room</td>
</tr>
<tr>
<td></td>
<td>Group 2 - <strong>French Horn Fundamentals</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>10:15</td>
<td>Group 1 - <strong>Bassoon Fundamentals</strong> - Kathy Johnson - Choir Room</td>
</tr>
<tr>
<td></td>
<td>Group 2 - <strong>Master of the Alphabet, Key Signatures and Scales</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>11:15</td>
<td>Question &amp; Answer Session - Choir Room</td>
</tr>
<tr>
<td></td>
<td>Question &amp; Answer Session - Band Hall</td>
</tr>
<tr>
<td>12:00</td>
<td>Lunch (on your own)</td>
</tr>
<tr>
<td>1:30</td>
<td><strong>Everything I Needed to Know About Beginning Band I Learned in Kindergarten</strong> - Si Millican</td>
</tr>
<tr>
<td>2:30</td>
<td>Group 1 - <strong>French Horn Fundamentals</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td></td>
<td>Group 2 - <strong>Oboe Fundamentals</strong> - Kathy Johnson (repeat of morning session) - Choir Room</td>
</tr>
<tr>
<td>3:45</td>
<td>Group 1 - <strong>Master of the Alphabet, Key Signatures and Scales</strong> - Debra Haburay (repeat of morning session) - Band Hall</td>
</tr>
<tr>
<td></td>
<td>Group 2 - <strong>Bassoon Fundamentals</strong> - Kathy Johnson (repeat of morning session) - Choir Room</td>
</tr>
<tr>
<td>4:45</td>
<td>Question &amp; Answer Session (combined) - Choir Room</td>
</tr>
<tr>
<td>5:30</td>
<td>Dinner (on your own)</td>
</tr>
<tr>
<td>7:00</td>
<td>Sightseeing/activities (informal) - Downtown (free parking!)</td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>8:00</td>
<td>Mix and Mingle - Coffee/juice/cereal</td>
</tr>
<tr>
<td></td>
<td>Check out instruments for the day - Arts Building Lobby (2nd Floor)</td>
</tr>
<tr>
<td>9:00</td>
<td>Group 1 - Clarinet Fundamentals - Kathy Johnson - Choir Room</td>
</tr>
<tr>
<td></td>
<td>Group 2 - Trombone Fundamentals - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>10:15</td>
<td>Group 1 - Tonal Energy Tuner, Harmony Director, &amp; Other Technology in the Classroom - Kathy Johnson - Choir Room</td>
</tr>
<tr>
<td></td>
<td>Group 2 - Count, Tap, Clap: Coordinating the Relationship Between Rhythm &amp; Pulse - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>11:15</td>
<td>Question &amp; Answer Session - Choir Room</td>
</tr>
<tr>
<td></td>
<td>Question &amp; Answer Session - Band Hall</td>
</tr>
<tr>
<td>12:00</td>
<td>Lunch (on your own)</td>
</tr>
<tr>
<td>1:30</td>
<td>Philosophy, Curriculum, and Grading - Not Just for the Ivory Tower? - Si Millican - Choir Room</td>
</tr>
<tr>
<td>2:30</td>
<td>Group 1 - Trombone Fundamentals - Debra Haburay (repeat of morning session) - Band Hall</td>
</tr>
<tr>
<td></td>
<td>Group 2 - Clarinet Fundamentals - Kathy Johnson (repeat of morning session) - Choir Room</td>
</tr>
<tr>
<td>3:45</td>
<td>Group 1 - Count, Tap, Clap: Coordinating the Relationship Between Rhythm &amp; Pulse - Debra Haburay (repeat of morning session) - Band Hall</td>
</tr>
<tr>
<td></td>
<td>Group 2 - Tonal Energy Tuner, Harmony Director, and Other Technology in the Classroom - Kathy Johnson (repeat of morning session) - Choir Room</td>
</tr>
<tr>
<td>4:45</td>
<td>Question &amp; Answer Session - Choir Room</td>
</tr>
<tr>
<td>5:30</td>
<td>Dinner (on your own)</td>
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<tr>
<td>7:00</td>
<td>Sightseeing/activities (informal)</td>
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</table>
**Thursday, July 19**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td><strong>Mix and Mingle - Coffee/ juice/ cereal</strong> Check out instruments for the day</td>
</tr>
<tr>
<td>9:00</td>
<td><strong>Group 1 - Saxophone Fundamentals</strong> - Kathy Johnson - Choir Room <strong>Group 2 - Euphonium &amp; Trombone Fundamentals</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>10:15</td>
<td><strong>Group 1 - Woodwind Care &amp; Maintenance Including Reeds</strong> - Kathy Johnson - Choir Room <strong>Group 2 - Transition from Beginner Brass to 2nd &amp; 3rd Year Sectionals</strong> - Debra Haburay - Band Hall</td>
</tr>
<tr>
<td>11:15</td>
<td>Lunch (on your own)</td>
</tr>
<tr>
<td>12:45</td>
<td><strong>Percussion Fundamentals</strong> - Mark Wessels, Vic Firth - Band Hall</td>
</tr>
<tr>
<td>4:45</td>
<td><strong>Selmer Instrument Product Program</strong> - Choir Room</td>
</tr>
<tr>
<td>5:30</td>
<td>Dinner (on your own)</td>
</tr>
<tr>
<td>7:00</td>
<td><strong>Sightseeing/activities (informal)</strong></td>
</tr>
</tbody>
</table>
## Friday, July 20

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
</table>
| 8:00  | Mix and Mingle - Coffee/juice/cereal
Check out instruments for the day                                       |
| 9:00  | Group 1 - **Euphonium & Trombone Fundamentals** - Debra Haburay (repeat of Thursday morning session) - Band Hall |
|       | Group 2 - **Saxophone Fundamentals** - Kathy Johnson (repeat of Thursday morning session) - Choir Room |
| 10:15 | Group 1 - **Transition from Beginner Brass to 2nd & 3rd Year Sectionals** - Debra Haburay (repeat of Thursday morning session) - Band Hall |
|       | Group 2 - **Woodwind Care & Maintenance Including Reeds** - Kathy Johnson (repeat of Thursday morning session) - Choir Room |
| 11:30 | Final Wrap Up/Evaluation - Choir Room                                      |
| 12:00 | Check out                                                                  |
University of Texas at San Antonio
Beginning Band Pedagogy Workshop
Monday, July 16 – Friday, July 20, 2012

We're looking forward to having you on the University of Texas at San Antonio Campus for our first annual Summer Workshop for Busy Band Directors. The focus of this year’s workshop will be on teaching beginning band and features some of the top music educators in the state. I hope that this information bulletin will provide you with the answers to any of your questions that you may have about the workshop details. If you have any other questions, please feel free to contact me.

Location
All classes will be held in the Arts Building on the Main Campus of UTSA located near the intersection of Interstate 10 and Loop 1604. View a map of the UTSA area at http://goo.gl/maps/5N9Q. A campus parking map can be found at the end of this document.

Daily Outline (detailed schedule will be published during the first part of July)
- 8:00 am - Mix and mingle (light breakfast provided) - check out instruments for the day
- 9:00 – 12:00 - Instructional time (group lessons, Q&A session, etc.)
- 12:00 - 1:30pm - Lunch (on your own)
- 1:30 – 5:30 - Instructional time (group lessons, Q&A session, etc.)
- 5:30 – dinner (on your own)
- Evening - optional sightseeing/group social activities

Note: We will break camp at noon on Friday, July 20th so that you may enjoy activities at the Texas Bandmasters Association Convention and Clinic.

Equipment and Supplies
All equipment, supplies, and instruments will be provided as a part of the workshop fee along with generous help from the Conn-Selmer Corporation.

On-Campus Housing
If you intend on staying on campus, please contact us to be certain that we have reserved a room for you! Payment of $25.00 per night for on-campus housing is due at registration. Please make checks payable to UTSA. Workshop participants will be housed in residence halls on campus all of which are within walking distance to the Arts Building. We have been informed that no linens are provided, so you will need to bring your own sheets, pillows, pillowcases, etc. Each room comes with a twin bed, full-sized refrigerators, microwaves, cable television hook-ups (no TV provided), and high-speed internet.
Off-Campus Housing
Housing is available through Staybridge Suites Northwest near Six Flags Fiesta Texas located at 6919 North Loop 1604 West in San Antonio, TX 78259 at a special rate of $85.00 per night (plus tax). Please make reservations with the hotel directly by visiting http://www.staybridge.com/redirect?path=hd&brandCode=sb&localeCode=en&regionCode=1&hotelCode=SATSB&rateCode=IPB5V&_PMID=99502056&corporateNumber=100247411

Enter Corporate ID - 100247411 and Rate Preference - UTSA to reserve the $85.00 rate.

A map of the hotel location can be viewed at http://goo.gl/maps/Hk1g. There is a free shuttle to UTSA from the hotel. Please contact the desk for more information at (210) 691-3443.

Check in
Workshop check-in will occur on the second floor of the Arts Building on the Main Campus at UTSA on Monday, July 16 at 8:00am. You will receive a detailed schedule, a name badge, and a parking pass at that time. If you are staying on campus, you will need to pay the $25.00 per night lodging fee at that time. Make checks payable to UTSA.

Plan to park in the paid spaces in Baurle Road Parking Lot #1 (see parking map at the end of this document) while you check in.

If you plan to arrive before Monday, July 16, please let me know so that I can arrange to have your parking pass available when you arrive.

Parking
You will need to pick up a parking pass when you check in for the workshop at 8:00am on Monday, July 16. Plan to park in the paid spaces in Baurle Road Parking Lot #1 while you pick up your parking pass.

Your parking pass will allow you to park in any Faculty/Staff A or B space. Parking passes are not valid in the parking garages. If you plan to arrive before Monday, July 16, please let me know so that I can arrange to have your parking pass available when you arrive.

Meals
Breakfast refreshments of cereal cups, milk, bananas, yogurt, coffee, and tea will be provided Monday through Friday morning in the Arts Building beginning at 8:00am. All other meals are on your own. There are several fast-food type restaurants on campus and many restaurants within short driving distance from

**Six Flags Tickets**
We have partnered with Six Flags Fiesta Texas to provide discounted tickets for you and your family. Visit www.sixflags.com/PartnerLogin and enter the Username “UTSAIMR” and the Password “SixFlags4” (without the quotes) The password and username are both case sensitive.

**Graduate Credit**
If you would like to enroll in graduate credit for the class, please register for MUS 5533 - Pedagogy: Musical Performance - 3 Hours

Coursework for graduate credit includes the workshop (July 16-20), orientation meeting July 15, and an additional outside project (due August 18, 2012). Please do NOT pay the workshop fee if you enroll in the graduate class.

**Enrollment Option One** - Enroll in a Masters Degree program at UTSA
Visit http://graduateschool.utsa.edu for enrollment requirements and application instructions.

**Enrollment Option Two** - Enroll as a Special Graduate Student at UTSA
This will allow you to apply your coursework to a subsequent degree at UTSA if you choose to pursue that route at a later date. Visit http://utsa.edu/gcat/chapter1/admission.html#special for more information.

Regardless of enrollment, approximate tuition and fees for in-state graduate credit are as follows:
- Tuition - $728.25
- University Fees - $510.40
- Music Dept. Fees - $40.00
- Application Fee - $45.00
- Approximate Total - $1,323.65

**Faculty**

**Debra Haburay - Forestwood Middle School, Lewisville ISD - Brass**
Debra Haburay is enjoying her 15th year as Director of Bands at Forestwood Middle School in Flower Mound, Texas. She is a native of Connecticut where she studied trumpet with Richard Green.

Ms. Haburay received the Bachelor of Music degree in music performance from Northwestern University. At Northwestern, she studied trumpet with Vincent Cichowicz, performed with the Wind Ensemble under the direction of John Paynter and with the Symphony under the direction of Victor Yampolsky. She continued her studies as a graduate assistant at Baylor University, performing
as a member of the Baylor faculty brass quintet and the Waco Symphony. She received the Master of Music degree in performance, studying trumpet with Barry Hopper and conducting with Michael Haithcock. Ms. Haburay studied for three summers at the Pierre Monteux School in Hancock, Maine, under the direction of Charles Bruck and Michael Jinbo. With gratitude, Debra's teachers also include Jim Irwin - brass pedagogy, Tom Ridenour - clarinet, Patti Mecklin - flute and Hermann Vogelstein - bassoon.

Under Ms. Haburay’s leadership, Forestwood bands have consistently earned outstanding honors and distinctions including TMEA Honor Band Finalist in 2000, 2002 and 2004 and 2006. She serves as a clinician and adjudicator throughout Texas and is a member of Phi Beta Mu. Most of all, Ms. Haburay is grateful for the excellent influence of her students who bring her joy and inspiration each day.

Kathy Johnson - Argyle High School, Argyle ISD - Woodwinds
Kathy Johnson is in her sixth year at Argyle High School. Prior to teaching at Argyle High School, Mrs. Johnson taught for 20 years in the Lewisville Independent School District. During her time in LISD, Mrs. Johnson taught at Griffin Middle School, Arbor Creek Middle School, and McKamy Middle School where her students consistently earned Superior Ratings and “Best in Class” awards. Under her direction, the Griffin Symphonic Band advanced to the State Honor Band finals and placed 5th and 4th respectively in both 1986 and 1988. While she was Director of Bands at McKamy Middle School, Mrs. Johnson has had the distinct honor of conducting the McKamy Honor Winds at the Texas Music Educators Conference as the 2001 Class CC Honor Band and in Chicago at the 2001 Midwest International Band and Orchestra Conference. Mrs. Johnson also served as Fine Arts Department Head for McKamy Middle School.

In addition to teaching, Mrs. Johnson has played flute in the Dallas Wind Symphony for the past 25 years and also performed with the Camerata Chamber Winds. She is an active clinician and adjudicator in the metroplex area and teaches at several summer band camps throughout the state of Texas.

Mark Wessels - Vic Firth - Percussion
MARK WESSELS is an internationally respected author and educator. He has published several books, including "A Fresh Approach to the Snare Drum", "A Fresh Approach to Mallet Percussion", "5 Minute Theory", and most recently, "A Fresh Approach to the Drumset". His methods are among the most popular in the world, with over 250,000 copies in print currently.

Mark received a Bachelor's of Music Education Degree from the University of Texas at Arlington and taught in the Texas public schools from 1986-2001. He is currently the Director of Internet Activities fro Vic Firth, the world's largest manufacturer of drumsticks and keyboard mallets. Under his direction, http://www.vicfirth.com has become one of the most popular online destinations for percussionists and music educators today. Mark's vision for
combining education and entertainment has made vicfirth.com an essential educational resource for students and teachers around the world.

Si Millican - UTSA - Assistant Professor of Music Education
For thirteen years prior to his university work, Dr. Millican was a public-school band director at the high-school and middle-school levels. He taught beginning woodwind and percussion classes in the Lewisville and Arlington Independent School Districts in Texas. He is the author of "Starting Out Right: Beginning Band Pedagogy" which provides information on recruiting students, selecting instruments, finding equipment, organizing and managing a band program, teaching students to make first notes on their instruments, helping students read music, and classroom management techniques.

Questions?
Please feel free to contact me directly.
   Email - si.millican@utsa.edu
   Office - (210) 458-5334
   Mobile - (210) 621-7781

Map
Business Auxiliary Services reserves the right to make changes to the configuration of any lot.
<table>
<thead>
<tr>
<th>Name</th>
<th>Primary Instrument</th>
<th>School Classification</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danielle Aicher</td>
<td>Flute</td>
<td>CC</td>
<td><a href="mailto:danielle.aicher@gmail.com">danielle.aicher@gmail.com</a></td>
</tr>
<tr>
<td>Julieanne Amos</td>
<td>Clarinet</td>
<td>CCC</td>
<td><a href="mailto:julie_amos76@yahoo.com">julie_amos76@yahoo.com</a></td>
</tr>
<tr>
<td>Andrew Basler</td>
<td>Saxophone</td>
<td>5A</td>
<td><a href="mailto:baslersa@yahoo.com">baslersa@yahoo.com</a></td>
</tr>
<tr>
<td>David Berndt</td>
<td>Clarinet</td>
<td>CCC</td>
<td><a href="mailto:david@karateclarinet.com">david@karateclarinet.com</a></td>
</tr>
<tr>
<td>Nathan Brazell</td>
<td>Percussion</td>
<td>5A/CC</td>
<td><a href="mailto:Nathan.Brazell@southlakecarroll.edu">Nathan.Brazell@southlakecarroll.edu</a></td>
</tr>
<tr>
<td>Miguel Cabrera</td>
<td>Horn</td>
<td>2A/C</td>
<td><a href="mailto:mcabrera@mathisisd.org">mcabrera@mathisisd.org</a></td>
</tr>
<tr>
<td>Russel Dean</td>
<td>Tuba</td>
<td>2A/C</td>
<td><a href="mailto:rdean@bradyisd.org">rdean@bradyisd.org</a></td>
</tr>
<tr>
<td>Lance Finley</td>
<td>Percussion</td>
<td>3A/CC</td>
<td><a href="mailto:lancejfinley@yahoo.com">lancejfinley@yahoo.com</a></td>
</tr>
<tr>
<td>Evan Fletcher</td>
<td>Trumpet</td>
<td>3A/CC</td>
<td><a href="mailto:eafletcher10@yahoo.com">eafletcher10@yahoo.com</a></td>
</tr>
<tr>
<td>Kenneth Gilbreath</td>
<td>Trombone</td>
<td>2A</td>
<td><a href="mailto:kennethgilbreath@yahoo.com">kennethgilbreath@yahoo.com</a></td>
</tr>
<tr>
<td>Kevin Gilpatrick</td>
<td>Trombone</td>
<td>2A/C</td>
<td><a href="mailto:Kevin.Gilpatrick@Henrietta-ISD.net">Kevin.Gilpatrick@Henrietta-ISD.net</a></td>
</tr>
<tr>
<td>Debra Haburay</td>
<td>Trumpet</td>
<td>2C</td>
<td><a href="mailto:haburayd@lisd.net">haburayd@lisd.net</a></td>
</tr>
<tr>
<td>Bruce Hurley</td>
<td>Clarinet</td>
<td>CC</td>
<td><a href="mailto:bruce.hurley@amaisd.org">bruce.hurley@amaisd.org</a></td>
</tr>
<tr>
<td>Kathy Johnson</td>
<td>Flute</td>
<td>3A/CC</td>
<td><a href="mailto:kjohnson@argyleisd.com">kjohnson@argyleisd.com</a></td>
</tr>
<tr>
<td>Lacy Lansford</td>
<td>Clarinet</td>
<td>CCC</td>
<td><a href="mailto:llansford@judsonisd.org">llansford@judsonisd.org</a></td>
</tr>
<tr>
<td>Kevin Leman</td>
<td>Percussion</td>
<td>CCC</td>
<td><a href="mailto:kleman@satx.rr.com">kleman@satx.rr.com</a></td>
</tr>
<tr>
<td>Nancy Lott</td>
<td>Clarinet</td>
<td>3A</td>
<td><a href="mailto:nlott2@hotmail.com">nlott2@hotmail.com</a></td>
</tr>
<tr>
<td>Dean McCarty</td>
<td></td>
<td></td>
<td><a href="mailto:dmccarty@bunaisd.net">dmccarty@bunaisd.net</a></td>
</tr>
<tr>
<td>Samantha McCarty</td>
<td>Trombone</td>
<td>3A/C</td>
<td><a href="mailto:smccarty@bunaisd.net">smccarty@bunaisd.net</a></td>
</tr>
<tr>
<td>Rick Mendoza</td>
<td>Horn</td>
<td>5A/3C/2C</td>
<td><a href="mailto:Ramen1130@gmail.com">Ramen1130@gmail.com</a></td>
</tr>
<tr>
<td>Si Millican</td>
<td>UTSA</td>
<td>4A/5A/CCC</td>
<td><a href="mailto:si.millican@utsa.edu">si.millican@utsa.edu</a></td>
</tr>
<tr>
<td>Adrienne Schuster</td>
<td>Saxophone</td>
<td>CC</td>
<td><a href="mailto:adrienne.schuster@gpisd.org">adrienne.schuster@gpisd.org</a></td>
</tr>
<tr>
<td>Linda Sheffield</td>
<td>Clarinet</td>
<td>2A</td>
<td><a href="mailto:Linda.Sheffield@Danburyisd.org">Linda.Sheffield@Danburyisd.org</a></td>
</tr>
<tr>
<td>Doug Urban</td>
<td>Trumpet</td>
<td>&lt;160</td>
<td><a href="mailto:durban@shluthernian.org">durban@shluthernian.org</a></td>
</tr>
<tr>
<td>Stephanie Vogler</td>
<td>Clarinet</td>
<td>2A/C</td>
<td><a href="mailto:sv1056@gmail.com">sv1056@gmail.com</a></td>
</tr>
</tbody>
</table>
When choosing students to play the flute, I look for medium full lips with a defined shape. I watch out for students who have a 'tear drop' or 'cupid's bow' in the center of their top lip. This generally causes a split airstream and makes it difficult for a student to get a characteristic sound and they end up being very frustrated. I first have the student say the word 'pooh' for me. Then I have them blow air using the 'pooh' syllable without using their voice. I place the headjoint below their bottom lip and have them blow air using the 'pooh' syllable. I look for a nice triangular shaped condensation on the outer part of the lip plate and I listen for a full clear sound.

I. POSTURE: IMPORTANT FOR CORRECT BREATHING AND GOOD TONE PRODUCTION
   A. Place chairs far enough apart that students have plenty of room between the chairs.
   B. Angle the chair toward 1:00
   C. Sit tall in the chair.
   D. Let the shoulders fall down in a relaxed manner.
   E. Make the shoulder blades meet in the back.
   F. Open chest cavity.
   F. Feet flat on the floor.

II. BREATHING: THE AIR TAKEN IN WILL DETERMINE THE TONE THAT IS PRODUCED
   A. Open the mouth wide when breathing.
   B. Relax the throat and tongue (tongue forward).
   C. Keep the shoulders down and the chest open.
   D. Inhale the air down low (into your "pockets").
   E. Let the tummy expand (like a balloon).
   F. Exhale air in a steady, focused, and even manner
      • Release the same amount of air at the beginning, middle, and end of the breath
      • Do not let your air sound like a match looks when you light it - strong at the beginning and weak at the end
      • Propel the air through your instrument
      • As you release the compressed air from your lungs, think of your tummy muscles propelling the air through your instrument

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III. TONE PRODUCTION ON THE FLUTE HEADJOINT

A. Head joint Placement - always use a mirror
   1. Place the lip plate in the "crook" of the chin.
   2. The head joint should rest on the "ledge" of the chin.
   3. Place the edge of the aperture hole below the lower lip where the red of the lip meets the skin.
   4. The bottom lip should slightly hang over the aperture hole.
   5. The head joint is kept parallel to the ground and slightly forward out to the right of the face.

B. Embouchure Formation - always use a mirror
   1. Put lips together so the insides meet.
   2. Press insides of lips together slightly.
   3. With a "pooh" syllable, "blow a hole" in the center of the lips.
   4. Continue to "resist" the air or "grip" the air with the soft inside muscles of the lips (the wet part).
   5. Keep the corner firm to control the column of air.
      • Keep corners in front of the canine's, avoid stretching the lips back into a 'smile'
        o You will lose your 'pocket of air' and produce a sharp, thin and strident tone
        o Stretching lips backs limits your flexibility
      • Corner's should slide across the teeth when changing octaves
        o Low register: Elliptical shape, with corners back slightly and a more prominent upper lip. Use the top lip to direct the air column. Use 'kitty cat whiskers'.
        o Middle register: Rounder shape, moving corners forward toward the front teeth. Keep using top lip to focus the air column into the flute.
        o High register: Rounder, smallest hole, using firm corners to draw the corners toward the center. Make wrinkles in your lips, like whistling.

C. Finer Points to Embouchure Formation
   1. The inside of the top lip should come down to meet the inside of the bottom lip.

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2. One should feel the tip of the nose pull down with the top lip.
3. Keep the lips forward, away from the teeth (like blowing a kiss).
4. The lower jaw should be open and back, simulating an overbite.
5. The base of the tongue should be forward at all times.

IV. FOCUSING THE AIR INTO THE FLUTE HEADJOINT
A. Direct or aim the air into the head joint with the top lip.
B. Think of the top lip as a "pointer" for the air, or as a "hook".
C. Always strive for a small aperture by keeping the insides of the lips together and resisting the air with the lips. It helps to starting the sound with your lips touching.
D. Blow the air in a constant stream, like turning on a water (air) faucet.

V. TIPS FOR STRENGTHENING THE FLUTE EMBouchure
A. Lip Pushups
   1. Make the insides of the lips meet.
   2. Press the insides of the lips together and hold.
   3. Release and repeat for ten repetitions, do this periodically throughout the day.
B. Don’t use the "smile" muscles
   1. These muscles are already too strong.
   2. Keep the corners forward (not puckered) about even with the canine teeth.
   3. Rest when the embouchure if you get tired so the "smile" Muscles don’t take over.

VI. DON’TS
A. Careful not to use those "smile" muscles too much when the embouchure is formed, this brings the lips against the teeth and causes a harsh sound.
B. Don’t cover too much of the aperture hole with the bottom lip, the tone will be "covered" sounding.

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C. Avoid blowing the air straight across the aperture hole, the tone will be airy, unfocused, and sharp in pitch.
D. Don’t duck the head down.

VII. WHAT’S GOING ON INSIDE THE MOUTH?
A. The base of the tongue should be forward in the mouth. This keeps the throat open for a tone that projects and for better articulation.
   - 'Blanket' the tongue over the bottom of the mouth and even the lower teeth
   - Imagine having an egg resting on your tongue (or a golf ball!)
B. Blow the air towards the top lip and let the top lip focus the air into the head joint.
C. The air should blow free without obstruction until it meets the top lip.
D. There should be a thin layer of air between your lips and teeth when you play. Lips should not press against the teeth.

VIII. PARTS OF THE INSTRUMENT
A. Headjoint
   - Crown
   - Cork
   - Lip Plate
   - Aperture Hole
B. Body
   - Rods
   - Keys
   - Thumb keys
   - G# key (left pinky key)
   - Lever Key
   - Trill 1 & 2
   - D#, C#, and B key (right pinky keys)
   - Pads
   - Springs
   - Open/Closed Hole
C. Footjoint

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• Rods
• Keys
• D# key (pinky key)
• Lever Key
• Trill 1 & 2
• Pads
• Springs
• C foot or B foot

IX. ASSEMBLING THE FLUTE

A. Headjoint to Body
• Hold the body of the flute in the right hand grasping it at the barrel
• Grasp the headjoint in the left hand just below the lip plate
  - Careful not to grasp the lip plate, as it may break off
• Insert the headjoint into the barrel of the body by gently twisting as you
  push inward
• Line up the aperture hole with the first key on the body of the flute

B. Footjoint to Body
• Hold the body of the flute in the left hand, again at the barrel
• Grasp the footjoint in your right hand gently pressing the keys closed
  with your thumb
• Gently twist the footjoint onto the sleeve of the body
• Line up the rod of the footjoint with the center of the last key on the
  body

X. HAND POSITION

A. Right Hand
• Shake hand out to the side, hand and fingers end up in a natural and
  relaxed manner
• Raise forearm to the side of your body keeping the wrist straight and
  maintaining the relaxed and natural curved fingers
• The right thumb goes where it naturally falls under, to the right, or to the
  left of the index finger; place it on the body of the flute directly under
  the 4th key (or to the left or right, whichever is most natural)
• The middle finger will line up with the 5th key
• The ring finger will line up with the 6th key
• The pinky will hover over the D# key

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• Stay on the "boney part" of the thumb; if you allow your thumb to roll
over to the cushy pad of the thumb, you will destroy the hand position
needed for playing without hyperextension and you won't be able to
reach the pinky keys on the footjoint
• All fingers remain in a natural curved position

B. Left Hand
• Face the thumb keys of the flute towards you with the flute on your left
knee
• Grasp the barrel of the flute with your left hand with your index finger
pointing up and your thumb pointing up but in line with the thumb keys
• Gradually slide your hand down the flute until your thumb reaches the
thumb keys
• At this point your index finger will be directly over the first key on the
flute
• Let your middle finger skip the second key and go to the third key
• Let your ring finger go to the fourth key
• Your pinky should 'hoover' over the G # pinky key

XI. EXERCISES FOR TONE DEVELOPMENT

A. Long Tones
1. Use a metronome at a slow setting.
2. Use a chromatic study so as to work each note on the flute.
3. Know what kind of sound you are working for before you
start.
4. Make each note sound the same.
5. Take time to listen and redo undesirable sounds.
6. Begin each practice with these.

B. Octave Slurs
1. Begin with low E natural and work up in half steps to C in
the staff.
2. Use a slow tempo at first in half note, half note, whole note.
3. Move the embouchure forward for upper notes and back for
lower notes ("ee" - "ou"). Make the slur smooth but not
gradual. Don't stretch the corners past the canine teeth.
4. The air stream should be strong throughout each octave but
do not blow harder to achieve the octave slur.

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5. Begin as early as with the headjoint and then with the body on C#
   • If a student is kept in one register for too long it will be very
difficult to develop the flexibility needed for all registers.
6. Do this exercise daily for embouchure flexibility.

C. Harmonics
   1. To be used when octave slurs have been mastered.
   2. Begin with C below the staff and, using the same fingering,
      slur up through as many harmonics as you can using the
      embouchure to change the note.
   3. You should be able to get at least 6 notes from one
      fingering.
   4. Slur back and forth making up different patterns and songs

D. Practical Range
   • Low B (one ledger line below the staff) to high C (5 ledger lines
     above the staff)

E. Dynamics
   1. Use a long tone study and add crescendos and
decrescendos.
   2. A difficult concept for young students, spend much time on
      playing soft dynamics, using correct embouchure and air.
   3. For softer dynamics, make a smaller aperture but use the
      same air as playing a loud dynamic.

XII. PITCH TENDENCIES

A. Flat tendencies
   • C, C#, D, D#, E, & F below and in the bottom of the staff
   • Eb, E in the staff
   • D and D# above the staff

B. Sharp Tendencies
   • C & C# in the staff (add right hand)
   • 3rd ledger line Eb and above
   • High E - lift pinky
   • High F# - use 5 instead of 6
   • High Ab - add 5 & 6

C. Other
   • Corners too far back = sharp and strident

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• Tongue pulled too far back in the mouth = sharp
• Head ducking = flat + no dynamic range + poor tone
• Headjoint rolled in too far = flat + no dynamic range + poor tone
• Overblowing the aperture hole = fuzzy sound + sharp + strident

XIII. ARTICULATION- Transition to the 'TUH' as soon as the air and embouchure are consistent.

A. Single Tongue
1. Use a 'French' syllable 'TUH'
   • The 'anatomy' of an articulation syllable should be consonant, vowel, and 'H'
   • The 'H' at the end is very important for projecting the sound and gives the sound a 'floating' quality
   • The 'H' helps to propel the sound and helps students avoid stopping the sound with a consonant
2. The tongue should touch the enamel on the inside of the top teeth
3. The tongue makes contact with the enamel slightly back from the tip of the tongue
4. The tongue should stay as far forward as is functional

B. Double Tongue
1. Use the 'French' syllable 'TUH' for the primary syllable and the 'French' 'KUH' for the secondary syllable
2. Again, the 'H' is very important for propelling the air through and between the notes
3. Air speed is the key to clear and even double tonguing
4. It is extremely important that the tongue stay forward in the mouth literally 'floating' on the fast airstream
   • As the student tires, the tongue will start to pull back away from the front of the mouth. This will cause further fatigue and uneven articulation as well as the inability to move the tongue at all

C. Triple Tongue
1. Use the 'French' syllable's 'TUH' and 'KUH' alternating by 3's
   • TUH-KUH-TUH; TUH-KUH-TUH; etc. This puts two TUH's together each time, which is difficult for some
2. Or alternate by two's with an accent every three syllable's

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• TUH-KUH-TUH; KUH-TUH-KUH; etc. This is preferable.

XIV. ARTICULATION ODDITIES

A. Vocalization

1. Some students are so tense in their throat and their tongue is so far back in their mouth that you can hear their voice when they play. This sounds sort of like 'grunting'.
   • The solution is to have them work on getting their tongue farther forward in the mouth. This will pull the base of the tongue out of the throat and relieve the tension in the throat
   • Tone will improve
   • Pitch will improve
   • Vocalization will be gone

B. Lip buzzing

1. This usually happens in the 3rd octave. It is caused by the student 'smiling' while they play in the upper register. This thins out the lips and causes a flat elliptical aperture and the centers begin to buzz just like a brass player.
   • The solution is to put the student in front of a mirror so they can actually see that they are pulling the corners back too far.
   • Work on gradually getting the corners forward - like whistling - and making the aperture rounder
   • Remember to keep the top lip down, as the student may not be able to get a sound otherwise
   • Harmonic slurs will help to develop the flexibility needed for upper register embouchure

XV. Vibrato - Begin teaching this when students have a consistent, well supported sound. Some teachers wait until they know a lot of fingerings, but the key is the air and tone, not the fingers.

A. Vibrato is used to enhance the music

1. It should never be a distraction
2. It should always be in the character of the music being played
3. It should spin/flow naturally and become part of the tone
4. It is an expressive tool

B. Subdivision Method

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1. Begin with half a sheet of notebook paper
   - Use the paper vertically - 8 1/2 inches top to bottom
   - Hold the paper between your thumb and index finger in the center at the top of the paper
   - Place the thumbnail on the tip of your nose
   - With a flute embouchure, blow towards the paper in whole notes, half note pulses, quarter note pulses, duple eighth note pulses, then finally triple eight note pulses
2. Transfer this immediately to the head joint and then to the entire flute.
   - The vibrato should be over done at first in order for it to be heard
   - Remember, the player can hear it or imagine that they hear it, but it has to be projected in order for the listener to hear it
   - The vibrato should be well modulated evenly above and below the centered pitch
   - The speed of the vibrato is really dependant on the music that is being played and the character of the music
   - Vibrato should never sound strident, but rather 'spinning'
   - Vibrato should be practiced at varying speeds and widths in order to develop a variety of expressive possibilities
3. Young flutists sometimes have difficulty keeping track of duration of notes when first learning vibrato.
   - You can be specific at first on how many 'pulsations' you would like to hear per beat
   - Eventually the vibrato will flow more naturally and without having to concentrate so intensely
   - After a while, your students will find it hard not to use vibrato
   - Some music, however, does notate 'sans vibrato'
     - This is as much for effect as with the use of vibrato

C. Choo-Choo Train Method

1. Begin with a half sheet of notebook paper
   - Use the paper vertically - 8 1/2 inches top to bottom
   - Hold the paper between your thumb and index finger in the center at the top of the paper
   - Place the thumbnail on the tip of your nose
With a flute embouchure, blow towards the paper in slow bursts of air and gradually speeding up until the air becomes 'sustained' and pulsing

Transfer it to the headjoint and to the body of the flute

**XVI. Technique**

1. *Developing finger/tongue technique* is important for all instruments; however, we all know that flutists and clarinetists get the bulk of the work!
   A. Start early with 'finger wiggles'
      - Simple exercises that go back and forth between 2 or 3 notes within the range of the students
      - Start slow and gradually speed up the exercises establishing a good habit of slow to fast
   B. Use scales to develop speed
      - Remember that hand position is extremely important and can keep a student from progressing
      - Watch for finger height (low to the keys)
      - Begin with tetra chords, then one octave scales, two octaves, and so on. Don’t overwhelm.
      - Fingerings in the 3rd octave can be tricky and sometimes hard to remember - isolate portions of the scales in the upper register and work on the coordination of the fingers.
   C. Use method books for further development
      - Rubank Elementary, Intermediate, and Advanced methods
      - "Melodious and Progressive Studies", Belwin Mills
      - "Top Register Studies for Flute", Thomas Filas; Carl Fisher
      - "Practice Books", Trevor Wye
      - "Seven Daily Exercises", M.A. Reichert; Cundy-Bettony Co.
      - "243 Double and Triple Tonguing Exercises", Victor Salvo; Pro Art Pub.
      - "Eighty Exercises or Etudes", T. Berbiguier; Carl Fisher

**XVII. Piccolo**

A. Try not to put your best flute player on piccolo
   1. You first need to know what a good piccolo player sounds like.
      - The tone should be warm and dark, not necessarily bright and shrill

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• Your flute player who has a good high register but might play a little sharp will most likely do a good job on picc
• Let your students all play around with the instrument for a few minutes and then have each of them just play a scale for you. The one who does is most naturally is your best bet

2. Piccolo Intonation
• Is just the opposite of flute
• The low register tends to be sharp (flat on flute)
• The high register tends to be flat (sharp on flute)
• The fifth line ‘F’ is probably the worst note you could tune on, as it is just about the sharpest note on the instrument
• Tune on ‘A’ the first ledger line above the staff

3. If you do ‘F’ around the room, or warms-up the band on an ‘F’ concert
• Remind your picc player to bring the pitch down by creating more space inside your mouth (teeth apart), keep your tongue forward, and use lots of top lip
• Do not allow them to rely on ducking their head or rolling in their instrument as this makes a poor sound on the instrument and really doesn’t help the pitch that much- use the embouchure to fix it

4. The piccolo aperture
• Needs to be small and round, just like the high octave aperture of the flute
• Use the top lip and don’t let the corners of the lips stretch back past the canine teeth; playing the picc feels very much like ‘whistling’
• Keep your tongue forward in your mouth and articulate on the enamel of the teeth with a French ‘tuh’ syllable; lips should be forward and away from the teeth, think about having a thin layer of air between the insides of your lips and your teeth

5. Piccolo requires more air support and breath control
• As with flute, dynamics are controlled by the size of the aperture, not by blowing more or less
• Soft dynamics require a smaller aperture
• Loud dynamics require a larger aperture
• If you feel that you are too loud, then most likely you have too large an aperture

6. Many piccolos are difficult to get a high ‘E’ or high ‘Ab’.
• To help, lift your pinky on the high ‘E’
• On the ‘Ab’, add the last two fingers of the right hand
• If you high ‘F#’ is not responding, use the middle finger of the right hand rather than the ring finger of the right hand

7. Vibrato on piccolo should be similar to flute

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- A nice ‘spinning’ vibrato, not a fast, harsh vibrato (no nanny goats!); think about ‘curly Q’s’
- However, picc vibrato is a little faster than flute

8. Picc tone
- Usually, a harsh, shrill, bright sound is caused by the player stretching their lips back past the canine’s with the lips pressed against the teeth. This also causes an oblong and thin aperture

**XVIII. Potpourri**

1. **Piccolo Books**
   - "Learning the Piccolo", Clement Barone; Little Piper
   - "A Piccolo Practice Book", Trevor Wye and Patricia Morris

2. **Flute Books**
   - "Orchestral Excerpts for Flute", Jeanne Baxtresser; Theodore Pressor (with CD)
   - "The Flute Audition Book", European America Music Corp.
   - "Alternative Fingerings for the Flute", Nestor Herszbaum; Nestor Herszbaum - www.herszbaum.com
   - "Flute Fundamentals", Mary Karen Clardy; European America Music Press

3. **Flute Artists**
   - Sir James Galway
   - Jean Pierre Rampal
   - Susan Milan
   - Julius Baker
   - Jeanne Baxtressor
   - Carol Wincenc
   - Paula Robison
   - Jim Walker
   - Alain Marion
   - Jeffrey Khaner
   - Greg Pattillo (beatbox flute)

4. **www.**
   - larrykrantz.com (most awesome online fingering charts)

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fluteinfo.com
wfg.woodwind.org/flute
flutetunes.com
fluteworld.com
littlepiper.com
alrypublications.com
flute4u.com (Carolyn Nussbaum Music Co.)
nfa.org
texasflutesociety.org
theinstrumentalist.com/magazine-flutetalk

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Flute Warmup no. 1

Octave Slurs

1

Use your top lip to aim your air down (feel the tip of your nose pull down)

2
Always start the sound with a light "TUH" syllable.

Grip the air with the inside wet part of your lips.

Keep your lips forward — away from your teeth — "lip push up."

Use your top lip to aim your air down (feel the tip of your nose pull down).

Key of Bb

Descending Exercise
When choosing students for this instrument, I look for the studious student who is a bit outgoing, but who is not necessarily an athlete. I look for students who are very organized and who may even be a little 'quirky'. Usually these students like to be different and stand out. I teach the student a basic 'crow' and insert the reed into the oboe backwards. I then have the student blow the air, like they did with the crow and I do the fingerings for them, playing a scale ending with a trill or something flashy! This instrument has a lot of 'back pressure' and I want to make sure that the student isn't bothered by this and they aren't trying to overpower the instrument by blowing too hard.

I. POSTURE: IMPORTANT FOR CORRECT BREATHING AND GOOD TONE PRODUCTION
   A. Use a straight back chair without armrests
   B. Sit tall in the chair.
   C. Let the shoulders fall down in a relaxed manner.
   D. Make the shoulder blades meet in the back.
   E. Open chest cavity.
   F. Feet flat on the floor.

II. BREATHING: THE AIR TAKEN IN WILL DETERMINE THE TONE THAT IS PRODUCED
   A. Open the mouth wide when breathing.
   B. Relax the throat and tongue (tongue forward).
   C. Keep the shoulders down and the chest open (your body should feel soft).
   D. Inhale the air down low (into your "pockets").
   E. Let the tummy expand (like a balloon).
   F. Exhale air in a steady, focused, and even manner
      • Release the same amount of air at the beginning, middle, and end of the breath
      • Do not let your air sound like a match looks when you light it - strong at the beginning and weak at the end
      • Propel the air through your instrument
      • As you release the compressed air from your lungs, think of your tummy muscles propelling the air through your instrument

III. TONE PRODUCTION ON THE REED (soak the reed first!)
   A. Embouchure Formation: Soft Cushion- always use a mirror
      • Open your mouth in a very relaxed manner saying 'AHH'

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• Touch the tip of the reed to the tip of your tongue in order not to chip the reed on your teeth
• Place the tip of the reed on the center of the lower lip (center it from side-to-side and from top-to-bottom)
• Let the reed roll the bottom lip in over the lower teeth
• Bring the corners of your lips towards and around the reed in an 'OH' shape (like saying the word 'OBOE')
• Bring the top lip over the top teeth
• The tip of the reed should be just past the inside of the lower lip, but this varies depending on which octave you are in
• You should seal and support/seal the reed evenly from all sides like a 'drawstring bag'

![Diagram of reed placement]

B. Finer Points to Embouchure Formation
• Always think about keeping a tall mouth (space between your back teeth)
• Generally, only enough upper lip to cover the teeth should be taken
• To keep the reed open, the corners of your lips should always be drawn towards the center of your mouth
• Never close your mouth while playing or bite down towards the reed
• If your corners are drawing towards the reed, you will not 'puff' your cheeks
• Minute variations in embouchure formation may have to be made to accommodate students with varying physical characteristics

C. Producing a Sound on the Reed (Crow)
• Form the embouchure as directed above
• After your embouchure and reed are set, inhale through your mouth
• Place just past the tip of the tongue on the tip of the reed
• Release the air using a 'theh' syllable (like the word 'THESIS')
• The sound should be a steady and fairly intense sound with a constant velocity of air
• Sustain a characteristic 'crow' or even a 'double crow' for 5-10 seconds

IV. FOCUSING THE AIR INTO THE OBOE
A. Tone on the Oboe is determined by many factors; the instrument, reed, embouchure, and air. If any one of these things are defective, a multitude of problems can be had.
• Insert the reed into the reed sleeve
• Make sure the reed is all the way in and lined up correctly to the keys
• Set the reed as described above
• Release the air in the same manner as above, propelling the air all the way through the instrument
• Direct the air towards the reed but not in between the reeds
• Sustain the sound for 5-10 seconds

V. TIPS FOR STRENGTHENING THE OBOE EMBOUCHURE
A. Check students frequently for proper embouchure formation
• As fatigue sets in, students will allow larger/stronger muscles to take over
• Gradually increase playing time with intervals of rest between to allow the muscles to break down and rebuild
• Exercises like long tones, gradually increasing in duration, will help to develop and strengthen the embouchure
B. Don’t use the “smile” muscles
   1. These muscles are already too strong.
   2. Keep the corners forward almost puckered in front of the canine teeth.
   3. Rest when the embouchure if you get tired so the 'smile' muscles don’t take over.

VI. DON'TS
A. Careful not to use those ‘smile’ muscles
B. Careful not to put too much lip over the teeth
• Upper lip - just enough to cover the teeth
• Lower lip - a little of the 'red' part of the lip should be seen

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C. Too much pressure on the reed
   • Don’t bite
   • Don’t over blow the reed (usually done when someone is biting)
D. Don’t puff your cheeks
   • Indicates the student is not using the correct embouchure formation
   • Students may not know they are doing this unless they see it...use a mirror

VII. WHAT’S GOING ON INSIDE THE MOUTH?
A. The base of the tongue should be forward in the mouth but away from the reed unless you are tonguing.
   • This keeps the throat open for a tone that projects and for better articulation.
B. Blow the air towards the reed
C. The air should blow free without obstruction until it meets the reed
D. Just think of constantly vibrating the reed
E. There should be space between the upper and lower molars - open mouth

VIII. PARTS OF THE INSTRUMENT
A. Reed
   • Double Reed
   • Thread
   • Cork
B. Upper Joint
   • Keys/tone holes
   • Bridge Key
   • Rods
   • Springs
   • Cork
   • Reed Receptacle
   • Half Hole
   • Thumb Key
C. Lower Joint
   • Keys
   • Bridge Key
   • Rods
   • Springs
   • Cork
• Thumb Rest

D. Bell
• Bridge Key
• Rod
• Bell Key

IX. ASSEMBLING THE OBOE - Proper sequence of assembly and hand placement is crucial so as not to damage the instrument (soak your reed while you are doing this)

A. Lower Joint to Bell
• Grasp the lower joint with the right hand, palm on the wood beneath the thumb rest with the thumb on top of the thumb rest
• With the palm in position, the fingers of the right hand will fold over the keys.
• Press the keys firmly (you are avoiding the rods with this position)
• Grasp the bell with the left hand with the forefinger depressing the bell key and opening the bridge
• Line up the bridge key on the bell with the lever on the lower joint
• With small twisting motions, slide the bell onto the cork of the lower joint, being careful not to 'bump' the keys on the instrument

B. Upper Joint to Lower Joint
• Re-position the right hand to the bottom of the lower joint so as not to accidently lift the bridge key on the lower joint
• Grasp the upper joint with the left hand, palm of the hand on the wood beneath the octave key
• Place the thumb vertically to the right of the octave key
• Depress the bridge mechanism with the thumb to raise the bridge key
• Cover the tone holes with the remaining fingers
• Line up the keys on the front of the instrument
• With small twisting motions, slide the upper joint into the lower joint

C. Reed to Upper Joint
• Grease the cork on the reed to make it easier to insert
• Line up the reed so that the front of the reed is in line with the front of the instrument
• With small twisting motions, insert the reed into the receptacle

X. PLAYING POSITION/POSTURE - the way the Oboe is held has a direct effect on the tone quality produced, the embouchure, intonation, and technical facility

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A. *Seated Posture*

- Natural and relaxed position in which the arms fall naturally into position
- Bottom slight forward in the chair
- Back erect and away from the back of the chair
- Hold the oboe centered directly in front of your body
- The oboe should be at about a 40 degree angle with your body between your mouth and just above your knees
- The majority of the weight is on the right thumb
- The left thumb and the mouth are the other two balance points
- The head should be fairly erect
- The chin has a slightly downward angle
- The shoulders should be back enough to open the chest cavity
- Elbows should be free from the body
- Both feet flat on the floor

B. *Right Hand*

- Shake hand out to the side, hand and fingers end up in a natural and relaxed manner, like holding a soda can.
- Raise forearm to the side of your body keeping the wrist straight and maintaining the relaxed and natural curved fingers
- The right thumb contacts the instrument under the thumb rest on the 'flesh' side of the thumb. The ball of the thumb will touch the wood of the instrument. The nail will face outward.
- The right thumb placement is crucial to proper finger alignment and technical facility.
- The index, middle, and ring finger will fall naturally above the three keys they are to use.
- Line the index finger over the 4th key, the middle finger over the 5th key, and the ring finger with the 6th key
- The pinky will hover over the C key
- All fingers remain in a natural curved position

B. *Left Hand*

- The left thumb assists in balancing the instrument and controlling the first octave key.
- Place the thumb at a slight angle across the instrument and below the octave key so that the fleshy part of the ball of the thumb is in contact with the wood of the
instrument, and the side of the thumb is just touching, not pressing, the octave key.

- The octave key is controlled by somewhat of a vertical movement of the first joint of the thumb. However, the ball of the thumb never leaves the wood of the instrument.
- The index, middle, and ring fingers line up with keys 1, 2, & 3.
- The left hand is at a slight upward angle.
- The left hand pinky hovers over the B key
- The left hand index finger be able to 'roll' slightly downward to facilitate the 'half hole', which functions as an octave key for C#, D, & D# in the staff

XI. EXERCISES FOR TONE DEVELOPMENT

A. Long Tones
   1. Use a metronome at a slow setting.
   2. Use a chromatic study so as to work each note on the flute.
   3. Know what kind of sound you are working for before you start.
   4. Make each note sound the same.
   5. Take time to listen and redo undesirable sounds.
   6. Begin each practice with these.

B. Half-hole Slurs
   1. Working between 3rd space C and C#, D, & D#
      - To match tone
      - To move smoothly and evenly between the half hole and non-half hole fingerings
      - To facilitate the 'rolling' action of the index finger

C. Practical Range
   - Low Bb (one ledger line below the staff) to high F (3 ledger lines above the staff)

D. Dynamics
   1. Use a long tone study and add crescendos and decrescendos.
      - Students must learn to control the velocity of air through the reed with the embouchure
      - Maintaining a constant pitch/intonation throughout a crescendo or decrescendo is how students can develop that breath control

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2. A difficult concept for young students, spend much time on playing soft dynamics, using correct embouchure and air.
   - Pitch flattens in louder dynamics
   - Pitch sharpens in softer dynamics
3. For louder dynamics
   - Relax the embouchure more to allow the reed to open up so the air can pass through
4. For softer dynamics
   - Support the reed more with the embouchure - surrounding the reed, not just from top to bottom

XII. PITCH TENDENCIES
   A. Flat Tendencies
      - Bb, B, C, C# below the staff
      - 4th line D
      - Bb one ledger line above the staff
   B. Sharp Tendencies
      - 1st line E
      - 1st space F & F#
      - 2nd line G
      - 2nd space A flat
      - 4th space E
      - G# on top of the staff
      - 2nd ledger line D#
      - 3rd ledger line E and F
   C. Other
      - Reed
      - Reed placement
      - Embouchure

XIII. ARTICULATION
   A. Single Tongue
      1. Use a 'theh' syllable
         - The 'anatomy' of an articulation syllable should be consonant, vowel, and 'H'

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• The 'H' at the end is very important for projecting the sound and gives the sound a 'floating' quality
• The 'H' helps to propel the sound and helps students avoid stopping the sound with a consonant

2. Use a 'THEH' syllable to release the air
• The tongue should touch the tip of the reed slightly back from the tip of the tongue
• Strive for one tiny row of 'taste buds' on the reed
• Keep the tongue motion as far forward as is functional

3. Note length
• Determined by how long the tongue stays on the reed
• Legato - fast, light motion
• Staccato - the tongue restricts the vibration and stays on the reed longer

4. Strength of Articulation
• Determined by the strength of the air

XIV. ARTICULATION ODDITIES

A. Too heavy or a 'pop'
• Generally too much pressure from the tongue
• Use only one 'row' of 'taste buds' on the 'edge' of the reed
• The reed could be too soft

B. Sluggish tongue
• Make sure the reed is not too stiff/hard
• Student may be moving the back of the tongue - keep motion to the front part of the tongue

C. 'Pecky' tonguing
• Not following through with air
• Interrupt the air stream with the tongue

XV. Vibrato - Begin teaching this when students have a strong embouchure and a consistent, well supported sound. This may be as some point in middle school or even in high school.

A. Vibrato is used to enhance the music
   1. It should never be a distraction
   2. It should always be in the character of the music being played
   3. It should spin/flow naturally and become part of the tone

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4. It is an expressive tool

B. Subdivision Method (Diaphragmatic Vibrato is recommended for Oboe)

1. Begin with half a sheet of notebook paper
   - Use the paper vertically - 8 1/2 inches top to bottom
   - Hold the paper between your thumb and index finger in the center at the top of the paper
   - Place the thumbnail on the tip of your nose
   - With a 'pooh' syllable, blow towards the paper in whole notes, half note pulses, quarter note pulses, duple eighth note pulses, then finally triple eight note pulses

2. Transfer this immediately to the instrument.
   - The vibrato should be over done at first in order for it to be heard
   - Remember, the player can hear it or imagine that they hear it, but it has to be projected in order for the listener to hear it
   - The vibrato should be well modulated evenly above and below the centered pitch
   - The speed of the vibrato is really dependant on the music that is being played and the character of the music
   - Vibrato should never sound strident, but rather 'spinning'
   - Vibrato should be practiced at varying speeds and widths in order to develop a variety of expressive possibilities

3. Young players sometimes have difficulty keeping track of duration of notes when first learning vibrato.
   - You can be specific at first on how many 'pulsations' you would like to hear per beat
   - Eventually the vibrato will flow more naturally and without having to concentrate so intensely
   - After a while, your students will find it hard not to use vibrato
   - Some music, however, does notate 'sans vibrato'
     - This is as much for effect as with the use of vibrato

C. Choo-Choo Train Method

1. Begin with a half sheet of notebook paper
   - Use the paper vertically - 8 1/2 inches top to bottom
   - Hold the paper between your thumb and index finger in the center at the top of the paper
   - Place the thumbnail on the tip of your nose

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• With a 'pooh' syllable, blow towards the paper in slow bursts of air and gradually speeding up until the air becomes 'sustained' and pulsing
• Transfer it to the instrument

XVI. Technique

1. Developing finger/tongue technique
   A. Start early with 'finger wiggles'
      • Simple exercises that go back and forth between 2 or 3 notes within the range of the students
      • Start slow and gradually speed up the exercises establishing a good habit of slow to fast
   B. Use scales to develop speed
      • Remember that hand position is extremely important and can keep a student from progressing
      • Watch for finger height (low to the keys)
      • Begin with tetra chords, then one octave scales, two octaves, and so on. Don't overwhelm.
      • Fingerings in the 3rd octave can be tricky and sometimes hard to remember - isolate portions of the scales in the upper register and work on the coordination of the fingers.
   C. Use left and right hand pinky's
      • D#/Eb can be played by either the left or right pinky
      • Avoid sliding pinky's if at all possible
   D. 3 Octave keys
      • Half hole - C#, D, & D# in the staff; above 2nd ledger line C
      • Thumb - E in the staff to Ab one ledger line above the staff
      • Left hand index finger side key - A one ledger line above the staff to C above the staff
      Use method books for further development
      • Rubank Elementary, Intermediate, and Advanced methods
      • "Melodious and Progressive Studies", Belwin Mills

XVII. Potpourri

1. Oboe Books (can be used for English Horn too)
   • Martin Schuring Oboe Art and Method Book
   • Oboe Method, Kenneth Gekeler

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• Selected Studies for Oboe, Voxman
• Blain Edlefsen - Oboe Student (p. 5 good for beginning players)
• Albert J. Andraud, Practical and Progressive Oboe Method (has a section on tonguing technique)

2. **Oboe Artists**
   • Bocal Adrenaline
   • John Mack
   • Alex Klein
   • Peter Bowan

3. **English Horn Artists**
   • Patrick McFarland

   • bocalmajority.com
   • operationoboe.com
   • foxproducts.com
   • oboereedstore.com
   • nielsen-woodwinds.com
   • singindog.com
   • infinitireeds.com
   • mmimports.com (Midwest Musical Imports)
   • idrs.org (International Double Reed Society)
OBOE WARMUP #1

Blow steady air until the beginning of the rest. Make the end of the note as beautiful as the beginning!

Make sure you move your fingers quickly while remaining close to the key.

Hover all the time.
OBOE CHROMATIC WARMUP

Octave Slurs

* = use both octave keys

Descending Exercise

Octave keys are optional but preferred on this note

C# / Db
D# / Eb
E
F
BASSOON FUNDAMENTALS

When choosing students to play the bassoon, I look for the studious child who may be a bit shy or awkward. I take note of the size of the student's hands, as small hands won't work so well on bassoon. I teach the student a basic 'crow', then have them actually hold the instrument, cover the tone holes, and produce a sound. Most of our kids know about this instrument and already know they want to play it when the show up for the interview.

I. POSTURE: IMPORTANT FOR CORRECT BREATHING AND GOOD TONE PRODUCTION
   A. Use a straight back chair without armrests
   B. Leave plenty of space between chairs for the instrument on the right side
   C. Sit tall in the chair.
   D. Let the shoulders fall down in a relaxed manner.
   E. Make the shoulder blades meet in the back.
   F. Open chest cavity.
   F. Feet flat on the floor.

II. BREATHING: THE AIR TAKEN IN WILL DETERMINE THE TONE THAT IS PRODUCED
   A. Open the mouth wide when breathing.
   B. Relax the throat and tongue (tongue forward).
   C. Keep the shoulders down and the chest open.
   D. Inhale the air down low (into your "pockets").
   E. Let the tummy expand (like a balloon).
   F. Exhale air in a steady, focused, and even manner
      • Release the same amount of air at the beginning, middle, and end of the breath
      • Do not let your air sound like a match looks when you light it - strong at the beginning and weak at the end
      • Propel the air through your instrument
      • As you release the compressed air from your lungs, think of your tummy muscles propelling the air through your instrument

III. TONE PRODUCTION ON THE BASSOON REED (soak the reed first!)
   A. Embouchure Formation: Soft Cushion- always use a mirror
      • Open your mouth in a very relaxed manner saying 'AHH'

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• Touch the tip of the reed to the tip of your tongue in order not to chip the reed on your teeth
• Place the tip of the reed on the center of the lower lip (center it from side-to-side and from top-to-bottom)
• Let the reed roll the bottom lip in over the lower teeth
• Bring the corners of your lips towards and around the reed in an 'OH' shape (like saying the word 'BOBOE')
• Bring the top lip over the top teeth
• The tip of the reed should be well past the inside of the lower lip, almost up to the wire
• You should seal and support/seal the reed evenly from all sides like a 'drawstring bag'

B. Finer Points to Embouchure Formation
• Always think about keeping a tall mouth (space between your back teeth, more than on oboe)
• Generally, only enough upper lip to cover the teeth should be taken
• To keep the reed open, the corners of your lips should always be drawn towards the center of your mouth
• Never close your mouth while playing or bite down towards the reed
• Use a slight overbite with the lower jaw pulled slightly back
• If your corners are drawing towards the reed, you will not 'puff' your cheeks
• Minute variations in embouchure formation may have to be made to accommodate students with varying physical characteristics

C. Producing a Sound on the Reed (Crow)
• Form the embouchure as directed above
• After your embouchure and reed are set, inhale through your mouth
• Place just past the tip of the tongue on the tip of the reed
• Release the air using a 'thet' syllable (like the word 'THESIS')
• The sound should be a steady and fairly intense sound with a constant velocity of 'hot' air
• Sustain a characteristic 'crow' or even a 'double crow' for 5-10 seconds; if you do not get a double crow, you air could be too cold

IV. FOCUSING THE AIR
A. Tone on the Bassoon is determined by many factors; the instrument, reed, embouchure, and air. If any one of these things are defective, a multitude of problems can be had.
   • Insert the reed into the bocal
   • Make sure the reed is all the way in and lined up correctly to the keys
   • Set the reed as described above
   • Form the embouchure and take a breath from the lower part of your mouth
   • The jaw is open and back and the air is much warmer than oboe
   • Release the air in the same manner as above, propelling the air all the way through the instrument
   • Direct the air towards the reed but not in between the reeds
   • Sustain the sound for 5-10 seconds

V. TIPS FOR STRENGTHENING THE BASSOON EMBouchure
A. Check students frequently for proper embouchure formation
   • As fatigue sets in, students will allow larger/stronger muscles to take over
   • Gradually increase playing time with intervals of rest between to allow the muscles to break down and rebuild
   • Exercises like long tones, gradually increasing in duration, will help to develop and strengthen the embouchure
B. Don’t use the "smile" muscles
   1. These muscles are already too strong.
   2. Keep the corners forward almost 'puckered' in front of the canine teeth.
   3. Rest when the embouchure if you get tired so the 'smile' muscles don’t take over

VI. DON’TS
A. Careful not to use those 'smile' muscles
B. Careful not to put too much lip over the teeth

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• Upper lip - just enough to cover the teeth
• Lower lip - a little of the 'red' part of the lip should be seen

C. **Too much pressure on the reed**
• Don't bite; tall mouth and jaw back
• Don't over blow the reed (remember, warm air)

D. **Don't puff your cheeks**
• Indicates the student is not using the correct embouchure formation
• Students may not know they are doing this unless they see it...use a mirror

**VII. WHAT'S GOING ON INSIDE THE MOUTH?**

A. **The base of the tongue should be forward in the mouth but away from the reed unless you are tonguing.**
   • This keeps the throat open for a tone that projects and for better articulation.

B. **Blow the air towards the reed**

C. **The air should blow free without obstruction until it meets the reed**

D. **Just think of constantly vibrating the reed**

E. **There should be lots of space between the upper and lower molars - open mouth**

**VIII. PARTS OF THE INSTRUMENT**

A. **Reed**
   • Double Reed
   • Thread
   • Wire

B. **Bocal**
   • Whisper hole
   • Cork

C. **Seat Strap**

D. **Bell**
   • Bell Key
   • Bridge Key

E. **Long Joint (Bass Joint)**
   • Cork or thread
   • Rods
   • Left thumb keys
   • Springs

F. **Tenor/Wing Joint**

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• Cork or thread
• Whisper key pad (bridge)
• Left thumb keys
• Tone holes
• Bridge key to boot
• Rods
• Springs

G. **Boot Joint**
• Right thumb keys
• Hand rest
• Bridge key to wing joint

**IX. ASSEMBLING THE BASSOON - Proper sequence of assembly and hand placement is crucial so as not to damage the instrument (soak your reed while you are doing this)**

A. **Seat Strap**
• Place the seat strap across the seat of your chair with the hook dangling off to the right of the seat

B. **Long Joint to Boot Joint**
• Place the boot on the floor with the receptacles facing up and the thumb keys facing you
• With your right hand, reach down and remove the long joint from the case; place the palm of your hand over tone holes.
• Grasp the wood firmly with the thumb and index finger
• Insert the long joint into the hole on the left with a gentle small twisting motion

C. **Wing Joint to Boot Joint**
• With the left hand, hold the assembled boot and long joint with your thumb on the metal band at the top of the boot and your fingers grasping the wood of the upper boot over the tone holes
• Grasp the wing joint with your right hand with fingers near the tone holes
• Line up the cork of the tenon
• With the receptacle and with the thumb keys facing you, gentle insert the wing joint
• Watch for the bridge key from the wing to the boot
• Line up the lock at the top of the long joint to the receptacle on the wing joint; slide the lock into place

D. **Bell to Long Joint**

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• While holding the assembled instrument in your right hand, grasp the bell with your left hand
• Depress the 'bell key' to raise the bridge
• Line up the bell bridge to the long joint bridge and gently twist the bell onto the long joint

E. Boot to Seat Strap
• Sitting on the seat strap, move the bassoon to the right side of the chair
• Lift instrument off the floor and insert the hook from the seat strap into the eye on the bottom of the boot
• Grasp the left side of the seat strap with your left hand to raise or lower the instrument to the proper height

F. Bocal to Wing Joint (do this last in order to not bend the bocal)
• Grasp the bocal at the top of the crook with the thumb and index finger grasping just above the cork
• The metal is very soft, so it is important to hold this piece correctly
• Line up the whisper hole with the whisper pad and gently twist the bocal into the receptacle until the two line up
• The left to right angle of the bocal may have to be adjusted later for proper alignment

X. PLAYING POSITION/POSTURE - the way the Bassoon is held has a direct effect on the tone quality produced, the embouchure, intonation, and technical facility

A. Seated Posture
• Natural and relaxed position in which the arms fall naturally into position
• Bottom all the way to the back of the chair
• Back erect
• The weight of the bassoon is supported by the seat strap
• The instrument is balanced between the left and right hands
• The proper height of the instrument is when the reed is in the bocal it is at lower lip height
• The boot joint will rest against the right hip about 3/4 of the way back from the knee to the hip
• The bassoon is held at an angle across the body with shoulders relaxed and open
• Arms away from your body
• Your head should be straight up and down with your chin elevated

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XI. HAND POSITION

A. Left Hand

- Shake hand out to the side, hand and fingers end up in a natural and relaxed manner
- Raise forearm to the side of your body keeping the wrist straight and maintaining the relaxed and natural curved fingers
- With your palm facing you, the right thumb depresses or rests on the whisper key
- The bassoon is balanced on your hand at the base of the index finger
- The index finger covers the 1st tone hole and is spread more open than the middle and ring fingers
- The middle finger will line up with the 2nd tone hole
- The ring finger will line up with the 3rd key
- The pinky will hover over the D# key
- All fingers remain in a natural curved position
- Tone holes should be covered with the 'pad' of the fingers

B. Right Hand

- Students with small hands do not need the hand rest
- The thumb should hover over the E key (pancake key)
- The index finger covers the 4th tone hole
- The middle finger covers the 5th tone hole
- The ring finger covers the 6th tone hole
- The pinky should hover over the F key
- Tone hole should be covered with the 'pad' of the fingers

C. Special Finger Positions

- Bassoon hand position is not quite as curved as the other woodwind instruments. This is mostly due to the size of the instrument and the distance between the tone holes.
- It is so important that there is no tension or hyperextension in the hand/wrists.
- The bassoon has certain fingerings and keys which tend to pull the hands out of position unless fingers are moved efficiently with minimum motion
- The half-hole position of the first finger functions as a small vent to help secure the 4th line F# and fourth space G & G#
- To half-hole, the left index finger is rolled down exposing half of the first tone hole. The index finger should not lift up and move, just roll.
- The left thumb has 8-9 keys to operate which requires considerable dexterity
• The four keys nearest the base of the thumb are used for low D, C, B, & Bb (the lowest notes on the instrument).
• To play these notes, the thumb keys are added one at a time with the D key being depressed by the base of the thumb, slide up for the C key, and roll for the B and Bb keys. For low Bb all keys are down.

XII. EXERCISES FOR TONE DEVELOPMENT

A. Long Tones
   1. Use a metronome at a slow setting.
   2. Use a chromatic study so as to work each note on the bassoon.
   3. Know what kind of sound you are working for before you start.
   4. Make each note sound the same.
   5. Take time to listen and redo undesirable sounds.
   6. Begin each practice with these.

B. Half-hole Slurs
   • Work to open exactly half of the hole; too little or too much can effect tone, pitch, and sometimes response.
   • Work from F to F# and /or F - G
   • Match tone
   • Move smoothly and evenly between the half-hole and the non-half hole fingerings
   • Remember to 'roll' and not lift the first finger
   • Keep other fingers in the correct position during half-hole exercises

C. Flicking
   1. This technique is used as an aid for producing good slurs for A, Bb, B, & C on top of the bass clef staff
      • Flicking helps these notes respond without dropping down the octave
      • The left thumb 'flicks' either the second or third thumb keys above the whisper key (slurs to A and Bb use the second key above the whisper key and slurs to B and C use the third thumb key above the whisper key)

D. Practical Range
   • Low Bb (2 ledger lines below the staff) to high A (3 ledger lines above the staff)

E. Dynamics
   1. Use a long tone study and add crescendos and

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decrescendos.

2. A difficult concept for young students, spend much time on playing soft dynamics, using correct embouchure and air.

3. For softer dynamics, make a smaller aperture but use the same air as playing a loud dynamic.

XIII. PITCH TENDENCIES

A. Flat Tendencies
   • Bass clef - E & F in the staff; Bb, D, F, & F# above the staff
   • Compensate with embouchure

B. Sharp Tendencies
   • Bass clef - below the staff Bb, B, C, C#, D, D#, E, F; in the staff Eb, F#, & G; above the staff high G & G#
   • You can lower G in the staff by adding D# pinky in the left hand, but for the most part, the others just have to be lipped down.

C. Other
   • Reed
   • Reed placement
   • Embouchure

XIV. ARTICULATION

A. Single Tongue
   1. Use a 'THUH' syllable
      • The 'anatomy' of an articulation syllable should be consonant, vowel, and 'H'
      • The 'H' at the end is very important for projecting the sound and gives the sound a 'floating' quality
      • The 'H' helps to propel the sound and helps students avoid stopping the sound with a consonant
      • The tongue should touch the edge of the lower reed, don't place the tongue between the two reeds
      • The tongue makes contact with the reed slight back from the tip of the tongue
      • The tongue should stay as far forward as is functional
   2. Note length
      • Determined by how long the tongue stays on the reed

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• Legato - fast, light motion
• Staccato - the tongue restricts the vibration and stays on the reed longer

4. Strength of Articulation
• Determined by the strength of the air

XV. ARTICULATION ODDITIES

A. Too heavy or a 'pop'
• Generally too much pressure from the tongue
• Use only one 'row' of 'taste buds' on the 'edge' of the reed
• The reed could be too soft

B. Sluggish tongue
• Make sure the reed is not too stiff/hard
• Student may be moving the back of the tongue - keep motion to the front part of the tongue

C. 'Pecky' tonguing
• Not following through with air
• Interrupt the air stream with the tongue

D. Movement of the jaw when tonguing
• Usually caused by too much movement from the tongue
• Just use the forward portion of the tongue
• Keep the tongue close to the front of the mouth

XVI. Vibrato - Begin teaching this when students have a consistent, well supported sound. Some teachers wait until they know a lot of fingerings, but the key is the air and tone, not the fingers.

A. Vibrato is used to enhance the music
   1. It should never be a distraction
   2. It should always be in the character of the music being played
   3. It should spin/flow naturally and become part of the tone
   4. It is an expressive tool

B. Subdivision Method (Diaphragmatic Vibrato is recommended for Oboe)
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   • Remember, the player can hear it or imagine that they hear it, but it has to be projected in order for the listener to hear it
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      • Transfer it to the instrument

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   1. Developing finger/tongue technique

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A. Start early with 'finger wiggles'
   - Simple exercises that go back and forth between 2 or 3 notes within the range of the students
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   - Remember that hand position is extremely important and can keep a student from progressing
   - Watch for finger height (low to the keys)
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   - Fingerings in the 3rd octave can be tricky and sometimes hard to remember - isolate portions of the scales in the upper register and work on the coordination of the fingers.

C. Use method books for further development
   - Rubank Elementary, Intermediate, and Advanced methods
   - "Melodious and Progressive Studies", Belwin Mills

XVIII. Potpourri

1. Bassoon Books
   - The New Weissenborn Method for Bassoon
   - Master Solos for Bassoon
   - Solos for the Bassoon Player (Schoenbach), G. Schirmer

2. Contra bassoon Books
   - Heneger: Exercises for Contra bassoon

3. Bassoon Artists
   - Bocal Adrenaline

   - bocalmajority.com
   - foxproducts.com
   - nielsen-woodwinds.com
   - singindog.com
   - mmimport.com (Midwest Musical Imports)
BASSOON LONG TONES

\[ \text{\( J = 80 \)} \]

Blow steady air until the beginning of the rest. Make the end of the note as beautiful as the beginning!

1

To begin sound - always release your tongue from the reed with a light "d'EW" syllable

1

HOVER all the time

5

Key of Bb

3

HH

4
Bassoon Thumb and Pinky Key Chart

Key Diagram:

Low $A^\#/B_b$

Low $B$

Low $C$

Low $D$

whisper key

Low $E$

Low $F^\#/G_b$

alt. $G^\#/A^b$

Low $D^\#/E_b$

Low $C^\#/D_b$

Low $A^\#/B_b$

Low $C$

Low $F^\#/G_b$

alt. $F^\#/G_b$

Kathy Johnson UTSA BBPW July 2012
CLARINET FUNDAMENTALS

When selecting students for the clarinet, I start a conversation with the student and watch their mouth and chin. I look for students who have a naturally flat and pointed chin when they talk or smile. I first use the mouthpiece and barrel and have them open their mouth and roll their top lip over their top teeth. I snug the mouthpiece into the 'window' created and have them close their mouth while saying the syllable 'EEE', stretching the bottom lip against the bottom teeth leaving about half of the red portion of the lip showing (like applying chapstick). The chin is flat at the point. I then ask them to keep the bottom lip stretched, but seal the mouthpiece with the corners of their lips as if saying 'OU'. I 'snug' the mouthpiece up towards their top teeth and ask them to 'hug' the sides of the mouthpiece with the corners of their lips. Then I ask them to blow air without changing their face. I want to hear a steady, characteristic sound for MP/Barrel. The pitch may not be right on, but as long as it is close and the chin stays flat and pointed. I then add the body to the instrument with the keys facing the student so that I can finger while they blow air. I ask them to blow steady air for as long as they can and I will play down to a low E, do a register slur, and something technical for fun.

I. POSTURE: IMPORTANT FOR CORRECT BREATHING AND GOOD TONE PRODUCTION
   A. Use a straight back chair without armrests
   B. Sit tall in the chair.
   C. Let the shoulders fall down in a relaxed manner.
   D. Make the shoulder blades meet in the back.
   E. Open chest cavity.
   F. Feet flat on the floor.

II. BREATHING: THE AIR TAKEN IN WILL DETERMINE THE TONE THAT IS PRODUCED
   A. Open the mouth wide when breathing.
   B. Relax the throat and tongue (tongue forward).
   C. Keep the shoulders down and the chest open.
   D. Inhale the air down low (into your "pockets").
   E. Let the tummy expand (like a balloon).
   F. Exhale air in a steady, focused, and even manner
      • Release the same amount of air at the beginning, middle, and end of the breath
      • Do not let your air sound like a match looks when you light it - strong at the beginning and weak at the end
      • Propel the air through your instrument

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• As you release the compressed air from your lungs, think of your tummy muscles propelling the air through your instrument

III. FORMING THE CLARINET EMBOUCHURE - always use a mirror!

A. Single Lip

• Open your mouth in a very relaxed manner
• Place your top teeth on the top of the mouthpiece about 3/4" from the tip
• Stretch the bottom lip against the bottom teeth saying the syllable "EE". This forms a 'hard cushion' between the bottom teeth and the reed (like applying chapstick)
• Keeping the bottom lip firm, say the syllable 'OU' to seal off the sides of the mouthpiece. The corners and bottom lip should remain firm and flat during this process
• 'Snug' the mouthpiece up toward the top teeth to secure the mouthpiece in your mouth.
• 'Snug' and 'Hug' the mouthpiece as you play

B. Double Lip - this technique really helps the student develop a flat chin!

• Roll the top lip over the top teeth
• Place the mouthpiece in your mouth about 3/4" from the tip
• Stretch the bottom lip against the bottom teeth saying the syllable "EE". This forms a 'hard cushion' between the bottom teeth and the reed
• Keeping the bottom lip firm, say the syllable 'OU' to seal off the sides of the mouthpiece. The corners and bottom lip should remain firm and flat during this process
• 'Snug' the mouthpiece up into the 'window' toward the top teeth to secure the mouthpiece in your mouth.
• 'Snug' and 'Hug' the mouthpiece as you play

C. Remember

• Set the embouchure first, then 'snug' in the mouthpiece
• The corners of your mouth should always be forward - not back.
• Never smile when playing the clarinet.
• Support the mouthpiece like this - 'OU'

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• The support for the mouthpiece happens when you 'hug' the sides of the mouthpiece with your 'OU' syllable - main focus point
• Your bottom lip is the cushion for the mouthpiece - it should remain somewhat stretched out and then keeping the 'EE-OU' embouchure will make this possible
• Work for a flat, smooth, and pointed chin

IV. TONE PRODUCTION ON THE MOUTHPIECE AND BARREL
A. The pitch on the mouthpiece and barrel should be close to a 'G'
   • Set the embouchure as directed above
   • Take a full breath through the corners of the mouth - keep top lip/teeth set on the mouthpiece
   • 'Snug and hug'
   • Release the air after taking the breath, in one motion - don't hold your breath
   • Blow the air towards the reed, don't try to blow between the reed and mouthpiece
   • Don't be shy, play with a big, full sound on the MP/Barrel
   • Make the reed vibrate!

V. TIPS FOR STRENGTHENING THE EMBouchure
A. Check students frequently for proper embouchure formation
   • As fatigue sets in, students will allow larger/stronger muscles to take over
   • Gradually increase playing time with intervals of rest between to allow the muscles to break down and rebuild
   • Exercises like long tones, gradually increasing in duration, will help to develop and strengthen the embouchure
B. Don't use the "smile" muscles
   • These muscles are already too strong.
   • Keep the corners forward towards the sides of the mouthpiece.
   • Rest when the embouchure if you get tired so the 'smile' muscles don't take over

VI. DON'TS
A. And I repeat....don't use the 'smile' muscles
B. Don't use too little mouthpiece
   • Hold your mouthpiece up to the light and look between the reed and mouthpiece

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• At the point where you can no longer see the light coming through that opening, place your index finger on the top of the mouthpiece
• Place the mouthpiece in your mouth, as directed above and take in the mouthpiece all the way up to where your index finger is.....that is the correct amount of mouthpiece
• We are looking for maximum reed vibration
• Don't relax the top lip or the corners - the top lip (double lip) is what helps to keep the chin flat

VII. WHAT'S GOING ON INSIDE THE MOUTH?
A. The Tongue
• The clarinet tongue is high in the back (the thick part of the tongue)
• The back of the tongue should be all but touching the upper molars
• Like saying "HEEE" or hissing like a cat
• The clarinet tongue is low in the front

VIII. PARTS OF THE INSTRUMENT
A. Reed
B. Mouthpiece
  • Cork
C. Ligature
  • Holds the reed on the mouthpiece
  • Screw
D. Barrel
E. Upper Joint
  • Keys
  • Tone Holes
  • Rods
  • Springs
  • Thumb Key
  • Register Key
  • A Key
  • G# Key
  • Cork
  • Bridge Key
F. Lower Joint

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• Left Pinky Keys
• Right Pinky Keys
• Tone Holes
• Rods
• Springs
• Thumb Rest
• Bridge Key
• Cork

G. Bell

IX. ASSEMBLING THE CLARINET - proper sequence of assembly and hand placement is crucial so as not to damage the instrument

A. Lower Joint to Bell
• Grasp the lower joint with your left hand
• Palm of the hand against the wood and the thumb rest cradled between the thumb and index finger
• Depress the 2nd and 3rd tone hole with the index and middle fingers, let the other two fingers hover above the remaining keys
• With the right hand, grasp the bell with the large opening in the palm of your hand and the fingers holding it securely
• In one circular twist, attach the bell to the cork end of the lower joint

B. Lower Joint to Upper Joint
• Switch the bell and lower joint to the right hand
• Grasp the upper joint with the left hand with the palm of the hand against the wood on the underside of the instrument
• The first finger of the left hand presses on the first tone hole, and the remaining three fingers fall naturally over the remaining tone holes
• The ring of the second tone hole must be depressed as it raises the bridge key
• Rest the thumb against the side of the instrument
• Grasp the previously assemble bell and lower joint between the bell and lower joint while depressing the last key on the lower joint with your right thumb
• Line up the upper joint to the lower joint making sure the tone holes all line up
• Gently twist in a short back and forth motion until the two pieces are together
• DO NOT make large twisting motions, as you will break off side keys

C. Barrel to Upper Joint
• Grasp the barrel in the right hand with the larger opening facing to the floor

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• Line up the barrel to the exposed cork end of the upper joint while still holding the upper joint with the left hand from the previous step
• Gently twist on the barrel

D. Mouthpiece to barrel
• Grasp the mouthpiece with your right hand
• Line up the mouthpiece so that the opening is facing the back side of the instrument
• Gently twist on the mouthpiece while holding the barrel securely with your left hand

E. Ligature to Mouthpiece
• Loosen the screws on the ligature
• Place the ligature over the mouthpiece making sure it is right side up and facing the correct direction

F. Reed to Mouthpiece
• Make sure the reed is thoroughly soaked (do this while you are assembling the other parts of the instrument)
• With one hand (I'm left handed, so I probably do it opposite most of you!) slightly lift the ligature using the thumb and two other fingers
• Insert the reed, flat side to the open face of the mouthpiece, bottom first
• Position the reed so that it is fairly even with the tip of the mouthpiece
• Hold the reed in place with one thumb and slide the ligature securely down the mouthpiece.
• There is a line on most mouthpieces that shows how far down the ligature should go.

X. PLAYING POSITION/POSTURE - the way the clarinet is held has a direct effect on the tone quality produced, the embouchure, intonation, and technical facility

A. Seated Posture
• Natural and relaxed position in which the arms fall naturally into position
• Bottom slight forward in the chair
• Back erect and away from the back of the chair
• Hold the clarinet centered directly in front of your body
• The clarinet should be at about a 40 degree angle with your body between your mouth and not past your knees
• The majority of the weight is on the right thumb
• The left thumb and the mouth are the other two balance points

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• The head should be fairly erect
• The chin has a slightly downward angle
• The shoulders should be back enough to open the chest cavity
• Elbows should be free from the body
• Both feet flat on the floor

HAND POSITION

A. Right Hand
• Shake hand out to the side, hand and fingers end up in a natural and relaxed manner
• Raise forearm to the side of your body keeping the wrist straight and maintaining the relaxed and natural curved fingers, like holding a soda can
• The right thumb contacts the instrument under the thumb rest on the 'flesh' side of the thumb.
• The ball of the thumb will touch the wood of the instrument.
• The nail will face outward.
• The right edge of the thumb rest should line up with the base of the nail.
• The right thumb placement is crucial to proper finger alignment and technical facility.
• The index, middle, and ring finger will fall naturally above the three open tone hole they are to operate.
• Line the index finger over the 4th key, the middle finger over the 5th key, and the ring finger with the 6th key
• The pinky will hover over the F key
• All fingers remain in a natural curved position

B. Left Hand
• The left thumb assists in balancing the instrument and controlling the thumb tone hole and register key.
• Place the thumb at a slight angle across the tone hole with the fleshy part of the thumb
• The thumb is just below the register key so that the thumb can bend at the joint and depress the register key without losing the seal on the thumb tone hole
• The index, middle, and ring fingers operate keys 1, 2, & 3.
• Make sure the fleshy 'pads' of the fingers cover the tone holes
• The left hand finger will 'overlap' the tone holes slightly
• The left hand pinky 'hovers' over the E key

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• The left hand index finger will be able to 'roll' slightly upward to facilitate the A key
• The finger of the left hand are approximately at a 90 degree angle to the instrument

XI. EXERCISES FOR TONE DEVELOPMENT

A. Long Tones - start with Mouthpiece and Barrel then go to the entire instrument
   1. Use a metronome at a slow setting.
   2. Use a chromatic study so as to work each note on the flute.
   3. Know what kind of sound you are working for before you start.
   4. Make each note sound the same.
   5. Take time to listen and redo undesirable sounds.
   6. Begin each practice with these.

B. Register Slurs
   1. The clarinet is pitched in the key of Bb and sounds a major second lower than the written pitch
   • In order to slur from one register to another by keeping the same basic fingerinng, you add the register key, however, unlike other woodwind instruments, the resulting pitch is an octave and a fourth higher (a 12th) rather than an octave
   • Register slurs help to develop the proper voicing and embouchure for each register of the instrument
   • The registers are:
     o Chalumeau - low E (3 ledger lines below the staff) to 1st space F#
     o Throat Tones - 2nd line G to 3rd line Bb
     o Clarion - 3rd line B to 2nd ledger line above the staff C
     o Altissimo - 2nd ledger line above the staff C# to 5th ledger line above the staff C

C. Practical range
   • Low E to high G (3 ledger lines above the staff)

D. Dynamics
   1. Use a long tone study and add crescendos and decrescendos.
      • Students must learn to control the velocity of air through the reed with the embouchure

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• Maintaining a constant pitch/intonation throughout a crescendo or decrescendo is how students can develop that breath control

2. A difficult concept for young students, spend much time on playing soft dynamics, using correct embouchure and air.
   • Pitch flattens in louder dynamics
   • Pitch sharpens in softer dynamics

3. For louder dynamics
   • Relax the embouchure more to allow the reed to open up so the air can pass through

4. For softer dynamics
   • Support the reed more with the embouchure - surrounding the reed, not just from top to bottom

XII. PITCH TENDENCIES - Because the clarinet uses the 12th for notes in the Clarion register, the pitch problems can be greater

A. Flat Tendencies
   • 1st line Eb & E
   • 1st space F & F#
   • 4th space E
   • 5th line F & F#
   • G on top of the staff

B. Sharp Tendencies
   • Below the staff G, G#, A, Bb, B, & C
   • B, C, & C# in the staff
   • A, B, C, & C# above the staff
   • All throat tones

XIII. ARTICULATION

A. Single Tongue
   1. Use a 'THEH'
      • The 'anatomy' of an articulation syllable should be consonant, vowel, and 'H'
      • The 'H' at the end is very important for projecting the sound and gives the sound a 'floating' quality
      • The 'H' helps to propel the sound and helps students avoid stopping the sound with a consonant

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2. Use a 'THEH' syllable to release the air
   - The tongue should touch the tip of the reed slightly back from the tip of the tongue
   - Strive for one tiny row of 'taste buds' on the reed

3. Note length
   - Determined by how long the tongue stays on the reed
   - Legato - fast, light motion
   - Staccato - the tongue restricts the vibration and stays on the reed longer

4. Strength of Articulation
   - Determined by the strength of the air

XIII. ARTICULATION ODDITIES

A. Too heavy or a 'pop'
   - Generally too much pressure from the tongue
   - Use only one 'row' of 'taste buds' on the 'edge' of the reed
   - The reed could be too soft

B. Sluggish tongue
   - Make sure the reed is not too stiff/hard
   - Student may be moving the back of the tongue - keep motion to the front part of the tongue

C. 'Pecky' tonguing
   - Not following through with air
   - Interrupt the air stream with the tongue

D. Anchor Tonguing
   - This is where the student anchors the tip of the tongue against the bottom teeth and uses the 'thick' part of the tongue to articulate

XIV. Technique

1. Developing finger/tongue technique is important for all instruments, however, we all know that flutists and clarinetists get the bulk of the work!
   - Start early with 'finger wiggles'
     - Simple exercises that go back and forth between 2 or 3 notes within the range of the students
     - Start slow and gradually speed up the exercises establishing a good habit of slow to fast

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B. Finger Rolls
   - This is to develop the technique of moving to and from the A key in the left hand
   - This is a 'rolling' motion without removing fingers from 'home' position
C. Use scales to develop speed
   - Remember that hard position is extremely important and can keep a student from progressing
   - Watch for finger height (low to the keys)
   - Begin with tetra chords, then one octave scales, two octaves, and so on. Don't overwhelm.
   - Fingerings in the 3rd octave can be tricky and sometimes hard to remember - isolate portions of the scales in the upper register and work on the coordination of the fingers.
D. Use method books for further development
   - Rubank Elementary, Intermediate, and Advanced methods
   - "Melodious and Progressive Studies", Belwin Mills
CLARINET LONG TONES

\[ \text{\textbf{CLARINET WARMUP #1}} \]

Key of F

To begin sound - always release your tongue from the reed with a light “dEE” syllable

SLUR - connects changing notes - you articulate (tongue) the first note of a slurred musical passage
Think “HEE” with a HIGH tongue as you slur down

Keep your air FAST and COLD
Key of G

"To play A - rock your index finger back to open the A key - keep all left-hand fingers close to the tone holes and your RHD"

RHD on G & A

* = use chromatic (banana key) fingering  bp = use both pinkies

Descending Exercise
CLARINET REGISTER SLURS

GOALS:  * Play the lower note; without changing anything, add the register key
         * Use very steady air and always play with a high tongue – think “EEE”
         * Maintain a great hand position throughout (straight, relaxed wrist and curved fingers)
         * Make sure you are always SNUGGING

*Use Chromatic Fingerings*

REGISTER SLURS

1

2

3
SAXOPHONE FUNDAMENTALS
By Kathy K. Johnson

When selecting students for this saxophone, I look for students who can either whistle or form a whistle embouchure. I also look for a strong flat chin and can do this by just holding a conversation with them and watching their mouth and chin. Many students have a naturally flat chin and don’t really have to work very hard to achieve it. I use the mouthpiece and neck to get the student to produce a sound. I first ask them to open their mouth like saying 'OH' with lots of wrinkles in their lips (like whistling). I place the mouthpiece between the lower lip and the upper teeth (about 3/4 of an inch) and have the student take a breath, seal the mouthpiece from the corners of their mouth, and blow the air keeping the ‘drawstring bag’ effect around the mouthpiece. The sound I want to hear is warm and easily produced without too much coaxing.

I. POSTURE: IMPORTANT FOR CORRECT BREATHING AND GOOD TONE PRODUCTION
   A. Use a straight back chair without armrests
   B. Sit tall in the chair.
   C. Let the shoulders fall down in a relaxed manner.
   D. Make the shoulder blades meet in the back.
   E. Open chest cavity.
   F. Feet flat on the floor.

II. BREATHING: THE AIR TAKEN IN WILL DETERMINE THE TONE THAT IS PRODUCED
   A. Open the mouth wide when breathing.
   B. Relax the throat and tongue (tongue forward).
   C. Keep the shoulders down and the chest open.
   D. Inhale the air down low (into your "pockets").
   E. Let the tummy expand (like a balloon).
   F. Exhale air in a steady, focused, and even manner
      - Release the same amount of air at the beginning, middle, and end of the breath
      - Do not let your air sound like a match looks when you light it - strong at the beginning and weak at the end
      - Propel the air through your instrument
      - As you release the compressed air from your lungs, think of your tummy muscles propelling the air through your instrument

III. FORMING THE SAXOPHONE EMBOUCHURE - always use a mirror

Kathy Johnson UTSA BBPW July 2012
A. Single Lip

- Open your mouth in a very relaxed manner
- Place your top teeth on the top of the mouthpiece about 3/4" from the tip
- Roll about half of the red part of your bottom lip over your bottom teeth
- You should still be able to see a little bit of your bottom lip's red portion when you look in the mirror
- Gently close your mouth and bring the corners of your mouth around the mouthpiece by saying 'OH' without dropping your jaw.
- Make sure you 'hug' the mouthpiece with the corners of your mouth
- This hugging is what holds the mouthpiece in place
- The bottom lip should have lots of wrinkles and be 'squishy-firm'

B. Remember

- The corners of your mouth should always be in towards the mouthpiece - not back
- Never smile when playing the saxophone
- Support the mouthpiece like this - 'OU'

'OH' → \[ \bullet \] ← 'OH'

- Focus on hugging the sides of the mouthpiece with your 'OH' embouchure as this is where the support for the mouthpiece originates
- Your lower lip is a 'cushion' for the mouthpiece - it should remain somewhat relaxed, not stretched out and tight, just 'squishy-firm'. Keeping the 'OH' embouchure will make this possible
- Always play with a big sound on the mouthpiece

IV. TONE PRODUCTION ON THE SAX MOUTHPIECE and MP/NECK

A. The pitch on the mouthpiece should be an A; MP/neck an Ab

- Set the embouchure as directed above
- Take a full breath through the corners of the mouth - keep top lip/teeth set on the mouthpiece
- The mouthpiece should enter the mouth at a very slight upward angle
- Keep the 'OH' embouchure - 'squishy-firm'
- Release the air after taking the breath, in one motion - don't hold your breath

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• Blow the air towards the reed, don't try to blow between the reed and mouthpiece
• Don't be shy, play with a big, full sound on the MP
• Make the reed vibrate!

IV. TIPS FOR STRENGTHENING THE EMBOUCHURE
A. Check students frequently for proper embouchure formation
   • As fatigue sets in, students will allow larger/stronger muscles to take over
   • Gradually increase playing time with intervals of rest between to allow the muscles to break down and rebuild
   • Exercises like long tones, gradually increasing in duration, will help to develop and strengthen the embouchure
B. Don't use the "smile" muscles
   • These muscles are already too strong.
   • Keep the corners forward towards the sides of the mouthpiece.
   • Rest when the embouchure if you get tired so the 'smile' muscles don't take over

V. DON'TS
A. And I repeat....don't use the 'smile' muscles
B. Don't use too little mouthpiece
   • Hold your mouthpiece up to the light and look between the reed and mouthpiece
   • At the point where you can no longer see the light coming through that opening, place your index finger on the top of the mouthpiece
   • Place the mouthpiece in your mouth, as directed above and take in the mouthpiece all the way up to where your index finger is.....that is the correct amount of mouthpiece
   • We are looking for maximum reed vibration

VI. WHAT'S GOING ON INSIDE THE MOUTH?
A. The Tongue
   • The sax tongue is not as high in the back as the clarinet but is slightly raised; a lot depends on the register in which you are playing
   • In the higher register, the back of the tongue is raised in order to voice the higher notes

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• In the lower register the tongue is down so the air comes out hot and breathy, like a Darth Vader imitation.

VII. PARTS OF THE INSTRUMENT
A. Neck Strap
B. Reed
C. Ligature
• Screw
D. Mouthpiece
E. Neck
• Cork
• Octave Key
F. Body
• Neck Screw
• Rods
• Keys
• Springs
• Octave Key
• Left Thumb Rest
• Right Thumb Rest
• Bell

VIII. ASSEMBLING THE SAX - soak your reed while you are doing this
A. Neck strap
• Place the neck strap around your neck with the hook in front
B. Neck to Body
• Grasp the body of the saxophone by the bell and hook the neck strap into the eye on the back of the saxophone
• Remove the protective end plug if there is one
• Remove the neck from the case and hold it in the palm of the right hand and hold down the octave key firmly, this opens the bridge mechanism on the neck
• Loosen the neck screw on the body of the instrument
• Gently insert the neck into the receptacle on the body with the cork on the neck towards you. You make have to use small twisting motions
• Line up the neck with the octave key and left hand thumb rest
C. Mouthpiece to Neck

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• Grasp the mouthpiece with your right hand
• Line up the mouthpiece so that the opening is facing the ground
• Gently twist on the mouthpiece while holding the neck securely with your left hand

D. Ligature to Mouthpiece
• Loosen the screws on the ligature
• Place the ligature over the mouthpiece making sure it is right side up and facing the correct direction

E. Reed to Mouthpiece
• Make sure the reed is thoroughly soaked (do this while you are assembling the other parts of the instrument
• Angle the saxophone so that the open face of the mouthpiece is easy to see
• With one hand (I'm left handed, so I probably do it opposite most of you!) slightly lift the ligature using the thumb and two other fingers
• Insert the reed, flat side to the open face of the mouthpiece, bottom first
• Position the reed so that it is fairly even with the tip of the mouthpiece
• Hold the reed in place with one thumb and slide the ligature securely down the mouthpiece.
• There is a line on most mouthpieces that shows how far down the ligature should go.

IX. PLAYING POSITION/POSTURE - the way the saxophone is held has a direct effect on the tone quality produced, the embouchure, intonation, and technical facility

A. Seated Posture
• Natural and relaxed position in which the arms fall naturally into position
• Bottom slight forward in the chair
• Back erect and away from the back of the chair
• Hold the saxophone to the left of your body
• The instrument should be about halfway between your hip and your knee
• The neck strap carries the weight of the instrument
• The right thumb and the mouth are the other two balance points
• The head should be fairly erect
• Adjust the mouthpiece so your head is straight up and down, not tilted to the side
• The shoulders should be back enough to open the chest cavity
• Elbows should be free from the body

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• Both feet flat on the floor

X. HAND POSITION

A. Right Hand
• Shake hand out to the side, hand and fingers end up in a natural and relaxed manner
• Raise forearm to the side of your body keeping the wrist straight and maintaining the relaxed and natural curved fingers, like holding a soda can
• The right thumb contact the thumb rest on the flesh to the side of and at the base of the nail
• The ball of the thumb is against the metal of the instrument
• The right pinky lightly touches the C key
• The remaining fingers fall in a natural curve without tension and touch the pearl buttons of keys 4, 5, & 6

B. Left Hand
• The left thumb has the function of operating the octave key
• It is place on the thumb rest just below the octave key at a slight diagonal
• The tip of the thumb is touching but not pressing the octave key
• The use of the octave key with the thumb is just a bending motion at the first joint of the thumb
• The left pinky key lightly touches the G# key
• The other fingers fall in a natural curve and touch the pearl buttons of keys 1, 2, & 3
• Note the 1st and 3rd pearl buttons are not part of 'home' position, but are used for other purposes

XI. EXERCISES FOR TONE DEVELOPMENT

A. Long Tones
  1. Use a metronome at a slow setting.
  2. Use a chromatic study so as to work each note on the sax
  3. Know what kind of sound you are working for before you start.
  4. Make each note sound the same.
  5. Take time to listen and redo undesirable sounds.
  6. Begin each practice with these.

B. Octave Slurs

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1. To work on voicing and intonation

C. *Practical Range*
   - Low B♭ to high F 3 ledger lines above the staff

D. *Dynamics*
   1. Use a long tone study and add crescendos and decrescendos.
      - Students must learn to control the velocity of air through the reed with the embouchure
      - Maintaining a constant pitch/intonation throughout a crescendo or decrescendo is how students can develop that breath control
   2. A difficult concept for young students, spend much time on playing soft dynamics, using correct embouchure and air.
      - Pitch flattens in louder dynamics
      - Pitch sharpens in softer dynamics
   3. For louder dynamics
      - Relax the embouchure more to allow the reed to open up so the air can pass through
   4. For softer dynamics
      - Support the reed more with the embouchure - surrounding the reed, not just from top to bottom

XII. *PITCH TENDENCIES* - with modern technology, many instruments are now not having these general tendency problems

A. Flat Tendencies
   - C# in the staff (alt. fingering - octave key and 3rd finger)
   - A, A#, B, C, C# above the staff

B. Sharp Tendencies
   - B♭, B, C, C#, & D below the staff
   - D, D#, & E in the staff (add low B key on D's)
   - D, D#, E, F above the staff

XIII. *ARTICULATION*

A. *Single Tongue*
   1. Use a 'THEH'
      - The 'anatomy' of an articulation syllable should be consonant, vowel, and 'H'

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• The 'H' at the end is very important for projecting the sound and gives the sound a 'floating' quality
• The 'H' helps to propel the sound and helps students avoid stopping the sound with a consonant
2. Use a 'THEH' syllable to release the air
   • The tongue should touch the tip of the reed slightly back from the tip of the tongue
   • Strive for one tiny row of 'taste buds' on the reed
3. Note length
   • Determined by how long the tongue stays on the reed
   • Legato - fast, light motion
   • Staccato - the tongue restricts the vibration and stays on the reed longer
4. Strength of Articulation
   • Determined by the strength of the air

XIII. ARTICULATION ODDITIES
A. Too heavy or a 'pop'
   • Generally too much pressure from the tongue
   • Use only one 'row' of 'taste buds' on the 'edge' of the reed
   • The reed could be too soft
B. Sluggish tongue
   • Make sure the reed is not too stiff/hard
   • Student may be moving the back of the tongue - keep motion to the front part of the tongue
C. 'Pecky' tonguing
   • Not following through with air
   • Interrupt the air stream with the tongue
D. Anchor Tonguing
   • This is where the student anchors the tip of the tongue against the bottom teeth and uses the 'thick' part of the tongue to articulate
E. Slapping the reed
   • This is generally when a student uses most of the tongue past the front of the reed. It makes a 'thunking' sound.

XIV. Vibrato - Begin teaching this when students have developed a strong embouchure with a strong flat chin and can consistently produce the correct pitch on the mouthpiece and can

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maintain a consistent, well supported sound. This may be well into middle school or even high school.

A. Vibrato is used to enhance the music
   1. It should never be a distraction
   2. It should always be in the character of the music being played
   3. It should spin/flow naturally and become part of the tone
   4. It is an expressive tool

B. Subdivision Method (Jaw)
   • Use the syllable 'VAH' or 'YAH'
   • You can be specific at first on how many 'pitch variations' you would like to hear per beat
   • Eventually the vibrato will flow more naturally and without having to concentrate so intensely
   • After a while, your students will find it hard not to use vibrato

C. Choo-Choo Train Method
   • Start the variations in pitch slowly and gradually speed them up like a train accelerating
   • Do this until the vibrato is at the desired speed

XV. Technique

1. Developing finger/tongue technique
   A. Start early with 'finger wiggles'
      • Simple exercises that go back and forth between 2 or 3 notes within the range of the students
      • Start slow and gradually speed up the exercises establishing a good habit of slow to fast
   B. Use scales to develop speed
      • Remember that hand position is extremely important and can keep a student from progressing
      • Watch for finger height (low to the keys)
      • Begin with tetra chords, then one octave scales, two octaves, and so on. Don't overwhelm.
      • Fingerings in the 3rd octave can be tricky and sometimes hard to remember - isolate portions of the scales in the upper register and work on the coordination of the fingers.

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• The fingering in the low register which use all of the pinky keys can be confusing at first. Spend time developing that low range and better results in the upper register.
C. Use method books for further development

XVI. Potpourri
SAXOPHONE LONG TONES

\[ \text{\textbullet \quad 80} \]

Blow steady air until the beginning of the rest.

\begin{align*}
1 & \quad - & - & - & - & - & - & - \\
2 & \quad - & - & - & - & - & - & - \\
15 & \quad - & - & - & - & - & - & - \\
3 & \quad - & - & - & - & - & - & - \\
22 & \quad - & - & - & - & - & - & - \\
4 & \quad - & - & - & - & - & - & - \\
29 & \quad - & - & - & - & - & - & - \\
5 & \quad - & - & - & - & - & - & - \\
\end{align*}

Keep fingers close to the keys.

SAXOPHONE WARMUP #1

Key of C

To begin sound - always release your tongue from the reed with a light “dEW” syllable

\begin{align*}
1 & \quad - & - & - & - & - & - & - & - & - \\
8 & \quad - & - & - & - & - & - & - & - & - \\
22 & \quad - & - & - & - & - & - & - & - & - \\
30 & \quad - & - & - & - & - & - & - & - & - \\
50 & \quad - & - & - & - & - & - & - & - & - \\
\end{align*}

SLUR - connects changing notes - you articulate (tongue) the first note of a slurred musical passage

Keep your air warm

Aim your air down low
Key of D

play twice: 1) with reg. C#
          2) with covered C#

Descending Exercise  * = use chromatic fingerings  bp = use both pinkies
Breathing Chant

Rationale:

Thinking back on my beginning band days, I realized that as much as my director told us to count in our heads, that just didn't happen. I decided that if I isolated a 'chant' that I want the students to use, and taught it to them before they began to play on their instruments, they just might have it stuck in their heads forever!

I can always refer to this chant, not matter what grade they are in. I can modify it as they get older and tell them what type of 'chant' I want them to use on specific pieces of music and they know exactly what I’m talking about. I can even use it in the sight reading room.

<table>
<thead>
<tr>
<th>COUNTS</th>
<th>1</th>
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<th>3</th>
<th>4</th>
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<th>2</th>
<th>3</th>
<th>4</th>
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<tr>
<td>WORDS</td>
<td>OUT</td>
<td>2</td>
<td>BREATHE</td>
<td>PLAY</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>STOP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACTIONS</td>
<td>BREATHE OUT</td>
<td>BREATHE IN</td>
<td>BLOW AIR</td>
<td>→</td>
<td>BREATHE OUT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Just learn and say the chant until it is internalized.
2. Add hand motions and say the chant aloud.
3. Keep the hand motions but internalize the chant.
4. Any time they have to learn a new exercise, we use the chant to count it.
5. When they play, I count them off using the chant so it becomes a habit and they begin doing it for each other.
3 Note Chorale

Each note in a scale is given a number or scale degree. In any scale, the first note is scale degree #1, the 2nd note is scale degree number 2, and so on up the scale until you get to the top octave note which is scale degree #8.

Use the chart below to find the 3 scale degree number combination for your instrument and part, then use the table on the back of this page for your instrument to find the notes that correspond to your 3 number combination. Highlight and memorize your 3 note combination for each scale listed.

<table>
<thead>
<tr>
<th>8-7-8</th>
<th>6-5-5</th>
<th>4-2-3</th>
<th>4-5-1</th>
</tr>
</thead>
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<tr>
<td>0 -12 0</td>
<td>-16 +2 +2</td>
<td>-2 +4 -14</td>
<td>-2 +2 0</td>
</tr>
<tr>
<td>1st Flute</td>
<td>2nd Flute</td>
<td>3rd Clarinet</td>
<td>2nd Bassoon</td>
</tr>
<tr>
<td>1st Oboe</td>
<td>2nd Oboe</td>
<td>1st Bassoon</td>
<td>Bass Clarinet</td>
</tr>
<tr>
<td>1st Clarinet</td>
<td>2nd Clarinet</td>
<td>2nd Alto Sax</td>
<td>Bari Sax</td>
</tr>
<tr>
<td>1st Trumpet</td>
<td>1st Alto Sax</td>
<td>Tenor Sax</td>
<td>2nd/3rd Trombone</td>
</tr>
<tr>
<td></td>
<td>2nd Trumpet</td>
<td>1st/3rd Horn</td>
<td>2nd/4th Horn</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1st Trombone</td>
<td>2nd Euphonium</td>
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<tr>
<td></td>
<td></td>
<td>1st Euphonium</td>
<td>Tuba</td>
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Pitch adjustments for Just Intonation:

<table>
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<th>4-2-3</th>
<th>4-5-1</th>
</tr>
</thead>
<tbody>
<tr>
<td>0/-12/0</td>
<td>-16/+2/+2</td>
<td>-2/+4/-14</td>
<td>-2/+2/0</td>
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Kathy Johnson UTSA BBPW July 2012
### Concert Pitch

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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</thead>
<tbody>
<tr>
<td>Concert F</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>Concert Bb</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>Eb</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
</tr>
<tr>
<td>Concert Eb</td>
<td>Eb</td>
<td>F</td>
<td>G</td>
<td>Ab</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>Eb</td>
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### Bb Instruments

<table>
<thead>
<tr>
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<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
</tr>
<tr>
<td>Concert Bb</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Concert Eb</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
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### Eb Instruments

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<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert F</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C#</td>
<td>D</td>
</tr>
<tr>
<td>Concert Bb</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
</tr>
<tr>
<td>Concert Eb</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
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### F Instruments

<table>
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<tr>
<th>Scale Degree</th>
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<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
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<tbody>
<tr>
<td>Concert F</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Concert Bb</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>Concert Eb</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>Eb</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
</tr>
</tbody>
</table>

Kathy Johnson UTSA BBPW July 2012
Chord Tuning and Balance

The basis for using a Pure Tempered tuning system for winds as opposed to the Equal Tempered system used on pianos can be found in the overtone series (Figure 1). Basically, when a fundamental tone is sounded (in this case "C"), many more notes are produced. These additional notes are called overtones, or harmonics. Additionally, perfectly tuned octaves reinforce resultant tones, making them more apparent to the listener.

Figure 1. The Overtone Series

The intervals between notes are measured in cents.
The numbers (in parenthesis) represent Equal Temperament.

The Overtone Series in Figure 1 is used as a reference for directors. It is more important for students to participate in creating good harmony through listening and performance rather than theoretical understanding. With that said, two important points are apparent in studying Figure 1: 1) there is disparity between the intervalluc measurements between Equal and Pure Temperaments and 2) intervals other than octaves and the perfect fifth can be used to create a major triad and a dominant seventh.

Figure 2. The Major Triad

Listening to the sustained C major triad in Figure 2 as it is switched from Pure to Equal Temperament reveals the striking difference between the two tuning systems. Equal Temperament is ideal for piano as the pitch suffers immediate decay once sounded, masking the tuning disparity. On wind instruments, performers must tune in Pure Temperament otherwise the vibrations produced (beats) from out-of-tuneness will greatly reduce clarity.

Tuning triads need not be a complicated process. The basis for a superb sound lies in the fundamental concept of tuning octaves and blended perfect fifths. To this there can be no exception! Only when students have demonstrated consistency in performing tuned unisons and octaves will they be ready to address tuning chords. Using figure 3 as a guide, refer to measure one of the Harmony in Bb handout. Obviously, students will need assistance in identifying whether they have the root, 3rd, 5th or octave. Once this has been accomplished, proceed to tune each triad in measures 1 through 3 in the same manner. The final step would be to treat the exercise like a chorale, striving for in-tuneness on the downbeat, anticipating in the mind's ear the pitch prior to performance.

As students work through the process of tuning triads, it is important to instill the concept of balance. Generally, the concept is similar to tuning octaves. In the case of triads however, the root gets first priority, the fifth second, and so on. This may have to be modified depending on your band's instrumentation.

Figure 3. Tuning a Major Triad

R 5th 3rd 8va
Common Chords of Just Intonation

All chords are based on the root "C" which is "0" pitch.

```
<table>
<thead>
<tr>
<th>Major</th>
<th>minor</th>
<th>dim</th>
<th>aug</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
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```
<table>
<thead>
<tr>
<th>7th</th>
<th>Maj7</th>
<th>6th</th>
<th>m6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Common Just Intervals

and their adjustments from Equal Temperament

```
<table>
<thead>
<tr>
<th>Interval</th>
<th>Minor 2nd</th>
<th>Major 2nd</th>
<th>Minor 5th</th>
<th>Major 3rd</th>
<th>Perfect 4th</th>
<th>Aug 4th</th>
<th>Dim 5th</th>
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<tr>
<td>Cents from ET</td>
<td>+12</td>
<td>+4</td>
<td>+16</td>
<td>-14</td>
<td>-2</td>
<td>+17</td>
<td>-17</td>
</tr>
</tbody>
</table>
```

```
<table>
<thead>
<tr>
<th>Interval</th>
<th>Perfect 5th</th>
<th>Minor 6th</th>
<th>Major 6th</th>
<th>Minor 7th</th>
<th>Major 7th</th>
<th>Dom. 7th</th>
<th>Unison</th>
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<tbody>
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<td>+18</td>
<td>-12</td>
<td>-31</td>
<td>+/-0</td>
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</tbody>
</table>
```

Recommended tuning notes for the individual instruments

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Track</th>
<th>Written Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Track 31</td>
<td>F, G, A, Bb, A</td>
</tr>
<tr>
<td>Oboe</td>
<td>Track 31</td>
<td>F, G, A, Bb, A</td>
</tr>
<tr>
<td>Bb Clarinet</td>
<td>Track 20</td>
<td>G, A, B, C</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Track 8 or 20</td>
<td>G, A, B, C</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Track 8 or 20</td>
<td>F, G, A, Bb</td>
</tr>
<tr>
<td>Alto Sax</td>
<td>Track 19</td>
<td>D, E, F#, G, F#</td>
</tr>
<tr>
<td>Tenor Sax</td>
<td>Track 14</td>
<td>D, E, F#, G, F#</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Track</th>
<th>Written Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bari Sax</td>
<td>Track 19</td>
<td>D, E, F#, G, F#</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Track 20</td>
<td>G, A, B, C</td>
</tr>
<tr>
<td>French Horn</td>
<td>Track 20</td>
<td>F,G,A,Bb,C,D,E,F</td>
</tr>
<tr>
<td>Trombone</td>
<td>Track 8</td>
<td>F, G, A, Bb</td>
</tr>
<tr>
<td>Euphonium</td>
<td>Track 8</td>
<td>F, G, A, Bb</td>
</tr>
<tr>
<td>Tuba</td>
<td>Track 8</td>
<td>F, G, A, Bb</td>
</tr>
</tbody>
</table>
Tuning the V7 Chord

Although the V7 chord (figure 4) exists in the overtone series, it presents a unique problem in that the 7th is 33 cents lower in Pure Temperament which is much different than what we are used to in Equal Temperament. Generally, when present in background harmony, utilizing a balanced (4th priority) and lowered 7th creates a well blended sonority. However, when present in the melody or melodic harmony, lowering the 7th is often perceived as being too flat, and creates an uncomfortable tension. Adjusting the pitch of the seventh on the HD-200 in a V7 chord is encouraged.

Figure 4. The Dominant 7th Chord in C

First, tune the major triad: root, 5th, 3rd (octave plays with the root). Next, add the seventh, balancing for presence, but blending into the sonority so that it does not protrude (assuming it is background harmony).

Tuning Chords not Included in the Overtone Series

Chords not included in the overtone series are balanced by analyzing and breaking down the structure to tunable intervals such as octaves, fifths, and sometimes thirds. Using the following strategies will reveal that seemingly complex chords can be reinterpreted as simple triads. Using the HD-200 to model these chords for students will create new opportunities for harmonic exploration and will assist the director in turning abstract sounds into meaningful sounds.

Minor Triad

Tune the Root, 5th and 8va. Before placing the third, make sure the HD-200 is set for Pure Minor Temperament. Add the third, working for beat elimination and a rich dark sound.

Minor Seventh Chord

First tune the minor triad, again making sure the HD-200 is set for Pure Minor Temperament. Add the seventh, realizing that it also forms a perfect fifth with the 3rd of the chord.

Major Seventh Chord

Tune the major triad. Add the major seventh, realizing that it also forms a perfect fifth with the 3rd of the chord.

Diminished Seventh Chord

The diminished seventh chord is a unique harmonic sound. It defies previously establish guidelines to tuning in that it has two diminished 5th intervals (1. R to d5, and 2. 3rd to d7th). It also has the dissonant diminished 7th from the root. To achieve proper balance, the 3rd should be given priority, with less volume on the root and the fifth. Also consider the resolution of the chord in terms of balance individual pitches.
### Flute

<table>
<thead>
<tr>
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<th>Brand</th>
<th>Model</th>
<th>Option1</th>
<th>Option2</th>
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<tr>
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<td>YFL-221</td>
<td>Standard</td>
<td>Standard</td>
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<tr>
<td>OHFLUT</td>
<td>YAMAHA</td>
<td>YFL-281</td>
<td>Standard</td>
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<table>
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<td>16.18</td>
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<td>6.95</td>
<td>0.57</td>
<td>7.52</td>
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**Total** 8.25% 11 141.99 11.71 153.70

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**Total** 8.25% 10 130.04 10.73 140.77

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**Total** 8.25% 9 136.55 11.27 147.82

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**Total** 8.25% 8 90.80 7.49 98.29
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**Total** 8.25% 9 96.30 7.04 104.24

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**Total** 8.25% 10 172.70 14.25 186.95

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**Total** 8.25% 6 236.80 19.54 256.34

**Special Prep:** Pearl PK800C bell kit or MPM
TEACHING BEGINNING BRASS STUDENTS
and the instrument selection process

UNIVERSITY OF TEXAS AT SAN ANTONIO

July 16 – July 20, 2012

Debra Haburay
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The Instrument Selection Process

A Face with a Future
Correct instrumental pedagogy begins with informed instrument selection.

The Goal  student instrument selection with adult and teacher guidance

In the perfect band world:

1. Children love music.
2. Children want to be in band and make music.
3. Students are educated and informed of all the most appropriate instrument choices for their physical characteristics, temperament and intellect.
4. Students smartly choose instruments for which they are both well suited and which speak profoundly to their hearts and souls.
5. Parents purchase fabulous beginner instruments and provide private instruction and transportation to all band events, supporting and encouraging their children throughout the entire learning process.
6. Band directors inspire and teach students, instructing correct fundamentals and impeccable music making.
7. Life is beautiful.

The Student Instrument Selection Process  every student is unique

1. Preconceptions
   ▪ family
   ▪ friends
   ▪ other
2. Band Instrument Selection Education *it takes a village to raise a band kid*
   - Brothers and sisters
   - Elementary teachers
   - Elementary school concerts
   - Band concerts
   - Band students and student aides

3. Interview: evaluation and information *this is our BIG opportunity*
   - Connect
   - Evaluate
   - Inform
   - Educate
   - Recommend

4. Student Instrument Selection
   - Limited enrollment classes and unlimited enrollment classes
   - 1<sup>st</sup> and 2<sup>nd</sup> choices
   - Playing “Band God” *Be careful*
   - Problem parents
   - When they make a poor decision
   - It’s not over until it’s over

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The **Band Program** *know yourself, your staff and your program*

The instrument selection process can serve the professional development needs of the band staff in addition to creating a strong foundation for outstanding instrumental education.

1. What are your strengths as an instrumental pedagogue?
2. What do you need to learn?
3. What are the strengths and weaknesses of the band staff?
4. What are the band enrollment numbers?
5. What is the climate of the band program?
6. What beginner class sizes will allow an acceptable instrumentation for the band the following year? *Think ahead.*
The Final Assignment
after the last student has been evaluated

1. Elementary teacher input
2. Compromises and doing the right thing
3. Emails
4. Parent Meeting

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<th>Sample Beginner Band Instrumentation</th>
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STUDENT INTERVIEW PROCEDURE

Guiding kids through the important decision of choosing their band instrument

There are many ways to do this. This is what we do.

20 to 30 minutes (or more) per student

1. Greeting.
2. Mark student’s name off the list.
3. Look over the student’s information, instrument preferences and questionnaire.
4. Quick mental evaluation (be sure to look for trumpet, French horn, oboe, bassoon and other good choices not listed).
5. Evaluate pitch (particularly trombone, hn, ob, bsn).
6. If student lists percussion, perform the rhythm/coordination evaluation.
   If no percussion, skip to #9.
7. If student displays appropriate aptitude, have the “Percussion Discussion.” Help student select a second choice instrument.
8. If student does not display appropriate aptitude, council him or her through the disappointment and help him or her select another instrument. If they still choose percussion as first choice, have the percussion discussion and be sure they are happy/comfortable with second choice. Goal is to have him or her choose a suitable instrument for 1st choice.
9. After percussion, brass first, every time, with few exceptions.
10. Instruct and evaluate embouchure. Use mouthpieces and visualizers (if necessary) to demonstrate how the instruments “fit.”
11. Record scores on student assessment sheet.
12. Record comments.
13. Do “finger check” fine motor skills to ensure student has all their digits : )
14. Skip flute unless listed or if you see perfect flute lips (if student is not interested in trumpet).
15. Skip saxophone unless they mention it (or have it listed first).
16. Check clarinet whether or not it is listed and if they don’t want brass.
17. Council student through the most appropriate instrument choices.
18. When necessary or appropriate, discuss details about the instruments that are good choices for the student.
20. Record student’s final choice (s). Be sure they understand instrument assignment procedure for limited enrollment classes.
22. Escort student out. Photo and Poster moment with student.
23. Record detailed comments on evaluation sheet to help us remember the student.
24. Comments are critical for ob, bsn, fl, sx and percussion!
25. Mark the tally sheet.
26. Rinse and repeat.

The Percussion Discussion  *Take your time. *LOOK* at him or her.*

- The top scoring 7 or 8 kids who have percussion indicated as 1st choice are assigned to percussion. No guarantees.
- Percussion means keyboards too. Piano experience?
- Solo instrument – you will be “singled out” in rehearsal. Cool?
- Waiting instrument – you must wait to play. Patient?
- Back of the room – furthest from instructor – Self control?
- Competitive environment – don’t always get what you want (percussionists do not all play the same part and they do not “take turns”). Can you handle it?
THE INSTRUMENT SELECTION PROCESS

PAPER WORK
THE BEGINNER TRUMPET CLASS

36 weeks. An Overview.

Begin at the Beginning – the instrument selection process
- Where are all the trumpet players?
- Trumpet as a priority
- The interview: evaluation and education

1st 6 weeks – Starting the Beginner Class – trumpet playing deconstructed
- Taking it out of the case and holding it
- Taking care of the trumpet
- Moving the valves
- Moving the slides
- Adjusting the main tuning slide
- Forming the trumpet embouchure
- Moving air – becoming a wind musician
- Learning the Alphabet/Master of the Alphabet
- Sitting in a chair
- Patting
- Tapping
- Playing Position/Hand Position
- 1st songs
- Tonguing (the very last thing)

Teaching three ways: A modeling approach. A physical approach. A musical approach. Use all three.

Holding the trumpet
- Begin with modeling (up close)
- Left hand
- Right hand
- Moving fingers
- Moving valves
- Moving slides
- Memorizing valve combinations – ascending and descending
The embouchure and mouthpiece placement
- Begin with modeling (up close)
- Top lip
- Bottom lip
- Corners
- Aperture
- Airstream
- Mouthpiece placement and set
- Wind

Playing Position
- Begin with modeling
- How to sit
- How to hold your head
- How to hold your body
- How to balance the trumpet
- Horn angle

First Sounds, First Notes (somewhere between C and F)
- Begin with modeling (sounding good and bad)
- Leadpipe playing (not too much)
- Trumpet
- Trying and Erring – figuring it out
- Changing when it’s not working
- What note to begin with
- Chromatics
- When to use mirrors

First Songs (E-D-C)
Tonguing – *delay, wait, put it off*

- Begin with modeling (*up close*)
- How to do it
- Top-a-the-tip-a-the-tongue
- Teeny, tiny “too”
- Creating awareness – *the scratch; the press*
- Articulating
- Correct placement
- Maintaining the embouchure, aperture and airstream
- On the mouthpiece, on the leadpipe, on the trumpet
- Trying and erring – *figuring it out*
- Changing when it’s not working
- Developing the *correct* reflex
- Mirrors

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**Tonguing quickly becomes reflexive. Get it right, now!**

2nd 6 Weeks – *down to Bb, up to G*

*Using Chromatics. No Reading. All Ears. Conducted. No metronome at first.*

**Example Daily Drill**

- C#, C
- C, B
- C, B, Bb
- C#, D
- C#, D, D#
- D, D#, E
- E, F
- E, F, F#
- F, F#, G
A Beautiful Sound – creating interest, awareness, and motivation

- Begin with modeling
- How exactly does it look?
- How exactly does it sound?
- How exactly does it feel?
- Copy it!

We become proficient at whatever we do over and over again.
What are we practicing?

Fingerings
- The alphabet and the keyboard
- The keyboard and chromatics
- Valve combinations and chromatics

Music stands – delay, wait, put it off
Take the time to do this right. Stand placement can ruin everything.
- Teach them; test them; motivate them; bribe them; don’t compromise
- Set up the chair first – and then, the stand
- In front
- Out of reach
- Beside – not in front of – the bell
- Correct height
- Trumpets generally need to share stands in the band setting; practice doing it correctly
- Stand placement and the brain

3rd 6 Weeks – December Performance – up to A

- Reading Music
- Full Band Pieces – Key of Bb
- Whole, half, and quarter notes
- Count Tap Clap
Reading music – breaking it down
- Master of the Alphabet – began 1st day of school
- Speed staff – began 1st 6 weeks
- Valve combinations and fingerings – began 1st week
- Time Signatures – decide how are you going to teach this – think ahead
- Count Tap Clap
- Naming notes and fingering (with subdivisions and releases)
- Singing and fingering

Playing by ear and reading music – do both!

4th 6 Weeks (January) – Songs and Scales – down to low G, up to Bb or C
- Home Recital (due in February)

The Major Scale Pattern and the 12 Major Scales – taught at the piano
- Theory lesson – half steps and whole steps
- Order of flats/Order of sharps – memorized
- The Key Signature Chant – memorized

Extending Range – there is no high note button on the trumpet :
Using Chromatics. Without Reading. All Ears and Awareness.
- Modeling
- Creating awareness
- Being Patient
- What NOT to do – talk about it
- What TO do – talk about it
- Trying and erring – figuring it out
- Changing when it’s not working
- Developing the correct reflex
- Mirrors

Take the time! What if every student learned to play correctly in 6th grade?
5th 6 Weeks – Ensemble Performance; First Band Festival

- Playing in parts
- Making music
- More rhythmic complexity
- Developing coordination – Count Tap Clap

6th Weeks – Solo Festival, Final Full Band Performance, Final Exams

- Chromatic Scales, Major Scales
- Extending range to D and above

**Practicing Chromatic Scales**

- Spell and finger (position), highlight open notes
- Quarter notes, slurred
- Begin sometimes ascending, sometimes descending
- Starting on any note
- Focus on C, E, and G chromatic
- Add a note
- 7 note chromatic scales and octaves

**Practicing Major Scales**

- Name the key
- Name the key signature
- Spell and finger (position)
- Half notes, articulated
- 5 note, 6 note, 8 note scales
- Begin sometimes ascending, sometimes descending
- Other scale “games”
- Scales from memory (related to M of A)
- Scale sheets when learning scale patterns

**Playing position, hand position and stand placement – monitor it!**

Correct playing position allows correct tone production and technique. Period. The end.
The beginner French horn class

36 weeks. An Overview.

The instrument selection process
- Embouchure
- Ear
- Student academic performance

1st 6 weeks – Starting the Beginner Class – French horn playing deconstructed
- Taking it out of the case
- Carrying it (in and out of the case)
- Taking care of the French horn
- Adjusting the slides
- Forming the French horn embouchure
- Moving air – becoming a wind musician
- Learning the Alphabet/Master of the Alphabet
- Sitting in a chair
- Patting
- Tapping
- Holding and balancing the French horn
- Playing Position/Hand Position
- 1st Songs
- Tonguing (the very last thing)

Single vs. Double Horns, advantages and disadvantages

Holding the French horn
- Begin with modeling (up close)
- Left hand
- Right hand and main tuning slide
- Moving fingers
- Moving valves
- Memorizing valve combinations – ascending and descending
The embouchure and mouthpiece placement – different than trumpet
- Begin with modeling (up close)
- Top lip
- Bottom lip
- Corners
- Aperture
- Airstream
- Mouthpiece Placement
- Wind

Playing Position
- Begin with modeling
- Standing first
- How to sit
- How to hold the head
- How to hold the body
- How to balance the French horn
- Horn angle

Head up. Horn down. Bell back.
Not to mention: “Stay off your leg.” and “Don’t argue.”

First Sounds, First Notes (open notes)
- Begin everything with modeling (sounding good and bad)
- Leadpipe playing (just a bit)
- French horn
- Trying and Erring – figuring it out
- Higher and lower notes
- Changing when it’s not working
- What note to begin with
- Chromatics
- When to use mirrors

First Songs (A-G-F)
Tonguing – delay, wait, put it off

- Begin with modeling (up close)
- How to do it
- Top-a-the-tip-a-the-tongue
- Teeny, tiny “too”
- Creating awareness – the scratch; the press
- Articulating
- Correct placement
- Maintaining the embouchure, aperture and airstream
- On the mouthpiece, on the leadpipe, on the French horn
- Trying and erring – figuring it out
- Changing when it’s not working
- Developing the correct reflex
- Mirrors

2nd 6 Weeks – Continuing higher and lower open notes; starting on G

No metronome at first.

Example Daily Drill

- G
- G, A
- A, G
- A, G, F
- F, G
- F, G, A

A Beautiful Sound – creating interest, awareness, and motivation

- Begin with modeling
- How exactly does it look?
- How exactly does it sound?
- How exactly does it feel?
- Copy it!
Fingerings
- The alphabet and the keyboard
- The keyboard and chromatics
- Valve combinations and chromatics

Music stands – delay, wait, put it off
Take the time to do this right. Stand placement can ruin everything.
- Teach them; test them; motivate them; bribe them; don’t compromise
- Set up chair first – and then, the stand
- In front
- Out of reach
- Correct height!
- Stand “therapy” if necessary for horn angle

3rd 6 Weeks – December Performance – A, G and F (Bb and E)
- Reading Music
- Full Band Pieces – Key of Bb
- Whole, half, and quarter notes
- Count Tap Clap

Build confidence, not frustration! Do not hesitate to rewrite parts, especially for the first performance.

Reading music – breaking it down
- Master of the Alphabet – began 1st day of school
- Speed staff – began 1st 6 weeks
- Valve combinations and fingerings – began 1st weeks
- Time Signatures – decide how are you going to teach this – think ahead
- Count Tap Clap
- Naming notes and fingering (with subdivisions and releases)
- Singing and fingering

Playing by ear and reading music – do both!
4th 6 Weeks (January) – Songs and Scales – G up to C and G down to low C

- Home Recital (due in February)

The Major Scale Pattern and the 12 Major Scales – taught at the piano

- Theory lesson – half steps and whole steps
- Order of flats/Order of sharps – memorized
- The Key Signature Chant – memorized

Guarding against the beast (the bottom lip) and Extending Range

Using Chromatics; Moving G up to C first; Descending from 3rd space C;
No Reading; All Ears.

- Modeling and mirrors
- Creating awareness
- Being Patient
- What NOT to do – talk about it
- What to do – talk about it
- Trying and erring – figuring it out
- Changing when it’s not working

5th 6 Weeks – Ensemble Performance; First Band Festival

- Playing in parts
- Making music
- More rhythmic complexity
- Developing coordination – Count Tap Clap

Adding the Right hand position

- When to do it
- How to do it
- Taking the oath – no whining, no complaining

6th Weeks – Solo Festival, Final Full Band Performance, Final Exams

- Chromatic Scales
- Major Scales
- Extending range to “super” low C and high F and above
Practicing Chromatic Scales
- Spell and finger (position), highlight open notes
- Quarter notes, slurred
- Begin sometimes ascending, sometimes descending
- Starting on any note, ending on any note
- Focus on C, G and F chromatic
- Add a note
- 7 note chromatic scales and octaves

Practicing Major Scales
- Name the key
- Name the key signature
- Spell and finger (position)
- Half notes, articulated
- 5 note, 6 note, 8 note scales
- 2 octave scales
- Begin sometimes ascending, sometimes descending
- Other scale “games”
- Scales from memory (related to M of A)
- Scale sheet when learning scale pattern

Playing position, hand position and stand placement – monitor it!
Correct playing position allows correct tone production and technique
THE BEGINNER LOW BRASS CLASS

36 weeks. An Overview.

Begin at the Beginning – the instrument selection process
- Embouchure
- Ear
- Trombone vs Euphonium vs Tuba
- The advantages of having 3 instruments in one class and/or team teaching.
- The advantages of starting tuba players on another instrument.

1st 6 weeks – Starting the Beginner Class – low brass playing deconstructed
- Taking it out of the case, holding it, walking with it
- Maintenance
- Moving the slide/moving the valves
- Adjusting the main tuning slide
- Forming the embouchure
- Moving air – becoming a wind musician
- Learning the Alphabet/Master of the Alphabet
- Sitting in a chair
- Patting
- Tapping
- Playing Position/Hand Position
- 1st songs
- Tonguing (the very last thing)

Teaching three ways: A modeling approach. A physical approach. A musical approach. Use all three.
Trombone, the first days
- Begin with modeling (up close)
- Taking it out of the case and putting it together
- Standing up with it
- Walking with it
- Sitting with it
- Playing position
- Left hand, the “thumb bone” and balance
- Right hand and moving the slide
- The positions, tendencies and issues

Euphonium, the first days
- Begin with modeling (up close)
- Finding the correct angle and height
- Towels and duct tape

Remember: kids are growing, sometimes fast. You and your students must remember to monitor the horn angle/height and make adjustments as necessary!

- Left hand
- Right hand
- Moving fingers
- Moving valves
- The fourth valve, considerations for a not very smart finger
- Memorizing valve combinations/positions – ascending and descending

Holding the tuba
- Begin with modeling (up close)
- Finding the correct angle and height (off the chair)
- Carpet “stay” and other sticky stuff that helps
- Left hand
- Right hand
- Moving fingers
- Moving valves
- Memorizing valve combinations/positions – ascending and descending
The embouchure and mouthpiece placement
- Begin with modeling (*up close*)
- Top lip
- Bottom lip
- Corners
- Aperture
- Airstream
- Mouthpiece placement and set
- Wind

Playing Position
- Begin with modeling
- How to sit
- How to hold your head
- How to hold your body
- How to balance the instrument
- Horn angle (high notes, low notes and very low notes)

First Sounds, First Notes

Be sure they can balance the instrument correctly before trying to play!
*Take the mouthpiece off until they are ready.*

- Begin everything with modeling (sounding good *and* bad)
- High, medium and low notes, open notes
- Positions
- Db to F
- 1, 3, 5 (1st, 3rd and 5th positions)
- Leadpipe playing (sometimes, not too much)
- Trying and Erring – *figuring it out*
- Changing when it’s not working
- What note to begin with
- Positions and Chromatics
- When to use mirrors
First Songs (1,3,5 and later, D, C, Bb)

Tonguing – delay, wait, put it off
- Begin with modeling (up close)
- How to do it
- Top-a-the-tip-a-the-tongue
- Teeny, tiny “too”
- Creating awareness – the scratch; the press
- Articulating
- Correct placement
- Maintaining the embouchure, aperture and airstream
- On the mouthpiece, on the leadpipe, on the instrument
- Trying and erring – figuring it out
- Changing when it’s not working
- Developing the correct reflex
- Mirrors

Tonguing quickly becomes reflexive. Get it right, now!

2nd 6 Weeks – F up to Bb, and F down to Bb

Example Daily Drill
- F, Eb, Db
- F Remington
- F, G
- F, G, A
- F, G, A, Bb

Do what works. Do what they are ready to do. Be flexible. Have fun!
A Beautiful Sound – creating interest, awareness, and motivation

- Begin with modeling
- How exactly does it look?
- How exactly does it sound?
- How exactly does it feel?
- Copy it!

We become proficient at whatever we do over and over again.

What are we practicing?

Positions and Fingerings

- The alphabet and the keyboard
- The keyboard and chromatics
- Valve combinations and chromatics

Music stands – delay, wait, put it off

Take the time to do this right. Stand placement can ruin everything.

- Teach them; test them; motivate them; bribe them; don’t compromise
- Set up the chair first - and then, the stand
- Euphonium and tuba - directly in front for euphonium and tuba
- Trombone – slightly to the right, beside – not in front of – the bell
- Out of reach
- Correct height
- Low brass, especially trombones, always need their own stands
- Stand placement and the brain

3rd 6 Weeks – December Performance – up to Bb, down to Bb

- Reading Music
- Full Band Pieces – Key of Bb
- Whole, half, and quarter notes
- Count Tap Clap
Reading music – breaking it down
- Master of the Alphabet – began 1st day of school
- Speed staff – began 1st 6 weeks
- Valve combinations and fingerings – began 1st weeks
- Time Signatures – decide how are you going to teach this – think ahead
- Count Tap Clap
- Naming notes and positioning/fingering (with subdivisions and releases)
- Naming positions and positioning/fingering
- Singing and fingering

Playing by ear and reading music – do both!

4th 6 Weeks (January) – Songs and Scales – down to low F, up to C or D
- Home Recital (due in February)

The Major Scale Pattern and the 12 Major Scales – taught at the piano
- Theory lesson – half steps and whole steps
- Order of flats/Order of sharps – memorized
- The Key Signature Chant – memorized

Extending Range
Using Chromatics. No Reading. All Ears.
- Modeling
- Creating awareness
- Being Patient
- What NOT to do – talk about it
- What TO do – talk about it
- Trying and erring – figuring it out
- Changing when it’s not working
- Developing the correct reflex
- Mirrors

Take the time! What if every student learned to play correctly in 6th grade?
5th 6 Weeks – Ensemble Performance; First Band Festival

- Playing in parts
- Making music
- More rhythmic complexity
- Developing coordination – *Count Tap Clap*

6th Weeks – Solo Festival, Final Full Band Performance, Final Exams

- Chromatic Scales, Major Scales
- Extending range to F and above

**Practicing Chromatic Scales**

- Spell and position (finger), *highlight open notes*
- Quarter notes, slurred
- Begin sometimes ascending, sometimes descending
- Starting on any note
- Focus on Bb, F, and D chromatic
- Add a note
- 7 note chromatic scales and octaves

**Practicing Major Scales**

- Name the key
- Name the key signature
- Spell and finger (position)
- Half notes, articulated
- 5 note, 6 note, 8 note scales
- Begin sometimes ascending, sometimes descending
- Other scale“ games”
- Scales from memory (related to M of A)
- Scale sheet when learning scale pattern

**Playing position, hand position and stand placement – monitor it!**

*Correct playing position allows correct tone production and technique. Period. The end.*
Teaching Beginning Brass Students, Part 2

Developing tone, technique, coordination, rhythm and the possibility of great music making through experience, self awareness and attention to detail in the thoughtfully led beginning brass class.

University of Texas at San Antonio

July 16 – July 20, 2012

Debra Haburay
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MASTER OF THE ALPHABET


Sequence of Instruction
1. Practice going forward (repeating).
2. Practice going backward (repeating).
3. Practice with a steady beat (hands on lap).
4. Practice from A to A (forward and back), one note per beat.
5. Practice B to B, C to C, D to D, E to E, F to F, G to G.
6. Practice 2 notes per beat.
7. Practice 4 notes per beat.
8. Add the foot tap (matching the hands).

Class notes
1. Students match the instructor’s correct playing position.
2. Students match the instructor’s correct hand position.
3. Students match the instructor’s tone and articulation.
4. Students match the instructor’s hands (up and down).
5. Students “watch the conductor,” “listen to one another,” “match,” and “stay together.”

Mastering the Alphabet
1. Students perform from memory (with possible exceptions).
2. Students perform or “pass-off” one line (scale) at a time, one note per beat.
3. Students perform or “pass-off” one line at a time, two notes per beat.
4. “Master of the Alphabet” is achieved when students can perform the alphabet 2 notes per beat from A to A through G to G at a steady tempo with no mistakes.
5. “Super Master” is achieved with 4 notes per beat.
6. “Ultra Super Master,” for crazy over-achievers, is with 8 notes per beat.

With “Master of the Alphabet,” before students learn to play (or even hold) their instruments, many important lessons are taking root. Critical behaviors – including sitting correctly (playing position), tapping the foot and keeping a steady beat – are becoming reflexive.
**Benefits**

1. Students are continuing to develop an internal feeling of pulse and the ability to externalize it.
2. Students are learning to feel 1, 2 and 4 notes per beat (subdivision).
3. Students are learning to perform at faster and slower tempos.
4. Students are learning to find their best performance tempo.
5. Students are hearing the words “Check your playing position;” “Check your hands;” “Listen to your neighbors;” “Match;” “Watch me.” They’re learning ensemble skills.
6. They’re practicing scales (they just don’t know it yet).

**Bonus Stuff**

1. Students have something fun to practice starting on the 1st day of school. We are creating a culture of practicing and “playing” our instruments. We don’t do home WORK in band. We PLAY. *Band is different than other classes.*
2. Right away, beginner students are *performing*, learning to manage feelings of excitement and also dealing with anxiety, frustration and disappointment. They are practicing their “inner game.”
3. Students experience the exhilaration of achieving something that is both challenging and meaningful to them.
4. Students learn that practicing works and can talk about good and bad practice habits.
5. Since every student has the opportunity to achieve “Master of the Alphabet,” students learn to support one another and celebrate each student’s success.
6. There is no time-limit on learning and achieving. *Band is different than other classes.*
COUNT TAP CLAP

Developing the relationship between rhythm and pulse

CTC is a practice method that helps players develop a strong relationship between rhythm and pulse. Humans are not naturally super-coordinated. We need tools.

COUNT – the time  TAP – the foot  CLAP – the rhythm

Examples

4/4 – four quarter notes per measure
COUNT (1-2-3-4)  TAP (quarter notes)  CLAP (rhythm)

3/4 – three quarter notes per measure
COUNT (1-2-3)  TAP (quarter notes)  CLAP (rhythm)

6/8 – six eighth notes per measure
COUNT (1-2-3-4-5-6)  TAP (dotted quarters)  CLAP (rhythm)

When students Count out loud and Tap their foot, they externalize the feeling of the pulse more dramatically than when they just tap their foot. When they Clap the rhythm of the music along with this steady, audible pulse, they can feel and hear where the notes belong in each measure. With practice, they are better able to coordinate rhythm and pulse and make music with a stronger feeling of time. Ultimately, students are able to play together more successfully.


We have a lot to do every day. What are you doing?

Haburay, UTSA, 2012
Getting Started (Beginners)
1. Develop a steady, even foot tap (see Master of the Alphabet).
2. When it’s time to play a song or even a few notes, begin CTC with quarters, halves and wholes (one, two and four - count notes).
3. Show students how this transfers to reading music.
4. Or, alternately, just begin CTC when you begin reading music.
5. CTC everything: exercises, songs, ensembles, band pieces.

Getting started (More advanced students)
1. Perform foot tap “check-up”. Do students have a steady, even foot tap?
2. Practice Basic Coordination/Rhythm exercises (see handouts).
3. CTC everything: exercises, region music, ensembles, band pieces.

When to CTC
1. To teach a new or unfamiliar rhythm or time signature
2. Before positioning/fingering/rehearsing a piece
3. When the ensemble is not playing in time or moving together
4. To prepare to rehearse a piece at a new tempo

Why to CTC
1. CTC helps students develop the necessary coordination to be able to listen and play with others.
2. Students become more aware of how their individual part fits into the music.
3. Coordinating rhythm and pulse allows ensembles to breathe and move together which ultimately allows the ensemble to play with a more beautiful tone.

Other Questions
1. When to use CTC versus when to use a counting system?
2. When to use the foot tap? When not to use the foot tap?
3. What if it’s not working?

Imagine you have to choose one hour of instruction to teach to your students from a full year course. Decide what you would do in that single hour and do that all year.
- Howard Gardner

Haburay, UTSA, 2012
ADVANCING BRASS STUDENTS
What to do? Why to do it? How to do it?

Playing position, hand position and stand placement – monitor it!
Correct playing position allows correct tone production and technique

Open Notes and Remington – use all the partials
Why?
- Quality of Sound
- Consistency of Sound
- Matching low notes and high notes
- Extending range
- Building endurance

How?
- Starting note “around the room” and then matching Remington
- Modeling – instructor and advanced students – as always
  😊 How exactly does it look?
  😊 How exactly does it sound?
  😊 How exactly does it feel?
  😊 Copy it!

Mouthpiece Playing – in moderation
Why?
- Flexibility
- Control
- Embouchure awareness
- Steady, smooth, strong air stream
- In general, not with beginners, not to create the embouchure

How?
- I play, you buzz
- Play, buzz, play, buzz, move on
- Glissandos, playing the notes in between the notes

Haburay, UTSA, 2012
V. C. – Vincent Cichowicz, Northwestern University

Why?
- Quality of sound
- Consistency of sound
- Breathe in – blow out (*don’t hold your breath*)
- Control – smooth, steady air
- “Warming up”
- Extending range
- Building endurance

*How?*
- Modeling
- With or without transpositions?
- Without the metronome – listening and shaping phrases
- Hold the first note, hold the high note, hold the last note – *listen and match tone quality*

**Chromatic scales**

*Why?*
- Hand position and technique
- Playing from note to note
- Extending range
- Smooth, steady air

*How?*
- “Spell” and finger, *highlight open notes*
- Slurred first and mostly
- Sometimes begin ascending, sometimes descending
- Octaves, starting on any note
- Emphasize critical keys
- Add a note and hold, extending range
- 7 notes exercise, technique
Major Scales

Why?
- Same as chromatic scales
- Playing in every key becomes reflexive or automatic
- Theory, sight reading

How?
- Keys and key signatures memorized – reteach
- Region scale pattern
- Scale circles – extended scales
  - 3 notes
  - 4 notes
  - 5 notes
  - 9 notes
- 2 and 3 octave scales

Clarke Studies – 2nd study (also 3rd, 1st, 4th and 5th)

Why?
- Hand position and technique
- Smooth, steady air
- Playing from note to note
- Key signature work
- Articulated too

How?  You can use many note pattern variations with Clarke studies

Examples:
- One note per beat, play a measure, rest a measure (begin with slurring)
- Or, one measure plus one note
- Remove rests
- Twice as fast
- Slow measure/fast measure
- Slur/tongue – match
- Multiple octaves, extended range
Slur Studies
Why?
- Flexibility and control
- Connecting upper and lower registers
- Smooth, steady air

How?
- 2 note slurs
- 3 note slurs
- 4 note slurs (start in the middle, Concert F)
- 5 note slurs (start in the middle, Concert F)
- Slur/tongue – match

Descending Arpeggios
Why?
- Connecting upper and lower registers
- Smooth, steady air
- Creating awareness of the gradual shift from top lip to bottom lip vibration

How?
- One octave starting on 3rd space C, descending by half steps
- Two octaves starting on 5th line F, descending by half steps
- Etc.

Articulation Studies
Why?
- Musical expression
- If you don’t teach them, they will probably do it wrong

How?
- All slurred studies can be played articulated, match the quality of sound
- 16th notes/long notes, same air
- Note start and release exercise
Style Studies, *shaping air*

*Why?*
- Musical expression
- If you don’t teach them and monitor, most likely, they will do it incorrectly

*How?*
- Separated notes, *infinite varieties*
- Accented notes, *infinite varieties*
Slurs!

Why?
- Flexibility and control
- Muscle memory and ear training
- Connecting upper and lower registers
- Smooth, steady air

Slur Sets Lesson Plan, \( mm = 80 \)

**G-C**
- Play G, A, B, C *(in the staff)*
- Slur G to C, 3x
- Descending valve combos, 1x each combo

**C-G**
- Play G, A, B, C *(in the staff)*
- Play G, F, E, D, C
- C to G, 3x
- Descending valve combos, 1x each combo

**C-E-G**
- 3x and then descending valve combos

**C-C and octave slurs, elephant calls, sloppy slurs (listen for “bump” notes)**
- Play low C
- Play octave slur
- 3x and then ascending as high as possible by half steps
- Play the starting note, play the octave slur
- Back to low C
- 3x and then descending as low as possible by half steps
- Play the starting note, play the octave slur

*Etc.*

Haburay, UTSA, 2012
Starting Note Exercise

Why?
- Young horn players often start on the wrong note!
- Eliminate the guessing game as student is developing pitch memory
- Learn to relate every note to a familiar note
- Begin to develop relative pitch

How?
- Relate note to C, E or G slur set (do, mi, so)
- Move chromatically to correct starting note
- Students know which notes can be played with the same fingering

Ex. Find F
Play C, E, G – Gb, F

Ex. Find D
Play C, E, G, E– Eb, D

Ex. Find Bb (below staff)
Play C, E, G, E, C– B, Bb

Haburay’s Upbeat Exercise

Why?
- Horns get to be part of the rhythm machine
- Kids might think it’s hard
- Upbeats should have tone

How? The upbeat lesson plan
- mm = the goal tempo
- start with 1, 2, 3 or 4 parts depending on the level of the players
- start with one phrase or a section of the piece
  1. play each note as a 4 count note (sometimes you can skip to #2)
  2. play each note as a 2 count note
  3. play each note as a 1 count note
  4. play each note as a separated (shorter) 1 count note
Final: play as written!
Forestwood Middle School Band

NEW STUDENT INFORMATION SHEET

____________________________________________________
Student Name    Grade in Fall 2011

____________________________________________________
Student Home Address

____________________________________________________
Parent and/or Guardian Name(s)

____________________________________________________
Primary Contact Name and HOME Phone Number (the best way for us to reach you at home)

____________________________________________________
Primary Contact Name and CELL Phone Number (the best way for us to reach you by cell)

____________________________________________________
Primary Email address (the best way for us to reach you by email)

____________________________________________________
Additional Contact Phone Number and/or Email Address (if necessary)

Does the FMS Band Staff and Boosters have permission to use this information to contact you? ____________

____________________________________________________
Other important contact Info

____________________________________________________
Student Current School (Elementary)    Current classroom teacher
ADDITIONAL STUDENT INFORMATION

Does student play piano? ________ Number of years of lessons? _______________________________________

Please describe additional formal music instruction (not required!) _______________________________________

What best describes the student’s grades in school? (circle one)
- All A’s
- Mostly A’s
- A’s and B’s
- Mostly B’s
- B’s and C’s
- Mostly C’s

Has the student received any failing grades on a report card this school year? (circle one) Yes No

What grades did student receive in conduct this year? (circle one)
- all 3’s
- mostly 3’s
- mostly 2’s
- mostly 1’s

Brother or sister who is/was in band? _______ If yes, what does/did he or she play? __________________________

If brother or sister is or was in band, where did they go to school? _______________________________________

Did parent(s) play an instrument in band? ___________ If yes, what did he or she play? _______________________

If parent(s) played an instrument in band, where did they play? __________________________________________

INSTRUMENT PREFERENCES

It is in the best interest of the student as well as his or her future band : ), that each child play an instrument for which he or she is well suited. Just as a volleyball, basketball or football team must have strong players in each position, a band must have a proportionate number of players on each instrument. We are here to help each child select an instrument that works best for him or her!

- In the blank to the right of each instrument, mark your order of instrument preference (first, second, third, fourth, etc.) or simply put a check mark by each instrument of interest. It is okay if you do not have an instrument preference at this time!
- Please keep in mind that when you make your final instrument choice after meeting with the band directors, if you select a “limited enrollment” instrument as your 1st choice, you must choose an “unlimited enrollment” instrument as your second or third choice.
- Assignment to “limited enrollment” classes is based on student interest, student evaluation and interview, and teacher recommendations. Final instrument assignments are made after interviews are complete.
- School-owned instruments require participation in private lessons. Scholarships are available if needed.

<table>
<thead>
<tr>
<th>Unlimited Enrollment Classes</th>
<th>Limited Enrollment Classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet ______</td>
<td>Oboe* ______</td>
</tr>
<tr>
<td>Trumpet ______</td>
<td>Bassoon* ______</td>
</tr>
<tr>
<td>French Horn* ______</td>
<td>Flute ______</td>
</tr>
<tr>
<td>Trombone ______</td>
<td>Saxophone ______</td>
</tr>
<tr>
<td>Euphonium* ______</td>
<td>Tuba* ______</td>
</tr>
<tr>
<td>*school owned instrument</td>
<td>Percussion* ______</td>
</tr>
</tbody>
</table>
**Student Evaluation (to be completed by instructor)**

**Physical Characteristics**

**Listening:** Pitch discrimination

**Lips:**
- Full
- Medium
- Thin

**Shape:**

**Teeth:**
- Overbite
- Underbite
- Top (E/U)
- Bottom (E/U)

**Braces:**
- Now
- Future
- Retainer

**Other:**

**Arms:**

**Hands:**

**Fingers:**

**Rhythm Recognition**

<table>
<thead>
<tr>
<th>#1</th>
<th>#3</th>
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<tbody>
<tr>
<td>#2</td>
<td>#4</td>
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</table>

**Left/Right**

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<tr>
<th>#1</th>
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<tr>
<td>#2</td>
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**Coordination**

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>#2</td>
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</tr>
</tbody>
</table>

**Comments:**

**Instructor Recommendations:**

1. 
2. 
3. 
4. 

**Student Final Choices:**

**1st Choice:**

**2nd Choice:**

**3rd Choice:**

---

**Instructor Signature**
ALL ABOUT ME

MY NAME _______________________________________________________________

MY SCHOOLWORK (please check ALL that are true for you)

☐ I LOVE school!
☐ I MOSTLY love school!
☐ I MOSTLY don’t like school!
☐ I like ALL subjects.
☐ I like MOST subjects.
☐ My school work is well organized.
☐ My school work is NOT well organized.
☐ I finish my work in school quickly.
☐ I ALWAYS remember to bring papers home to my parents.
☐ I SOMETIMES remember to bring papers home to my parents.
☐ I USUALLY forget to bring papers home to my parents.

MY HOMEWORK (please check ALL that are true for you)

☐ I like EVERYTHING about school including homework.
☐ I like EVERYTHING about school except homework.
☐ I do my homework when I get home from school.
☐ Sometimes I FORGET my homework at school.
☐ I do my homework as fast as I can!
☐ I do my homework VERY carefully.
☐ My homework is ALWAYS neat.
☐ My homework is SOMETIMES neat.
☐ My homework is USUALLY sloppy.
☐ I do my homework while I watch TV or listen to music.
☐ I do my homework somewhere very quiet.
☐ I do my homework without being reminded by anyone.
☐ I do my homework when someone reminds me.
☐ I have to be reminded MANY TIMES to do my homework.
☐ Someone does my homework FOR me.
☐ I USUALLY do not finish my homework.
☐ I SOMETIMES do not finish my homework.
☐ I NEVER finish my homework at home.
☐ I OFTEN do my homework in the morning before school.
☐ I do my homework but SOMETIMES forget to turn it in!
☐ I do my homework but ALWAYS forget to turn it in!
☐ I do my homework and ALWAYS turn it in on time!

What is your favorite subject in school? (or two, or three)
MY GRADES (please check one)

- □ All A’s
- □ Mostly B’s
- □ Mostly A’s
- □ B’s and C’s
- □ A’s and B’s
- □ Mostly C’s

AT HOME (please check ALL that are true for you!)

- □ I keep my room very neat.
- □ I make my bed every day.
- □ I make my bed once or twice a week.
- □ I almost never make my bed.
- □ Someone else makes my bed.
- □ I clean my room when I am told.
- □ Someone else cleans my room.
- □ I often lose my things in my room.
- □ My room is messy and I like it that way.
- □ My room is messy and it frustrates me.
- □ I know where to find all my things.
- □ When I am done using something, I put it away.
- □ I like having my things out where I can see them.
- □ All my shoes (except the ones I’m wearing) are in my closet.

MORE ABOUT ME (please check ALL that are true for you!)

- □ I like to be busy all the time.
- □ I like to have a lot of free time to do whatever I want.
- □ I like being funny and entertaining others.
- □ I like being quiet and watching everyone around me.
- □ I am a very patient person and don’t mind waiting.
- □ I wait patiently but I don’t like it.
- □ Waiting frustrates me.
- □ I enjoy group activities.
- □ I enjoy spending time by myself.
- □ I feel best working in a group.
- □ I feel best working by myself.
- □ Other kids see me as a class clown.
- □ Other kids see me as a leader.
- □ Other kids see me as a good team-player.
- □ Other kids see me as a trouble-maker.
- □ I go out of my way to help others.
- □ I help others when I am asked.
- □ I help out when my friends are helping.

ACTIVITIES

List any activities outside of the school day:
COUNT TAP CLAP

Developing the relationship between rhythm and pulse

UNIVERSITY OF TEXAS AT SAN ANTONIO

July 16 – July 20, 2012

Debra Haburay
Forestwood Middle School
Flower Mound, TX
haburayd@lisd.net
haburaydf@aol.com
COUNT TAP CLAP

Developing the relationship between rhythm and pulse

CTC is a practice method that helps players develop a strong relationship between rhythm and pulse. Humans are not naturally super-coordinated. We need tools.

COUNT - the time   TAP - the foot   CLAP - the rhythm

Examples

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<th>6/8 – six eighth notes per measure</th>
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<td>COUNT (1-2-3-4)  TAP (quarter notes)  CLAP (rhythm)</td>
<td>COUNT (1-2-3)  TAP (quarter notes)  CLAP (rhythm)</td>
<td>COUNT (1-2-3-4-5-6)  TAP (dotted quarters)  CLAP (rhythm)</td>
</tr>
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When students **Count** out loud and **Tap** their foot, they externalize the feeling of the pulse more dramatically than when they just tap their foot. When they **Clap** the rhythm of the music along with this steady, audible pulse, they can feel and hear where the notes belong in each measure. With practice, they are better able to coordinate rhythm and pulse and make music with a stronger feeling of time. Ultimately, students are able to play together more successfully.


*We have a lot to do every day. What are you doing?*

Haburay, UTSA, 2012


**Getting Started (Beginners)**

1. Develop a steady, even foot tap (see Master of the Alphabet).
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3. Show students how this transfers to reading music.
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5. CTC everything: exercises, songs, ensembles, band pieces.

**Getting started (More advanced students)**

1. Perform foot tap “check-up”. Do students have a steady, even foot tap?
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3. CTC everything: exercises, region music, ensembles, band pieces.

**When to CTC**

1. To teach a new or unfamiliar rhythm or time signature
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**Other Questions**

1. When to use CTC versus when to use a counting system?
2. When to use the foot tap? When not to use the foot tap?
3. What if it’s not working?

---

*Imagine you have to choose one hour of instruction to teach to your students from a full year course. Decide what you would do in that single hour and do that all year.*

- Howard Gardner

Haburay, UTSA, 2012
Count Tap Clap - Basic Coordination Exercises (A)

1. [Musical notation]

2. [Musical notation]

3. [Musical notation]

4. [Musical notation]

5. [Musical notation]

6. [Musical notation]

7. [Musical notation]

8. [Musical notation]

9. [Musical notation]

10. [Musical notation]

11. [Musical notation]

12. [Musical notation]

13. [Musical notation]

14. [Musical notation]

15. [Musical notation]

16. [Musical notation]

Haburay 2010
Count Tap Clap - #2 - quarters and one rest

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Haburay 2010
Count Tap Clap - #4 - quarters and two quarter rests

Haburay 2010
Count Tap Clap - #5 - quarter half quarter

1. \[ \text{\textbf{\begin{array}{cccc}
1 & 2 & 3 & 4 \\
\end{array}}} \]

2. \[ \text{\textbf{\begin{array}{cccc}
5 & 6 & 7 & 8 \\
\end{array}}} \]

3. \[ \text{\textbf{\begin{array}{cccc}
9 & 10 & 11 & 12 \\
\end{array}}} \]

4. \[ \text{\textbf{\begin{array}{cccc}
13 & 14 & 15 & 16 \\
\end{array}}} \]

5. \[ \text{\textbf{\begin{array}{cccc}
17 & 18 & 19 & 20 \\
\end{array}}} \]

6. \[ \text{\textbf{\begin{array}{cccc}
21 & 22 & 23 & 24 \\
\end{array}}} \]

7. \[ \text{\textbf{\begin{array}{cccc}
25 & 26 & 27 & 28 \\
\end{array}}} \]

8. \[ \text{\textbf{\begin{array}{cccc}
29 & 30 & 31 & 32 \\
\end{array}}} \]

Haburay 2010
Count Tap Clap - #6- quarters and half rests

1. | 2 | 3 | 4 |
2. | 5 | 6 | 7 | 8 |
3. | 9 | 10 | 11 | 12 |
4. | 13 | 14 | 15 | 16 |
5. | 17 | 18 | 19 | 20 |
6. | 21 | 22 | 23 | 24 |
7. | 25 | 26 | 27 | 28 |
8. | 29 | 30 | 31 | 32 |

Haburay 2010
Count Tap Clap - #7 - two eighths

1. \( \sum \)

2. \( \sum \)

3. \( \sum \)

4. \( \sum \)

5. \( \sum \)

6. \( \sum \)

7. \( \sum \)

8. \( \sum \)
Count Tap Clap - #8 - 4 eighths

Haburay 2010
Count Tap Clap - #9 - 2 eighths x 2

1. [Musical notation for the first measure]

2. [Musical notation for the second measure]

3. [Musical notation for the third measure]

4. [Musical notation for the fourth measure]

5. [Musical notation for the fifth measure]

6. [Musical notation for the sixth measure]

7. [Musical notation for the seventh measure]

8. [Musical notation for the eighth measure]

Haburay 2010
Count Tap Clap - #10b - dotted quarter

1.  \( \sum \)
2.  \( \sum \)
3.  \( \sum \)
4.  \( \sum \)
5.  \( \sum \)
6.  \( \sum \)
7.  \( \sum \)
8.  \( \sum \)
9.  \( \sum \)
10.  \( \sum \)
11.  \( \sum \)
12.  \( \sum \)
13.  \( \sum \)
14.  \( \sum \)
15.  \( \sum \)
16.  \( \sum \)
17.  \( \sum \)
18.  \( \sum \)
19.  \( \sum \)
20.  \( \sum \)
21.  \( \sum \)
22.  \( \sum \)
23.  \( \sum \)
24.  \( \sum \)

Haburay 2010
Count Tap Clap - #11 - eighth quarter eighth

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  
11.  
12.  
13.  
14.  
15.  
16.  
17.  
18.  
19.  
20.  
21.  
22.  
23.  
24.

Haburay 2010
Count Tap Clap - #13 - two eighth rests

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

Haburay 2010
Count Tap Clap - #14 - more eighth rests

Haburay 2010
Count Tap Clap - #15 - quarters, eighths and rests

Haburay 2010
Count Tap Clap - #16 - sixteenths

1.\[\frac{\text{Count}}{\text{Tap}}\]

2.\[\frac{\text{Clap}}{\text{N}}\]

3.\[\frac{\text{Count}}{\text{Tap}}\]

4.\[\frac{\text{Clap}}{\text{N}}\]

5.\[\frac{\text{Count}}{\text{Tap}}\]

6.\[\frac{\text{Clap}}{\text{N}}\]

7.\[\frac{\text{Count}}{\text{Tap}}\]

8.\[\frac{\text{Clap}}{\text{N}}\]

9.\[\frac{\text{Count}}{\text{Tap}}\]

10.\[\frac{\text{Clap}}{\text{N}}\]

11.\[\frac{\text{Count}}{\text{Tap}}\]

12.\[\frac{\text{Clap}}{\text{N}}\]

13.\[\frac{\text{Count}}{\text{Tap}}\]

14.\[\frac{\text{Clap}}{\text{N}}\]

15.\[\frac{\text{Count}}{\text{Tap}}\]

16.\[\frac{\text{Clap}}{\text{N}}\]

Haburay 2010
Andante cantabile

Concone, Lyrical Studies for Trumpet or Horn #15
Concone, Lyrical Studies for Trumpet or Horn #15

Andante cantabile
Concone #15 - Lesson Plan

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

Haburay 2010
**Forestwood Beginner Band Home Recital**

*Due no later than February 3, 2012*

1. Schedule a recital date. Consult with your parents. Once you have selected a date, **stick to it!** With relatives and friends visiting, the holidays may be a great time to present your recital.

2. Select the music. You must perform a minimum of 5 pieces. These may be selected from the winter concert music, class assignments, and music you have prepared in private lessons. Choose music that you enjoy playing.

3. **PRACTICE. PRACTICE. PRACTICE.**

4. Announce your recital to family and friends. You may choose to send written invitations.

5. Create a written program. You may use the winter concert program as a guideline. Be sure to include your name; the location, date, and time of the recital; and the order of the program. You may also wish to have acknowledgements, your picture, biography, etc. Be creative!

6. Present the recital. Dress Nicely! Make your entrance after the audience is seated and quiet. Consider having an usher and/or announcer to prepare the audience.

7. At the conclusion of your performance, stand and take 1 or 2 bows! Be gracious.

8. Have a little celebration! Consider serving refreshments after your performance.

9. Have the audience members sign one of the programs. Turn in the signed program to your band director no later than February 3, 2012. Your program will be returned to you if you wish.

This project is required for all beginner band members and will be included with the 4th six week’s grade.

**Have a great recital!**
Master of the Alphabet

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Haburay 2010
The Major Scale Pattern and the 12 Major Scales

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Haburay 2000
**Bonus *Lightning Round* Topics**

*In no particular order*

😊 The Quiet Minute.
😊 School Approved dogs : )
😊 1st day of school lesson plan.
😊 Kids are all programmed differently. Some kids want to be successful; some kids want to stay out of trouble.
😊 How to get a kid to stop crying quickly and feel better.
😊 Totally awesome mirrors.
😊 The Tuba Agreement handout.
😊 Tuba “tuba stay” material and other helpful sticky materials.
😊 All Region audition judging rubric.
😊 “You’re out” and other cheap games.
😊 1 off on 2. 2 off on 3. 3 off on 4. Etc.
😊 How to get the kids on the bus.
😊 Bad articulation is the enemy of beautiful phrasing.
😊 Speed Staff
😊 The killer clave.
😊 Naming notes with subdivisions and releases.
😊 Standard part marking for kids.
😊 The time to turn off the metronome.
😊 Constant, resourceful, attentive flexibility. *Keep changing until you get what you want.*
😊 In a classroom, the most flexible teacher has the greatest effect. *Use as many approaches as possible.*
😊 Watch the conductor handout.
😊 Rehearsal etiquette handout.
😊 Part marking techniques that I’m pretty sure I remember learning from Mr. Paynter and Maestro Bruck.
😊 How to get your dog to talk and what that has to do with band.
Forestwood Middle School Band

NEW STUDENT INFORMATION SHEET

Student Name

Grade in Fall 2011

Student Home Address

Parent and/or Guardian Name(s)

Primary Contact Name and HOME Phone Number (the best way for us to reach you at home)

Primary Contact Name and CELL Phone Number (the best way for us to reach you by cell)

Primary Email address (the best way for us to reach you by email)

Additional Contact Phone Number and/or Email Address (if necessary)

Does the FMS Band Staff and Boosters have permission to use this information to contact you? 

Other important contact info

Student Current School (Elementary) Current classroom teacher
ADDITIONAL STUDENT INFORMATION

Does student play piano? _______ Number of years of lessons? ________________________________

Please describe additional formal music instruction (not required!) ______________________________

What best describes the student's grades in school? (circle one)

All A's          A's and B's          B's and C's
Mostly A's       Mostly B's         Mostly C's

Has the student received any failing grades on a report card this school year? (circle one) Yes No

What grades did student receive in class this year? (circle one) all 3's mostly 3's mostly 2's mostly 1's

Brother or sister who is/was in band? _______ If yes, what does/did he or she play? ______________________________

If brother or sister is or was in band, where did they go to school? ______________________________

Did parent(s) play an instrument in band? _______ If yes, what did he or she play? ______________________________

If parent(s) played an instrument in band, where did they play? ______________________________

INSTRUMENT PREFERENCES

It is in the best interest of the student as well as his or her future band : ), that each child play an instrument for which he or she is well suited. Just as a volleyball, basketball or football team must have strong players in each position, a band must have a proportionate number of players on each instrument. We are here to help each child select an instrument that works best for him or her!

- In the blank to the right of each instrument, mark your order of instrument preference (first, second, third, fourth, etc.) or simply put a check mark by each instrument of interest. **It is okay if you do not have an instrument preference at this time!**

- Please keep in mind that when you make your final instrument choice after meeting with the band directors, if you select a "limited enrollment" instrument as your 1st choice, you must choose an "unlimited enrollment" instrument as your second or third choice.

- Assignment to "limited enrollment" classes is based on student interest, student evaluation and interview, and teacher recommendations. Final instrument assignments are made after interviews are complete.

- School-owned instruments require participation in private lessons. Scholarships are available if needed.

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<td>Euphonium* __________</td>
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<td>*school owned instrument</td>
<td>Percussion* ______</td>
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Student Evaluation (to be completed by instructor)

Physical Characteristics

Listening: Pitch discrimination

Lips: Full Medium Thin

Teeth: Overbite Underbite Top (E/U) Bottom (E/U)

Braces: Now Future Retainer

Other: Arms:

Hands:

Fingers:

Rhythm Recognition

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Instrument:

| 0 | 1 | 2 | 3 | 4 |

Comments:

Instructor Recommendations:

1.

2.

3.

4.

Instructor Signature

Student Final Choices:

1st Choice:

2nd Choice:

3rd Choice:
ALL ABOUT ME

MY NAME

MY SCHOOLWORK (please check ALL that are true for you)

☐ I LOVE school!
☐ I MOSTLY love school!
☐ I MOSTLY don’t like school!
☐ I like ALL subjects.
☐ I like MOST subjects.
☐ My school work is well organized.
☐ My school work is NOT well organized.
☐ I finish my work in school quickly.
☐ I ALWAYS remember to bring papers home to my parents.
☐ I SOMETIMES remember to bring papers home to my parents.
☐ I USUALLY forget to bring papers home to my parents.

MY HOMEWORK (please check ALL that are true for you)

☐ I like EVERYTHING about school including homework.
☐ I like EVERYTHING about school except homework.
☐ I do my homework when I get home from school.
☐ Sometimes I FORGET my homework at school.
☐ I do my homework as fast as I can!
☐ I do my homework VERY carefully.
☐ My homework is ALWAYS neat.
☐ My homework is SOMETIMES neat.
☐ My homework is USUALLY sloppy.
☐ I do my homework while I watch TV or listen to music.
☐ I do my homework somewhere very quiet.
☐ I do my homework without being reminded by anyone.
☐ I do my homework when someone reminds me.
☐ I have to be reminded MANY TIMES to do my homework.
☐ Someone does my homework FOR me.
☐ I USUALLY do not finish my homework.
☐ I SOMETIMES do not finish my homework.
☐ I NEVER finish my homework at home.
☐ I OFTEN do my homework in the morning before school.
☐ I do my homework but SOMETIMES forget to turn it in!
☐ I do my homework but ALWAYS forget to turn it in!
☐ I do my homework and ALWAYS turn it in on time!

What is your favorite subject in school? (or two, or three)
MY GRADES (please check one)

□ All A’s
□ Mostly A’s
□ A’s and B’s
□ Mostly B’s
□ B’s and C’s
□ Mostly C’s

AT HOME (please check ALL that are true for you!)

□ I keep my room very neat.
□ I make my bed every day.
□ I make my bed once or twice a week.
□ I almost never make my bed.
□ Someone else makes my bed.
□ I clean my room when I am told.
□ Someone else cleans my room.
□ I often lose my things in my room.
□ My room is messy and I like it that way.
□ My room is messy and it frustrates me.
□ I know where to find all my things.
□ When I am done using something, I put it away.
□ I like having my things out where I can see them.
□ All my shoes (except the ones I’m wearing) are in my closet.

MORE ABOUT ME (please check ALL that are true for you!)

□ I like to be busy all the time.
□ I like to have a lot of free time to do whatever I want.
□ I like being funny and entertaining others.
□ I like being quiet and watching everyone around me.
□ I am a very patient person and don’t mind waiting.
□ I wait patiently but I don’t like it.
□ Waiting frustrates me.
□ I enjoy group activities.
□ I enjoy spending time by myself.
□ I feel best working in a group.
□ I feel best working by myself.
□ Other kids see me as a class clown.
□ Other kids see me as a leader.
□ Other kids see me as a good team-player.
□ Other kids see me as a trouble-maker.
□ I go out of my way to help others.
□ I help others when I am asked.
□ I help out when my friends are helping.

ACTIVITIES

List any activities outside of the school day:
SNARE DRUM FUNDAMENTALS: “A FRESH APPROACH TO THE SNARE DRUM”

I. Equipment considerations
   • Types of pads; Pad vs. drum; Head tension

II. Proper setup, drum height & posture

III. Gripping the sticks – Multiple options for various results (p.3)

IV. Rebound strokes (p.5)
   • Relaxation; Wrist & finger motion, Muscle memory

V. Double Strokes
   • Double wrist motion; Relaxation; With and without sticks; “4&4 Doubles” exercise

VI. Stick Control Exercises (p.7)
   • Evenness of sound, tempo and motion; Loud vs. soft volumes

VII. Multiple Bounce (Buzz) Rolls (p.9)
   • Initial fulcrum pressure, Relaxation; Long bounces on each hand first;
     Time in development for rolls

VIII. Downstroke / Controlled Stroke
   • Start high, end low; Used for accent patterns; Initial fulcrum pressure/relaxation;
     Control height of rebound

IX. Upstroke (p.11)
   • Start low, end high; Prep stroke for downstroke; Wrist only vs. “Moeller” motion

X. Tap Strokes
   • Start low, end low; Controlled vs. rebound; “Mr. Freeze” exercise (p.78)

XI. Teaching Rhythms (Example Lessons: 3, 5, 10, 16, 17)
   • Sticking considerations; Tapping the foot; Muscle memory; Tempo, “Groove” & Dynamics
XII. Roll Rudiments: Double Stroke (Open), Multiple Bounce (Closed), 5, 9 & 13 Stroke Rolls
   • Multiple vs. Double; Bounce vs. Strokes; Tempo considerations; Time in development

XIII. Paradiddles (p.12, 14)
   • Accented vs. non-accented; “Down-Up-Tap-Tap” Method; Moeller vs. wrist directed

XIV. Flams (p.20)
   • Grace note vs. Primary stroke height; Spacing between strokes; Single hand vs. alternating

XV. Advanced Flam Concepts: Stroke Type Decision-making
   • Flam Paradiddle (p.27); Flamacue (p.33); Flam Tap (p.46)

XVI. Double Bounces (p.30)
   • One stroke & a bounce; Wrist/arm motion; Finger development

XVII. Ruff / Drag (p. 37)
   • Open vs. Closed; Stylistic considerations of drags and rolls in music; Multiple ornaments

XVIII. Advanced Roll Topics
   • Metered vs. Unmetered rolls; Using roll bases; Unconnected / Untied rolls

XIX. Other Considerations
   • Pacing of the beginning percussion class / scheduling & expectations
   • Drum tuning, head selection, muffling, size considerations for musical situations
   • Expectations beyond the beginning class: Rudiments, Audition Music, Daily Warmups

XX. Resources
   • Essential Rudiments: http://www.vicfirth.com/education/rudiments.php
   • WebRhythms: http://www.vicfirth.com/education/features/webrhythms/intro.php

NOTES:
KEYBOARD FUNDAMENTALS: “A FRESH APPROACH TO MALLET PERCUSSION”

I. Identifying the Problems with Reading Music on Keyboard Instruments
   • Potential problems with the instrument: Size of bars; size of mallet; kinesthetics
   • Potential problems with the method book: Note values; Upper octaves; Natural Keys; Rolls; Wide range of notes; Interval Skips
   • Pacing relative to wind instruments

II. Solutions to Reading Problems
   • Beginner bell sets vs. new “practice marimba” options
   • Engraved key names in bars
   • Proper instrument setup; Music stand & music placement
   • Development of peripheral vision approach – eyes on music, not on keys
   • Start with accidentals, large notes (p.6)
   • “Fingering” / Touching the keys
   • Sticking considerations
   • Repetition & reinforcement – “Speed Reading” exercises, “Find the Note” games (p.44)
   • Testing suggestions: Eyes on music; Assign a range of 5-6 lines rather than single line

III. Fundamental 2 Mallet Technique
   • Developing alternating stroke styles: Mallet head placement; Dealing with Accidentals
   • Double stroke stickings
   • Roll Development: Single strokes; Evenness; “Up motion”; Lead hand motion; Roll speed

IV. Instrument Considerations
   • Mallet selection
   • Instrument specific techniques – Vibraphone; Chimes

V. Four Mallet Technique
   • Burton vs. Musser grip
   • Grip & stroke fundamentals

VI. Resources
   • Speed Note Reading: http://www.vicfirth.com/education/keyboard/speednotegame.php

NOTES:
TIP PANAL FUNDAMENTALS: “A FRESH APPROACH TO MALLET PERCUSSION”

I. General Maintenance, Head Tuning & Setup

II. Beating area (p.80)

III. Grip and Stroke
   • French Grip vs. German, American; Prep Stroke, Stroke & Follow-through

IV. Tuning
   • Pitch ranges & sound characteristics; Singing pitches; Pedal technique;
     Interval Recognition; Sympathetic resonance; Tuning etiquette

V. Passing Strokes

VI. Muffling
   • Controlling note lengths; Muffling for clarity

VII. Rolls
   • Roll speed determinations; Passing rolls; Forte-piano rolls

VIII. Sticking and Articulation Considerations
   • Cross sticking vs. Double strokes

VIII. Mallet Selection

IX. Resources
   • Changing a Timpani Head:
     http://www.vicfirth.com/education/articles/replacing_timp_heads.html
   • Interval Recognition Chart:

NOTES:
PERCUSSION 101 / Concert Bass Drum

This quiz tests the fundamentals of concert bass drum maintenance, tuning, and essential playing techniques. Before taking this test, it's recommended that you view the training videos for concert bass drum on the Vic Firth Percussion 101 website here:
http://vicfirth.com/education/percussion101-concertBD.php

For your privacy, no real name/email address or other information will be collected. If you pass the test with a 70% or above, a "Certificate of Achievement" will be available for printing or sharing with your teachers or friends via email, facebook or twitter. The name you enter on this page will appear on that certificate. To access your "Certificate of Achievement", simply click on "View My Certificate" in the results page that follows the test.

We hope that you enjoy using this educational tool. Good Luck!

Total Questions » 18
Max Time Allowed: 30 min

Q.1) What is a typical size for a concert bass drum?
A. 18" - 24" Deep Shell
B. 30" - 42" Deep Shell
C. 20" - 30" Deep Shell
D. 18" - 24" Shallow Shell

Q.2) Why is a marching bass drum NOT a good substitute for a concert bass drum?
A. A typical marching bass drum is tuned too high
B. The shell is not wide enough to produce a dark sound
C. It is too muffled and will not create a sustained sound
D. All of the above

Q.3) Name a regular maintenance routine that should be performed on a concert bass drum.
A. Wash the shell and rods with soap and water
B. Fix any holes in the head with duct tape
C. Check heads for large dents or holes and replace as necessary
D. Desume the heads so that they do not stretch

Q.4) When changing a concert bass drum head, what are some maintenance routines that you can do? (Select all that apply)
A. Clean and lubricate the tension rods
B. Paint the inside of the drum
C. Eliminate dust or loose debris from inside the drum
D. Tighten tension casing screws to eliminate potential rattle sounds
E. Apply vaseline or other lubricant to the bearing edge

Q.5) What type of head should be AVOIDED on a concert bass drum? (Select all that apply)
A. Heads with reinforcement dots
B. Plastic/Mylar heads
C. Synthetil heads
D. Calf or Fibreskyn heads
E. Heads with muffling applied

Q.6) When mounting a head on a concert bass drum, which side of the counter hoop should be set against the head?
A. Curved side
B. Flat side

Q.7) After the head, hoop and tension rods are back on the drum, what is the first step necessary to properly tune the bass drum BEFORE beginning the tuning process?
A. Tighten the tension rods in 1/4 turns
B. Tighten the tension rods around the drum in a clockwise fashion
C. Thread the tension rods using the tingers until all have a uniform starting position
D. Tighten the tension rods with full turns in a cross-cross fashion

Q.8) Which head on a concert bass drum should be tuned LOWER - the batter or resonant head?
A. Resonant Head
B. Batter Head
C. Neither - both are tuned to the same pitch

Q.9) How can you tell if you've tuned the resonant head too high or too low (Select all that apply)
A. You will hear a definite pitch if the drum is tuned too high
B. The drum will not sustain if it is tuned too low
C. A concert bass drum should always be tuned to a Bb
D. The resonant head should be tuned an octave lower than the batter head.
Q.10) What are the characteristics of a good concert bass drum sound?
   A.  ○ It should produce a low thumping sound
   B.  ○ It should have a definite pitch with a long sustain
   C.  ○ It should have a low, dark sound with a short, muffled sound
   D.  ○ It should have a low, dark sound with long sustain

Q.11) What is the proper playing position for a performer on the concert bass drum? (Select all that apply)
   A.  ○ The drum should be horizontal to the floor
   B.  ○ The player should be standing behind the instrument
   C.  ○ The music stand should be at forehead level
   D.  ○ The player should be facing the conductor
   E.  ○ The drum should be straight up and down (vertical) or at a slight angle

Q.12) What type of mallets should you use for most general concert bass drum passages?
   A.  ○ Marching bass mallets provide the best articulation
   B.  ○ Timpani mallets should be used for rolls
   C.  ○ A large soft felt beater with a weighted head produces the best overall tone quality
   D.  ○ Beaters with a small head are best for younger players

Q.13) What is the best general beatering area on the concert bass drum?
   A.  ○ Just off center of the head
   B.  ○ Directly in the center of the head
   C.  ○ 1" - 2" from the edge
   D.  ○ 3" - 4" from the edge

Q.14) Which of these is NOT a good option for muffling a concert bass drum?
   A.  ○ Muffle by placing your left hand on the resonant head
   B.  ○ Muffle by taping a towel or handkerchief on the resonant head
   C.  ○ Muffle with your right knee against the batter head
   D.  ○ Muffle by laying a small portion of a towel on the batter head

Q.15) If your bass drum stand does not have a foot rest, what's the best way to position your leg to muffle the drum?
   A.  ○ Rest your foot on the bottom hoop of the drum.
   B.  ○ Hold your foot in the air and put your weight on your knee
   C.  ○ Rest your foot on the bottom of a snare drum stand or chair
   D.  ○ None of the above

Q.16) For articulate notes (such as in typical marches), how should you muffle the drum?
   A.  ○ Tape a piece of felt or towel to both heads
   B.  ○ Press the mallet into the head on each stroke
   C.  ○ Put a pillow inside the drum
   D.  ○ Rest the right knee on the batter head and left hand on the resonant head

Q.17) What is the best position to place your mallets on the drumhead for bass drum rolls?
   A.  ○ In the center of the drum
   B.  ○ Just off center
   C.  ○ Halfway between the edge and center
   D.  ○ 1" - 4" from the edge

Q.18) What type of roll should you use on a concert bass drum?
   A.  ○ Single Stroke Roll
   B.  ○ Double Stroke Roll
   C.  ○ Multiple Stroke Roll

VIc Firth
Leading the World
One Pair at a Time
PICK-UP NOTE
A note that comes before the first full measure of a piece of music.

WARM-UP

THEME FROM "SYMPHONY NO. 1"  
Johannes Brahms (1833 - 1897)

ERIE CANAL CAPERS  
American Work Song

LAUGHING SONG - Round  
Traditional

STAR SEARCH  
Wolfgang Amadeus Mozart (1756 - 1791)

GO FOR EXCELLENCE!

> Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.
4 Mallet Study

Memorization
My Darlin' Clementine

Reading Study 2

Student Composition Assignment

Complete one line of the following by writing the correct two measures in reverse.

Example:
Original

Calculate the Start Time at Day 0 and the Stop Time at Day 6.

Record your practice time for each day of the week.

Lesson Day 1 2 3 4 5 6 Total Time
As your 16th notes mature with speed and evenness, the next step is the development of the **single stroke roll**. Rolling is how keyboard instruments sustain their sound, similar to how wind instruments hold their notes with air. The repeated single strokes do not have to be extremely fast. The important aspect of the roll is that it is even and smooth. The roll is used primarily on the xylophone and marimba, occasionally on the bells, and seldom on the vibraphone.

Example A shows how to practice starting very slowly and then gradually speeding up until you are playing fast single strokes.

**Example A**

Three small slash marks through the stem of a note indicates a roll in keyboard music.
Starting Out Right
Beginning-Band Pedagogy

J. Si Millican
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Learning the Language of Music

Estella was worried about her beginning-trumpet class. They were good students, very attentive, and eager to follow her every instruction. They were, in many ways, a dream class. Each of the students was so polite and respectful, and they seemed to be practicing diligently and consistently every week.

Nevertheless, Estella was worried.

“These kids just cannot read anything!” she confessed to her friend Jackie, another first-year teacher in the school district. Jackie and Estella had become fast friends at the district’s new-teacher orientation sessions just prior to the start of the school year.

“What do you mean, Stella? You said your trumpet class was rocking!” asked Jackie.

“I mean, we seem to take all period to work through reading a line of music, then we get to a line that is just as easy, and they act like they have never read music before!” explained Estella. “We have to go over every line note-by-note it seems. The other day, I asked my best student what the name of the last note in the first measure was, and do you know what she said?”

“Did she give you a fingering instead of a note name?” asked Jackie.

“Yes!” Estella exclaimed. “That drives me crazy! Another thing that bothers me is that they don’t seem to hear it when they miss notes! I mean, if you’re playing ‘Mary Had a Little Lamb,’ and you play wrong notes, you ought to hear that, right?”
You wouldn’t get upset with a three-year-old if she were not able to read a passage from Shakespeare. You wouldn’t expect a baby to recite a famous poem. We don’t expect preschoolers to be able to have the penmanship or composition skills necessary to construct a college essay. Learning to speak and read and write a language occurs along fairly predictable lines of development. There are many parallels between learning a spoken language and learning the language of music. We can take our knowledge of how we learn a language—how we learn to speak, read, and how we begin to learn to write—and apply that information to how we learn those skills in music.

While the development of speaking, reading, and writing English are fairly well documented and understood, some of the common procedures in teaching musical reading and writing are in direct conflict with these precepts.

Consider a notation-based band class where the students begin their instruction by opening up their method books and reading a page of whole notes and half notes. A teacher using this approach might begin by explaining, “This note is an F, and you play it by pushing down your first valve.” This is somewhat like putting a book in front of a pre-kindergartner and saying, “These are the letters of the alphabet, and they go together to make words, and this first big bunch of words is called a paragraph. Now let’s read.” Of course, this is an exaggerated example, but it illustrates one of the conceptual flaws in the notation-based method of presenting musical concepts.

Drawing upon the work of reading specialists, psychologists, and music educators, we can discover the most important commonalities in learning to speak and read text and learning to perform and read musical notation. Just as children first learn to speak, then read, then write in a particular language, these philosophies help our students learn to first play, then read, and then compose music. This approach of moving from musical sound to notation to theory sets up our students to be musically literate performers and lifelong participants in the arts.

**MUSIC AS A LANGUAGE**

When we learn a language, we learn first to interpret the sounds and then speak the language before we learn to read. After we can speak and read,
Learning the Language of Music

we learn to write what we have spoken and read. An understanding of the basic concepts about how we develop language skills, both aurally, verbally, and through text, can help us uncover some useful guidelines that can help us teach musical concepts. Reading text and reading music are not completely alike, but several important educators throughout history have used the concepts of learning to speak and read to help us teach music more effectively.

How Reading Text and Reading Music Are Similar

Let’s take a look at some of the ways in which reading music and reading text are similar. When we learn a new language, we usually learn to speak, then read, and then write the language. As a language learner, we do not “finish” learning to speak and then move to reading; each one of these skills develops along separate tracks, each advancing from basic to more complex skills while the other skills continue to grow and develop. At any given time when we are learning a language, our writing skill may not be as advanced as our reading skill, or our speaking skill may be more advanced than our reading skill. If you have ever tried to learn a foreign language, you may have had the experience of being able to understand a sentence if you see it in print but not recognizing that same sentence if you heard someone speak it to you. Perhaps you may understand what someone has asked you in a foreign language, but you can’t come up with the proper answer. All of these are examples of the three tracks of speaking, reading, and writing a language developing at different rates simultaneously. Hopefully you’ll develop enough skill in all three of these areas that you’ll become fluent in the language. Developing speaking, reading, and writing skills are all a little bit different, so we’ll take a look at each one individually and talk about how musical development might evolve along similar lines.

How We Learn to Speak

In order to understand how speech develops, we can look back to our experiences as infants and babies as we developed our own language skills. Even before we are born, we have been exposed to the sounds and the language of our environment. After birth, we continue to listen to all of the sounds of our surroundings. As babies, we begin to babble and make nonsense sounds in an effort to develop the physical linguistic skills necessary to communicate. All of the time, we are imitating the sounds we hear from the people in our environment. This process is interactive: baby makes a sound, and the parent reacts. Picture a proud father leaning over the crib repeating “Da-da” in an effort to get his daughter to say his name. When the baby finally does react by saying “Da-da,” the father responds by
smiling and laughing, thereby reinforcing the child’s utterings by exclaiming, “Yes! Yes! Da-da!” As our band students are beginning to “babble” by experimenting with their first sounds, it is important for us to reinforce their attempts and to let them know if the sounds they are making are what we’re looking for.

The next step in language development includes the formation of a small collection of single words. Short, basic words, such as “ball” or “dog,” are our first attempts at making sense of our world through language. As developing musicians, we may begin to produce single notes of different pitch or make characteristic sounds on our mouthpieces at this stage. Certainly, these are not what we might call “music” any more than we might call a baby’s babble “speech,” but this step is vitally important in laying the foundation for future development. Here again, the teacher’s feedback is vitally important as our students develop these “babbles” of our musical language.

Next, we begin to put words together in very short sentences as our speaking vocabulary expands. Now we might say, “big dog” or “my ball.” We begin to develop our own rules for combining words and showing meaning. In music, we begin to string notes together into more meaningful bits. Perhaps we play two whole notes a half step apart or three half notes moving between brass partials. When we begin to string notes together, we are adding more and more musical meaning to their relationships; a pattern of three quarter notes followed by two eighth notes means something in common time.

This stage of language development is more than imitative; we gradually develop and apply informal rules as we combine words to create new, meaningful sentences that we’ve not heard before (Temple, et al. 1988). Our beginners are also working to create rules for themselves and combining what they learn in our classes into their own new ideas. Often, this experimentation takes place outside of the band room in bedrooms or garages during home practice. It is important to help our students develop these skills by showing them healthy and productive ways of experimenting that do not interfere with their growth.

As we continue to develop our speaking skills, we start to pick up on things such as dialect and grammar as we begin to learn more complex formal and informal rules and customs. If you grew up in rural Georgia, you may develop a different accent from that of a student growing up in Brooklyn. Perhaps your family members may use nonstandard grammar in their speech, and you begin to pick up on those patterns and informal “rules” of speech. In the music classroom, our students also absorb the sounds and structure they hear during class. It is important for us to provide great models of characteristic tone quality and accurate pulse and rhythm, for instance, as they sponge up everything they see and hear from the examples we provide through our playing or through recordings of great perfor-
mances. If you’re teaching a beginning-trombone class, for instance, your students would benefit most if you could provide a model of an excellent sound on the trombone—or at least provide great recordings of trombone players for your students to listen to frequently. Even models of more advanced students could help your students develop superior tonal concepts.

If we apply the principles of learning a language to how we might naturally learn musical skills, we might come up with a few basic guidelines:

1. Start with simple building blocks, in isolation, following a natural progression of
   a. Babbling—first sounds and guided “experimentation” on the instruments
   b. Words—isolated notes and rhythms, and
   c. Patterns of words—related notes and rhythms.
2. Learn combinations of notes and rhythms in context with a tonality or meter rather than in isolation.
3. Feedback and modeling are particularly important in guiding the development of our students. Model what you want to see and hear, and give immediate, specific feedback on what your students perform.
4. Help students develop “rules” of performance. Important concepts such as “hold notes out full value” or “sit as you stand” are very difficult to add later on in their development. Establish the foundations of playing efficiently and accurately early on.

How We Learn to Read

In the initial stages of learning to read text, we learn the individual letters and the sounds they make. Next, we begin to combine letters into words and begin to build a reading vocabulary. We notice that the patterns of letters make up words, and these words represent people, places, and things. In music, we learn individual notes and rhythmic figures and then put them together into more meaningful combinations of small micro-phrases or rhythmic patterns.

During this stage, children learn to pick out the differences between similar letters, such as $q$, $p$, $d$, and $b$, and individual words, such as dog and cat (Lapp and Flood 1986). Similarly, in music class, we help our students identify concepts such as “same and different,” “shorter and longer,” and “higher and lower.” Developing these discrimination skills is important for comprehension in the musical world when it comes to relating what we read in musical notation to what we hear musically.

Eventually, we began to combine our written words into simple sentences. We learn to read sentences like, “See Jane run.” Notice that our speaking vocabularies are often very far ahead of our reading vocabularies as we learn
these new skills. This is an important consideration for music instruction; our playing abilities may, at first, far outpace our reading abilities. When we start to combine these words into sentences, we also learn to read new, unfamiliar words using context; we anticipate what words will come next based on our familiarity with what we've learned through speaking in our environment. We also learn to decode new words using rules we've learned about the basic sounds of letter combinations. It is this combination of a basic vocabulary of "sight words" and knowledge of how letter combinations usually sound that allow us to quickly develop our reading skill.

When we learn to read, we move from the known to the unknown; we first learn to read or decode words that we already know (Lapp and Flood 1986). When we begin to write, we also begin with words we already know. In most English-speaking countries, we also have stories read to us, which is an important part of reading development (Temple, et al. 1988). These two factors are important for us as music teachers; when we introduce notation, we should most likely begin by reading music that matches what we already know how to play. It can also be beneficial to have our students look at musical notation as it is being played as they develop their reading skill. Encourage students to read along as either you or other students play through familiar or unfamiliar music.

So how does our knowledge of reading letters, combining those letters into words, and then combining those words into sentences guide us as we make decisions about teaching musical literacy? First of all, notice that we learn to speak before we read, and we read before we write. In music class, we might follow that procedure in the following way:

1. Learn many tunes by rote (without music).
2. View the tunes we've already learned by rote as we listen to and perform them.
3. Learn the names of the notes, and label musical ideas after we are comfortable with the first two steps.
4. After we can read many familiar songs (those we've learned by rote), we can begin to read familiar rote songs that we have not seen before. This initial stage of decoding helps us associate the symbols of the music to the sounds in our ears.
5. After we read tunes that we know by ear, we can start to read new music that is totally unknown to us (we can read any "book" on our own).

We Also Learn to Write!

Eventually, after we have developed the skill of reading and writing many different words, we begin to be able to communicate our thoughts and
Learning the Language of Music

ideas on paper through writing. As it turns out, learning to write is a bit more mysterious than learning to read. Discovery learning plays a huge role in acquiring the skills as we are given samples of writing to read and many opportunities to write as children. We begin by writing individual letters symbolizing small units of sound. We then begin writing complete words using combinations of letters and then later move on to writing complete sentences. Eventually, we are even able to use our writing to express our thoughts and feelings (Temple, et al. 1988).

So, as we ponder how reading text and music are alike, we are left to consider how writing text and writing music may be similar. We probably already give our students plenty of chances to see written music, but how often do we give our students opportunities to write music? Remember, as we begin to write music, we should initially begin notating sounds that we've already played. If we consider that we first write individual letters, we may begin by writing individual notes, then move on to writing meaningful patterns (combinations of notes or rhythms), and then move on to writing musical phrases of some type. Of course, as with writing, our creative writing abilities emerge only after a rather formulaic approach to developing mechanical-writing skills, and our writing usually lags behind our spoken (or playing) abilities. The important thing is that we give our students experience in writing music at the early stages and systematically work toward giving them a creative outlet through writing and arranging their own pieces.

How Reading Text and Reading Music Are Different

Of course, reading text and reading music are different in several important ways. First of all, unless you’re dealing with a language such as Mandarin Chinese, there is a pitch element to reading music that is absent when reading text. In addition, characteristic tone quality is an important factor in the performance of music and is not necessarily an essential factor in conversational English. The elements of rhythm and meter are usually only encountered in poetry in the written and spoken word, but they are essential to most music. Another important difference between English and music is the fact that tonal music is based on a standard scale or a collection of notes in a particular mode. The tonic note is an important concept in tonal music; functional harmony helps us find “aural landmarks” that give us hints as to what notes might come next. Scale degrees within a given tonality have implied movement and direction in a tonal system that help knowledgeable players anticipate what notes might come next in a given passage. When compared to prose, music relies on repetition and familiarity, using patterns, both tonally and rhythmically, more than does the spoken word.
Another difference between letter decoding and musical interpretation is that some musical notation represents an idea rather than a sound. In music, a staccato symbol implies something stylistically, depending on the context. For instance, a staccato marking in a jazz chart would be played differently from a staccato in a Mozart serenade. The context makes all the difference.

Music Reading Philosophies

While the differences between learning to speak a language and learning the language of music may be complicating factors, we still can use principles taken from the language acquisition model and apply them to music teaching. Historically, music was taught much as language was taught. Musicians were taught using an apprenticeship model where a teacher would hand down the traditions and techniques of performance and would serve as a model for his students in the development of all aspects of his musicianship. In the 1850s, the use and availability of printing presses led to a widespread increase of publication of instrumental music methods. Some of the materials that teachers used in the apprenticeship model began to be written down and published on a mass scale for others to use. What was lost in the process of converting the oral tradition to written “methods” was the detail of the personal interaction between the mentor and the apprentice and the information that took place beyond the musical notation. Musical modeling was vital to the apprenticeship approach. Emphasis switched to finger drills and technical exercises in many of these publications, and fingerings began to be associated with notation rather than being associated with sounds. This type of arrangement continues to exist in some forms today. Only recently have band method books begun to include recordings and videos of great teachers playing as a supplement to written instruction. While most publishers of beginning methods probably assumed that teachers would model for their students and develop playing skills outside of the method books, some teachers undoubtedly just placed the books in front of their students, turned to page 1 of the book, and then worked line by line through the remainder of the book. The result of that process was that many students became “button pushers” who associated notation with the pressing down of buttons or closing of tone holes instead of with sounds they heard. If you’ve ever asked a student, “What’s the name of that note?” and have had them respond, “First valve,” then you’ve encountered a button pusher. Presenting a method book and beginning with page 1, without having taught a student how to produce a characteristic sound or by playing a few tunes by ear before reading tunes from the method book, would be like placing a novel in a baby’s crib and expecting her to start learning how to read. As we have learned from language acquisition, babies learn
to babble, they learn to speak, then they learn to read, and then they learn to write. As musicians, we should learn to perform without notation first, then learn to read music, and then learn to notate the music we play and imagine.

It may seem as if teaching musicians how to play first and then learning how to read musical notation is a relatively new idea. In reality, this approach has been used regularly for more than three hundred years. One of the first philosophers to emphasize experience through performance before learning the rules and terminology of a subject was John Heinrich Pestalozzi. His ideas were applied to music and brought to the United States by Joseph H. Naef and Lowell Mason in the late 1700s and early 1800s. Some of the main points from Pestalozzi and his advocates include the following:

1. Teach sounds before signs.
2. Children should sing before learning written notes and note names.
3. Teachers should lead children to active participation by teaching them to listen to and imitate sounds.
4. Students should talk about similarities and differences in what they hear and perform.
5. Teach students one new thing at a time; separate elements such as rhythm, melody, and expression before combining them.
6. Master one skill thoroughly before moving on to the next.
7. Theory and principles should grow out of experience through performance; teach the terminology and theoretical material after students have experienced them through playing. (Abeles, Hoffer, and Klotman 1994)

Another influential music teacher of the late nineteenth century was John Curwen in England. Many of Curwen’s ideas about music learning mirror those of Pestalozzi, Naef, and Mason:

1. Let the easy come before the difficult.
2. Introduce the real and concrete before the ideal or abstract.
3. Teach the elemental before the compound, and do one thing at a time.
4. Introduce, both for explanation and practice, the common before the uncommon.
5. Teach the thing before the sign, and when the thing is apprehended, attach it to a distinct sign.
6. Let each step, as far as possible, rise out of that which goes before, and lead up to that which comes after.
7. Call in the understanding to assist the skill at every stage.\(^1\)
Three great musicians and teachers, Emilie Jaques-Dalcroze, Zoltán Kodály, and Carl Orff, were particularly influenced by these approaches to teaching music. Each took these ideas and fashioned them to particular learning styles or teaching techniques that he found most effective. Jaques-Dalcroze applied Pestalozzian principles to music teaching with an emphasis on the kinesthetic and aural learning styles. He believed that each student should be able to express musical ideas through movement before moving on to instruments, voice, or notation (Choksy, et al. 2001). Jaques-Dalcroze felt that the combined use of the ear and the body were the best vehicle for introducing and developing musical ideas.

Kodály emphasized a singing approach as the primary vehicle through which students developed musical literacy. In Kodály’s view, musical skill is taken to instruments, after being developed through the voice, rather than learned from instruments. Kodály might have said, “If you can’t sing it, you can’t really play it!” Kodály emphasized use of functional solfège and familiar folk tunes to learn musical concepts (Choksy, et al. 2001).

Carl Orff thought that students learned best from experience through ensemble and individual performances. He felt that musical concepts were best solidified through imitation first, then experimentation, then creation. As with Pestalozzi, Mason, Jaques-Dalcroze, and Kodály, he felt strongly that the imitation, experimentation, and creative activities should happen before musical notation and theory were formally introduced (Choksy, et al. 2001).

Another important teacher whose philosophies were in line with these principles was Shinichi Suzuki. In the early twentieth century, Suzuki introduced what he called the “mother tongue” approach. He pointed out that Japanese children all learned how to speak Japanese, so we may gain an insight into musical learning from the ways these children learned to speak their language. Suzuki felt that it was early, informal education through experience and an aural approach that language skills naturally developed. Suzuki applied those thoughts to musical instruction and insisted that exposure to lessons should begin as early as possible and should be centered on the memorization of rote melodies. Suzuki felt that musical notation should only be introduced when absolutely necessary—when the notation would help students rather than inhibit their performances.

These ideas were expanded upon and codified in a very detailed way by Edwin Gordon in what he called “music learning theory” (Grunow, Gordon, and Azzara 2001). Gordon believes that each student should be taught to audiate music—to hear musical sound when no physical sound is present—when she looks at or thinks of a musical passage. Close your eyes and think of a group of your friends singing “Happy Birthday.” Now try to imagine the sound of a tuning note being played on your instrument. If you can hear that music in your “mind’s ear” you are audiating. Gordon believes that a specific sequence of deliberate, tonal, and rhythmic
skill-development exercises can help students learn to audiate and become fluent, creative, literate musicians.

Gordon’s skill-learning sequence is shown below in a simplified form in order to explore his philosophy:

1. Students hear musical patterns (aural), and then they sing it back to the teacher (oral). This stage, completed with the teacher and students singing neutral rhythmic and tonal syllables, is called the aural/oral stage.

2. Students assign a meaningful association between the words being spoken and the function of the notes through solfège and rhythmic syllables. For example, we label the interval C and E in the key of C major do and mi. Gordon calls this the verbal association stage.

3. The teacher then presents two- and three-note cells into meaningful rhythmic and tonal patterns (see figure 5.6 for an example of tonal patterns derived from the folk song “Lightly Row”). In this stage, students begin to experience the patterns they learned in the previous two stages in a meaningful context; for instance, the tonal patterns may move back and forth between tonic and dominant chords. This level is called partial synthesis.

4. Students are next called upon to audiate while they look at printed music as they perform the tonal and rhythmic patterns they have learned so far. At this stage, the students aren’t reading the music, per se, but they are watching the music go by and are being asked to think about what the notes will sound like before they are played (Feldman and Contzius 2011). This stage is called symbolic association.

5. Students are now working to recognize tonality and meter as they perform, read, and write music. This is called composite synthesis.

The five stages outlined above work to help students recognize common melodic and rhythmic patterns—the “building blocks” of common-practice music—and pick out the meter and tonality of each. This entire process outlined above is referred to as discrimination learning. From here, students begin to learn new patterns, building on the patterns previously learned, to develop their reading skills. Creativity and improvisation become natural extensions of the learning process once the students have acquired these building blocks and become aurally familiar with them. Theoretical issues are only addressed after all of the above have been mastered.

Most Important Commonalities among Philosophies of Musical Development

By looking at the ideas of Pestalozzi, Curwen, Jaques-Dalcroze, Kodály, Orff, Suzuki, and Gordon and considering how students learn to acquire
spoken and written language, nine themes emerge as important commonalities among all of these philosophies.

1. **Move from sound to sign to theory.** Just as we first learn to speak, then to read, then to write our spoken language, we should first play, then read, then write our musical language. What begins as rote imitation leads to meaningful interpretation. Training the ear is the primary way to enlighten the musical mind. Start with rote tunes, and then introduce notation as students develop.

2. **Sing it before you play it.** If you can truly audiate the music—if you can hear it in your mind’s ear—then you should be able to reproduce the music with your voice. Students can demonstrate their musical understanding through their voices in this way.

3. **Learn many songs by rote.** To emulate the ways we absorb the spoken communication that leads to our ability to speak and read and write, we should establish a solid background of familiar songs that teach us about playing our instruments. What kind of tunes should you play? Where can you find these tunes? Begin by examining the material in the many beginning-band method books that are available. If you use a beginning-band method, find the most familiar and popular tunes in the book, and begin to teach those to your students before encountering musical notation. Find out what tunes your students know and enjoy from elementary school or summer camp. Even popular songs or television themes can be adapted and learned by rote. You’ll find that your students already know a lot of tunes; your job is to sequence them appropriately.

4. **Teach one new thing at a time.** It may sound obvious, but teach easy skills before moving on to complex skills. What makes this difficult is being able to identify which skills are easy and which are complex; it’s not always as obvious as it seems. Breaking down a musical skill into its individual parts, particularly those skills that you may execute automatically as an accomplished performer, is sometimes difficult. Consider assembling your instrument. You probably flip open your case and grab the sections of your instrument and assemble them in a few seconds. Breaking that fairly complex skill into its parts takes some thought and consideration of the viewpoint of the inexperienced beginner (and consideration of the typical middle-school student’s coordination and development of fine-motor skills). We might first need to know how to identify if our case is facing up or not. We then might need to know the names of the various parts of the instrument. We might also need to know about where to grasp each of the parts so that we don’t damage the instrument. When you analyze all of the
skills involved, a task as "simple" as opening your case and putting your instrument together becomes a fairly complex activity.

Isolate elements before putting them together; the "putting together" part is one new thing that teachers sometimes forget. Let’s say you decided to isolate a difficult measure in one of your beginning-band tunes into three steps. You might (1) have your students clap and count the measure in question, (2) have them play the rhythm on their starting note from that measure, and (3) have them finger through the notes of that measure while counting. If you just moved from clapping and counting to playing, you might pass one or more important steps and lose some of your students.

5. **Move from the known to the unknown.** Build on what your students can already do or what they already know. Try to relate new material to skills they can already perform or to concepts they already understand. When I first started teaching beginners, I assumed that I was teaching my students how to count rhythms for the first time. My eyes were opened when I went to visit one of the elementary schools whose students would attend my middle school and saw that the music teacher, who had formal training in the Kodály method, was teaching the students how to count the same rhythms to her fifth-grade students (using ta and ti-ti) that I was “introducing” to my sixth graders (using numbers and “ands” for the down- and up-beats). Teaching rhythms to my sixth graders the next year was so much easier because I related the “new way” of counting to what they had already been taught (quite skillfully, I might add) in elementary school. By starting on solid ground, you help ensure that students are successful when they start a new activity, and then you can build off that success to the new knowledge or skill.

6. **Teach whole-part-whole.** This concept is based on the ideas of introducing one new thing at a time and moving from the known to the unknown. Present the entire piece of music first so students will understand what they’re learning; then divide that tune into smaller, digestible sections that can be easily taught to the students. Finally, help your students recombine the parts to perform the whole piece. We’ll look into the whole-part-whole model later on in this chapter.

7. **Master a skill before moving on.** Many young teachers make the mistake of trying to move too quickly. These teachers are often afraid that their students will become bored or that they won’t be able to get to all of the necessary material their students need to know. Moving quickly may force students to move forward before important fundamentals are established. Take your time so that each student can be successful and build upon a solid foundation.
8. **Make frequent use of models.** Another common mistake many teachers make is that they talk too much. If a picture is worth a thousand words, then a musical model is worth a million. Don’t talk about a musical concept when you could model it instead. You'll find that speaking less and playing more will communicate your musical ideas in a shorter amount of time. If you’re able, model on the student’s instrument with a great sound and solid technique. A great way to do this is with the call-and-response technique; the teacher models first, and then the students imitate the teacher’s model. It’s best to do this without explanation first. After students master imitating the teacher’s model, then the teacher can go back and explain whatever concept they’re working toward.

   Experienced students make great models as well. While students might be impressed with your playing, they may view the accomplishments of an experienced student a more achievable goal. Younger students may think, “Gee, if she can play that, maybe I can do that next year.” Peer modeling is a great teaching tool as well. As long as your students have been taught the proper way to give positive feedback, they can listen to and comment upon their peers playing in a constructive way. Playing the “same/different” game (for instance, select a student with a steady tone versus a student who has a wobbly sound) is a positive way to use peer models. If you’re not a great performer on the instrument that you’re teaching, you can utilize great recordings that feature professional technique and tone. It’s best to develop the ability to play a few simple notes, with great tone quality and accuracy, on every instrument you intend to teach.

9. **Engage your classes using different learning styles.** Get up and move to connect with your kinesthetic learners. Provide diagrams and draw pictures for your visual learners. Make sure your aural learners are hearing you, as well as others; play as much as possible so that they absorb the ideas you’re trying to get across in the most efficient way.

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**STARTING WITH SOUND**

If we accept the premise that students learn to read and write music most efficiently if they experience activities that allow them to learn how to read and write text, then it stands to reason that we should approach beginning-band instruction with the introduction of simple sounds of the musical language. Since we learn to speak before we learn to interpret the sounds that letters and combinations of letters represent, we should learn a large repertoire of songs by rote before we learn the names of notes and what they look like on the page. Even before we touch our instruments in the
band class, we can begin to develop a common repertoire of easy rote tunes that will help us transition from playing by ear to reading music. To recap, the most efficient and natural progression of teaching beginners to play, read, and write music is to

1. Learn many tunes by rote (sound)
2. Learn how to read those rote tunes (sign)
3. Learn the “rules” involved in reading those tunes (theory)
4. Discover how to apply the rules of note reading to learn other tunes and how to begin to notate the sounds we hear in our minds and play on our instruments (musical literacy)

Chapter 7 addresses setting up your students for success by teaching them the fundamentals of breathing, posture, and the first notes on their instruments. The remainder of this chapter addresses the process of teaching rote tunes to students after they can produce individual notes and small combinations of notes with a characteristic tone quality.

The process of beginning with rote tunes without music also helps prevent information overload for our students. Imagine the frustration of a beginner trying to manipulate his completely assembled instrument, his music, a music stand, all the while trying to sit with great posture, good hand position, breathe correctly, form an embouchure . . . It’s just a lot to think about all at once!

Teaching Rote Tunes

One of the most efficient ways of teaching rote tunes to beginners is by utilizing a whole-part-whole approach. Using this method, we begin by singing the entire piece (the first whole), then we break the larger piece to learn more manageable parts (two or more parts), and then put all of the pieces back together to perform the final whole. We’ll break this procedure down into seven steps.

1. Select an appropriate tune. This tune may be a popular song, a tune students already know, or a selection from the beginning-band method book that they may encounter at a later date. When selecting an appropriate tune, keep in mind the Pestalozzian principles discussed in the first part of the chapter: start with simple tunes, move slowly by adding new concepts gradually, and build on what students know to introduce new ideas and skills. We’ll use the folk tune “Hot Cross Buns” as an example to illustrate the following steps.
2. Establish tonality. Before teaching the first notes of the tune, you’ll need to place them into the context of a tonality by singing a few notes
to establish the tonal “home base” for the piece. You might sing the
tonic triad or a simple scale, but be sure to place the starting notes of
the tune into context. Our “Hot Cross Buns” example begins on the
third scale degree (mi), so we should precede the first notes by singing
something like that shown in fig. 2.1.

3. Sing through the entire piece (whole). Singing through the entire piece
provides the students with an overview of the tune. As students de-
velop, they will begin to notice more of the structural and musical
elements in the initial run-through of the whole. They’ll start to say
things like, “I’ve heard this song before,” or “The last part of this song
sounds like the first part.” At first, they may only perceive these things
on a subliminal level, but even in the initial stages, they begin to as-
semble a structure for the entire piece with minimal formal instruc-
tion or explanation.

Use solfège to teach the rote tunes so that students begin to learn
how the notes relate to each other in a given tonality. Using the words
of the folk song or neutral syllables, such as “doo,” does not help
them learn the function of each degree of the scale, which is important
when learning to improvise, compose, or to play music by ear. Using
specific note names prevents them from applying their functional
knowledge of the piece to different keys and creates confusion when
teaching transposing instruments in the same class.

4. Divide the song into logical musical segments (part). This tune naturally
breaks down into four segments of two bars each. Notice that the
first two measures, bars 3 and 4, and the last two bars are identical;
measures 5 and 6 are the only musical material that is different. Real-
izing this helps you as a teacher understand that you really only have
to teach four different measures to your students in order for them to
be able to perform the piece (fig. 2.2).

As you move through this process, you might use some probing
questions such as, “Have we heard these three notes together like this
before? Is this a new pattern or a different one?” or “Does this chunk
of music begin on the same note?” in order to help your students create structure for their understanding.

Selecting the “parts” of the music you want to teach is sometimes challenging. Keep your students’ cognitive and musical abilities in mind as you decide how long or short the “parts” should be. Short-term memory is not always as developed for younger students, so keeping the segments shorter is usually better. Usually, your tune will provide you with musical clues that help you decide how long the “chunks” will be; four-bar phrases break down into two-bar parts, or you may get clues from the text of the song. Keep in mind that musical phrases do not always align with the bar lines of the printed music.

Once you’ve selected your small segments, don’t be afraid to make adjustments as you teach. Your students may be struggling to get the parts as you’ve presented them because the segments you have selected are too long to memorize or for them to process, or the students may be learning the tune more quickly than you imagined. Start with a plan, but feel free to adjust your plan to suit your students.

5. **Review the parts as necessary.** If you are teaching a complex tune with many parts, you may need to go back and review segments you’ve worked on earlier to reestablish the music in the students’ minds. If you find that your students do not comprehend the parts when you review, feel free to make adjustments so that they understand and can be successful with the parts before you combine the parts into larger chunks.

6. **Combine smaller parts into larger segments.** Once your students can successfully perform the smallest units of your piece, begin to combine those parts into larger “chunks.” The first four bars of “Hot Cross Buns” can be combined into one large chunk of material, and the last four bars can be combined into a second large chunk. The second large chunk begins differently from the first large chunk but ends
the same. Once again, ask some probing questions of your students to help them notice the similarities and differences between the two larger chunks to help your students make sense of the musical structure and start to develop the “rules” that guide musical performance and composition.

7. **Sing through the entire piece (whole).** Now that your students can perform the smallest parts and can combine those small chunks into larger segments, they are ready to sing through the entire piece. The whole-part-whole process is complete. If your students can sing this tune using solfège, they can more easily apply this tune to the first notes they learn on their instruments and can later play this tune in a variety of different keys as their technique and range develop. If your students know a lot of tunes by ear, using solfège, the transition to playing their instruments and reading music will be easier.

**Applying Rote Tunes to Instruments**

After your students are able to recall and sing a wide variety of tunes by ear using solfège and after they are able to play the notes used in the tune you wish to play with centered, characteristic sounds, the students are ready to move those tunes onto their instruments (see chapter 7). You will have taught each of the notes in the song in isolation—one at a time—until the students can reliably master starting and stopping each note. Also consider how you’ll handle consecutive notes on the same pitch for the woodwind and brass performers; if your students will articulate each note, they’ll need to be able to use their tongues to distinguish between consecutive notes on the same pitch (such as bar 5 of “Hot Cross Buns”).

Carefully study your rote tune, and think about the aural skills, the rhythmic skills, and the executive skills your students will need in order to perform the piece successfully. Identifying the challenges in these three areas will help you make decisions about how to introduce the song to your students.

**AURAL SKILLS, RHYTHMIC SKILLS, AND EXECUTIVE SKILLS**

Breaking down the fundamentals of musical performance involves three broad categories of aural, rhythmic, and executive skills. Each of these is discussed in more depth in chapter 7.

Aural skills relate to the students’ ability to audiate and interpret what they hear in a functional way. Audiation, as you will recall, is the ability to hear music in the mind’s ear when no music is present. The key to audiation is that it contains a functional component—in other
Scan the Piece for Executive-Skill Challenges

Realize that, as we develop the fine-motor skills of manipulating the fingers on a wind instrument, musical steps are easier than skips or leaps. Teachers generally introduce consecutive notes (E, F, G) before they start to change the order of notes. Identify any places in the tune where the students encounter notes “out of order” from the musical alphabet. Even when we change the order of consecutive, stepwise notes, we increase the difficulty of the executive skill: mi, re, do actually feels different for the young performer from do, re, mi. Moving fingers quickly is a part of developing fine-motor skill on all the instruments. In general, moving notes with faster rhythms are more challenging than slower rhythms.

Consider the folk tune “Long, Long Ago” as an example (fig. 2.3). The tune begins with consecutive, stepwise notes up the scale, but in bar 2, we change directions from ascending to descending. Bar 2 also features a downward skip of a third. Bar 4 concludes with an upward leap of a perfect

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Figure 2.3. “Long, Long Ago”
fifth. Each of these elements presents executive-skill challenges for the fingers and for brass embouchures.

Scan the Piece for Aural-Skill Challenges

Sometimes our students miss notes not because they have trouble with fingerings of the notes but because they cannot audiate the correct pitches. If students cannot sing or audiate the music, they may have trouble performing the same music with their instruments. As with the students’ executive skills, consecutive notes with stepwise motion are easier to audiate and sing than are skips or leaps. Leaps can be particularly challenging for brass players when those leaps skip notes in the harmonic series. If a trumpet player moves from a first-space F in the treble clef to a fourth-line D (both fingered with the first-valve), she has to skip the B♭ in the first-valve harmonic series. If she has the ability to audiate and sing a major sixth (F to D), she will be more successful moving between those two notes and may also be more aware that she is playing the major sixth that she hears in her mind’s ear. What may seem to be executive-skill errors are often aural-skills challenges in disguise; if a student cannot play a particular passage, check to see if he can sing it before turning your attention to potential executive-skill problems.

Scan the Piece for Rhythmic Challenges

At first glance, identifying rhythmic challenges may seem fairly simple. New rhythms and “fast notes” are difficult, but there are other issues that often give students trouble rhythmically. Long notes often give performers trouble; be sure that students hold all notes with longer rhythmic values out to the very end of the note. This is especially true for notes at the ends of phrases or long notes followed by rests. If your students have developed a strong habit of holding individual notes out full value before they learn tunes, this will be easier to reinforce. Rests are often a challenge for younger performers as well; remind them that silence is as important as sound in music. Be certain students hold notes before rests their full value to prevent students from rushing through the rests. Pickup notes are often rhythmically challenging. Finally, be aware of any syncopations or other places where the rhythm of the music moves in opposition to the natural rhythms of our bodies and limbs as we move through space.

Once you’ve identified areas that might present challenges for aural, rhythmic, and executive skills, isolate these spots, and work on the individual issues prior to introducing the piece. Using the “Long, Long Ago” example, you might isolate the do-sol skip in bar 4 by singing, then singing and fingerling, and finally by playing those two notes in isolation. If the students can successfully play through those two notes separately, they are
more likely to pick up this “tricky” combination more quickly when they learn the tune on their instruments.

After you’ve identified and isolated these spots, it is time to introduce the rote tune to your class on their instruments. The procedure is much the same as teaching a rote tune to your students using their voices, but the added manipulation of the instruments, coupled with the physical skills needed to perform on the instruments, leaves us with a few more details to fill in. The procedures outlined below assume you’re teaching a song that the students already know and can sing through easily using solfege. If they have not learned the song before, you’ll need to follow the steps outlined earlier in the “Teaching Rote Tunes” section (see p. 33).

1. Establish tonality.
2. Sing through the entire piece (whole). As with your presentation of the song before, you’ll want your students to know the entire large form of the piece.
3. Point out where any aural, rhythmic, or executive skills you worked on earlier occur. If you worked on fingering a particular combination of notes, you might point out that they occur in a particular place in the music. This helps your students connect the “new” song with the skill they just worked on prior to starting the piece.
4. Sing and finger through the parts. The teacher sings each part; then the students echo by singing and fingering the notes as they sing. Singing while fingering helps the students connect what their fingers do with the musical sounds they sing and will play.
5. Play through the parts. Once the students can successfully sing and manipulate their fingers while singing, it is time to play the small (one- or two-bar) segments. Be sure that almost every student can sing and finger with ease; if you spot anyone having trouble, isolate the problem areas, and move more slowly. It is usually helpful to hold out the first note of the tune so the students can “find” their beginning notes and start off the tune with a feeling of confidence. This is particularly helpful for brass players.
6. Sing and finger through the entire piece (whole).
7. Play through the entire piece.

This process may seem slow or overly simplified, but remember the developmental aspects of what we’re asking our students to accomplish. The students must be able to hear, sing, and then perform simple to complex musical ideas all while manipulating their instruments using fine- and gross-motor skills that are, in many cases, undergoing an incredible period of development. The fairly complex skills that accomplished musicians take for granted are often very challenging for younger learners.
Moving in this way also helps develop some important musical-literacy skills. If students can really audiate these tunes, if they can sing them using solfege to help them understand the function of each note in the tune, if they understand what the notes they sing and play represent tonally, then they can perform these tunes in any key using notes they know. If they really develop this type of aural awareness and understanding, they can also figure out how to play any song that they are able to sing. This understanding opens up a door for your students to play tunes by ear and to improvise and compose more fluently. Share this information with your students to help keep them motivated to learn to sing and play by ear.

Three Myths about Rote Teaching

Some teachers are very skeptical about teaching by rote. There are three commonly held myths that prevent many teachers from utilizing this powerful teaching technique.

Myth number 1: My students will never learn to read music. Perhaps the greatest fear teachers have is that their students will never learn to read music if they learn to play by ear. It is true that if the connection between rote songs and melodies is never made with decoding notation, students may fail to develop music-reading skills. This is why it is important that teachers associate musical notation with what they are actually playing. Hold students accountable for being able to decode written music.

The traditional method of band instruction requires students to associate written notation with the pressing of buttons or closing of particular tone holes. This creates all sorts of problems later in the students’ musical lives, such as not being able to hear missing key signature errors or being unaware if one is in the wrong octave on flute. When students learn to associate what they hear in their mind’s ear with notation on the page, they have a greater chance of becoming musical problem solvers rather than mechanical button pushers.

Myth number 2: We’ll never cover all the information in the beginning book if I teach this way; my students will be behind the students at XYZ school! In some ways, teaching rote songs before introducing the notation does take more time than the traditional approach to teaching band in the initial stages of instruction. However, the skills developed in the rote-teaching phase help to develop solid fundamental playing skills without the distraction of decoding notation. The aural skills developed in the initial stages of playing, if properly associated with note reading, will greatly speed progress when notation is introduced. The technical difficulties of each beginner line have already been addressed.
before the students are required to tackle the notational intricacies of each line, and the skills associated with each piece are reinforced when they are encountered a second time in the note-reading phase. Most teachers find that their students are able to read music and move faster through subsequent material than students taught in the traditional way.

*Myth number 3: This is some radical new way of teaching.* The rote-before-note teaching approach is neither radical nor new. Most teachers remember their own experience of starting on page one of a method book and then moving line by line through the book until they were finished. As we mentioned before, this approach not only introduces many new things at once (note reading, posture, hand position, embouchure formation, etc.), but it is completely disconnected from how people learn to read text. Imagine putting a page of “easy” words in front of a kindergarten student and working line by line through a book of text. No doubt some of the students might pick up on reading text this way, but a vast majority would likely fall behind from the very beginning.

As we have seen, the principles of sound-before-sign theory can be traced back to Lowell Mason in his guidelines for public-school music instruction written in the 1830s. The general concept of relating the skills of musical performance with those of learning a spoken language can be traced back to Shinichi Suzuki in the early 1900s. The primary method of teaching music up until the 1800s was through an apprentice system where the master teacher taught the young protégé skills and techniques through imitation. Many early jazz musicians learned their trade through the call-and-response techniques and by imitating more experienced players.

**MOVING BEYOND SOUND TO SIGN AND THEORY**

Your students can sing and play a select repertoire of music on their instruments, but how do you get your students to **read** new music? How do you prevent your students from being totally dependent on someone else to teach them all of the notes and rhythms in each song that they will need to learn? Again, we take our cues from the world of reading written text. After we have learned the basics of speaking a language, we can begin to associate the symbols of written text with **words and phrases we already know**. We then begin to pick up on the “rules” of language and the printed word so we can begin to read new sentences. Eventually, we codify the whole language-reading process into rules and develop a concept of the grammatical use of the language.
After your students know a great many rote tunes, you can begin to “read” the music associated with those tunes. At first, your students will only follow along as they play through these familiar tunes while they follow the musical notation, but eventually you can help them make the connections to reading the music. Begin to establish reading skills by asking leading questions such as, “On which note did we start this tune? Is it on a line or a space in the music?” or “Which way do the notes go on the staff as we play lower? Which way are we going in the musical alphabet as we play lower?” At this point, it is the teacher’s job to connect what the students can play with the musical notation.

How can you be sure that your students are actually reading the music and not just playing from memory or by ear? One of the best ways is by calling on students to identify and discriminate between various musical passages or note combinations. For instance, show your students a set of four musical patterns made up of a few notes like the ones below. Play or sing one of the sets of notes for the class, and ask them to identify which one you played. The students must be able to “read” the music in order to answer correctly consistently (fig. 2.4).

Another activity is to have your students read a line of music silently and identify the name of the song. If we can develop this aural imagery in our students’ minds, we are well on our way to developing strong musical-literacy skills in our beginning-band students. Keep in mind that, just as students read text that is simpler than what they are able to speak, the musical tunes your students read will initially be simpler than what they are able to play.

Introducing Music Theory

Even as students begin to learn to speak, they pick up many of the subtle “rules” of grammar and pronunciation. As they continue to learn to read, they pick up more and more of these rules as they become accustomed to reading. Eventually, students are guided in developing more formal rules for grammar and composition. As our students learn to play and read music, they are picking up on the subtle cues and “rules” of our musical language. Eventually, as students begin to read music, they will need to understand concepts of music theory.

Figure 2.4. Discrimination of musical patterns
In a traditional, notation-based system, many music theory concepts are taught at the same time as the students are asked to decipher musical notation. In a sound-to-sign-to-theory model, students are asked to label and analyze only the most important items after they have encountered them in their playing. In this approach, theoretical concepts are only introduced when the students really need to know them; if a teacher can wait to introduce a term or the theoretical concept, she should do so.

This does not mean that we gloss over important musical concepts in order to learn a bunch of tunes! It would be educational malpractice to graduate a student from his or her first year of playing and not know the names of the notes on a staff or the definition of an embouchure. If we encounter a topic in our music or if we need to understand a particular musical issue in order to play our music better, then we need to introduce that concept to our students.

Let’s look at a musical example to illustrate how this concept might work. The English nursery rhyme “Row, Row, Row Your Boat” is often performed as a round. When we first introduce this tune by rote, we might introduce our students to the term “round.” When we then encounter this music in our beginning-band book, we might point out that, in order to perform this piece as a round, we might include a notated repeat sign. Each of these terms (round and repeat sign) is an important musical concept that we would want our students to understand. If they encounter these terms through performance—by experiencing the musical concept firsthand—they are more likely to understand and remember these concepts than if they write down the definitions before they have had a chance to play them.

As your students learn to perform by ear, read musical notation, and develop theoretical understanding, try to engage aural, visual, and kinesthetic learners as they develop each of these skills. Have each of your students keep a theory notebook as a part of his or her daily materials for class. As you encounter musical terms, have students write the term and definition, using age-appropriate language, in their notebooks. Print the notes on the board, and use diagrams and pictures to aid your visual learners. Play and sing musical examples for your aural learners. Think of ways to move to stimulate the kinesthetic learners. Specific music theory concepts that are important to include in your program are outlined in chapter 5.

REAL LIFE APPLICATION OF THE SOUND-TO-SIGN-TO-THEORY APPROACH

In a perfect world, students learn a great body of rote songs, then how to assemble, hold, and play notes on their instruments, then play their repertoire of tunes on their instruments, next read familiar and new material,
and finally develop their theoretical knowledge. In real life, we often teach the physical skills, aural skills, and theoretical knowledge in three separate streams that eventually converge during the first year of instruction. Here are a couple of examples of how we might teach in each of the three streams during different stages of a beginning-band class.

Beginner Class: Example One

1. Class enters the room with a listening activity (aural)
2. Posture review (physical)
3. Rhythm echo—teacher models the rhythm of the day; students echo (aural)
4. Breathing exercise (physical)
5. Teacher helps set each student’s embouchure on mouthpieces; students play block notes on their mouthpieces (physical)
6. Draw block notes in notebook (theoretical)
7. Learn a new rote song (aural)
8. Sing a song we already know (aural)

Beginner Class: Example Two

1. Class enters the room with a listening activity (aural)
2. Breathing exercise (physical)
3. Review rote song we learned yesterday (aural)
4. Continue theory notes—staff, bar line, and measure (theoretical)
5. Students play through rote song learned yesterday, and the teachers asks questions to review how the bar lines work in this song (theoretical)
6. Play one of our favorite rote songs (aural, physical)

In the examples above we addressed a few physical skills, aural skills, and relevant theoretical skills in each lesson. Ideally, we’d want to construct activities that address each learning style during each of these activities. This variety helps keep students active and interested throughout the lessons.

Developmental Differences

Learning to play, read, and understand the theoretical concepts of music are complex activities. All of our students, being unique individuals, will excel at times and have difficulty at others, depending on their own strengths and weaknesses. Some of our students have profound developmental differences that may impact how they learn and progress. Some students have specific, identified disabilities and may have individual education plans
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with modifications that must be included in your instruction (see chapter 1 for details). The University of Texas Center for Music Learning website offers specific recommendations for helping students with a wide variety of developmental differences. Consider these strategies to help you work with students who are dealing with a few common developmental issues.

Hearing Impaired

It is important that you know the degree of hearing loss of students who have been identified as hearing impaired. It may also be helpful to understand particular frequencies that the student has trouble hearing or understanding. You may find that amplifying your voice is helpful in some situations, and you should consider how to best position loudspeakers for voice reinforcement and playing musical examples.

Many hearing-impaired students lip-read and need to be seated so they can see your mouth clearly. Avoid talking with a brass mouthpiece on your lips or a woodwind mouthpiece in your mouth. If a student has mild hearing loss, seat that student near you so she can hear you more easily. Provide written notes and outlines when possible, and be sure that videos you use have captions.

Some students might have a paraprofessional aide or a classroom buddy who helps take notes or interpret your speech through sign language. If any of these students use sign language, consider learning as much as you can.

Vision Impaired

Vision-impaired students can benefit from using music Braille. Many people are unaware that Louis Braille was a blind music teacher who developed systems to help blind students learn to read both text and music. Students who have only mild vision impairment may benefit from having music enlarged on a photocopier. These students can greatly benefit from having access to practice CDs or other recordings of the music. Students with more profound vision loss should be given the opportunity to visit the classroom before school begins in order to gain familiarity with the room setup, and you should avoid major adjustments to the layout of the room so that these students can maneuver safely. These students may need more time to set up and pack away their instruments and supplies and may require more time to move between classes (Lapp and Flood 1986).

Speech Impairment

Students with cognitive-speech or language-development impairments often have trouble relating aural speech skills to visual written skills. This
same issue may arise in reading music; they may have trouble connecting what they hear to what they read. Since music activates more areas of the brain than does speech, some of these students may have less trouble learning to perform and read music. Remember that individuals may excel in the arts even if they are held back in other academic pursuits.

Dyslexia

More students are beginning to be diagnosed with a wide variety of specific learning disabilities related to dyslexia. These disabilities interfere with their ability to perceive or process information in the brain. Oglethorpe (2008) points out that dyslexia is a visual and aural phenomenon; the syndrome affects areas of vision, hearing, and speech.

Some people mistakenly believe that dyslexia only involves mixing up of letters or numbers. While this is true in some cases, others find that text (including musical notation) may appear thinner or thicker in places, may have rivers of white space between letters, words, or lines, or they may even perceive printed text as moving in space. Dyslexic students often have trouble shifting visual planes (Oglethorpe 2008). Moving focus from the music to a conductor and back or even shifting the focus from one line of music to the next may give these students trouble. Some dyslexic students have difficulty distinguishing between right and left hands and feet—a particular concern for our percussionists.

Different tools are available to aid students depending on the type and severity of their dyslexia. We can help some students by simply enlarging their music on a photocopier. Colored, acetate overlays and the use of colored highlighters help other students. Dyslexic students often need to be given more time to complete written assignments.

Bilingual and English Language Learners

Many communities have an abundance of immigrants who are new English speakers. These students and their families present special challenges to the music educator. If a majority of your English language learners speaks a particular language, it will help to learn some basic terminology and a few phrases in that language. Drawing upon their previous musical knowledge is especially helpful. Knowing that a quaver in Great Britain is the same thing as an eighth note in the United States may make your students more successful when that topic is discussed in class. Getting your Spanish-speaking students to equate redonda to the term whole note may make teaching these concepts easier.

If your school has an English language learner program, you can obtain data from the teachers to see how much English your students can read or
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English learners are particularly appreciative of using written and verbal language along with diagrams and pictures when possible. Remember that a great deal of our musical concepts can be best taught without speaking at all! Learning the language of music may help some of our new students learn the English language easier.

FIELD EXPERIENCE CONNECTIONS

1. If you’ve taken a developmental reading class, take out your textbook or notes from that course, and see what topics or strategies you can apply to teaching music reading.
2. Teach a small section or beginner class a simple rote tune. Use the steps listed on page 39.
3. Flip open a beginning-band method book. Identify the first line that features a recognizable melody (one you might sing while walking down the hallway). What executive skills are needed to play this piece? Is this piece notated using the same rhythms one might use when singing? Why or why not?

REFERENCES


**WEBSITES**


**NOTES**


2. Choksy, et al. (2001) provide excellent examples of applying the teaching methods of Jaques-Dalcroze, Kodaly, and Orff to middle-school and older music students.

3. See Grunow, Gordon, and Azzara (2001) for detailed information on Gordon’s music learning theory applied to instrumental instruction.