Bandworld
Online Magazine • Vol 31, Num 1 • July 2015

Loras Schissel conducting one of the 100-member directors' bands at the 27th annual American Band College Craterian Theater concert in Medford, Oregon on June 25, 2015.

BW 2015

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

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Fanfare for the Great Hall

by Jack Stamp

Album Title: THE MUSIC OF JACK STAMP
Recording: The Keystone Winds
Conductor:Jack Stamp
Publisher: MARK MCD-1332 (original release) OLD COMRADES: A Classic CD Revisited

The original recording of this fine collection goes back to 1993 on the Mark Records label. It was later reissued on the Citadel Records label (CTD-88105) as Past the Equinox. Jack Stamp is a prolific composer and conductor; his Keystone Winds have made several unparalleled wind band recordings. This recording not only features his distinctively scored band works, it also includes two songs for soprano & piano/vibraharp and a pair of compositions for percussion ensemble. Among the band pieces included are Jigsaw (with James Houlik as tenor saxophone soloist) and Past the Equinox (performed by the Concordia University Wind Ensemble: Richard Fischer). Stamp also helped revitalize the genre of concert fanfares for full ensemble, the most familiar being Gavorkna Fanfare (performed by the Cincinnati Conservatory of Music Wind Symphony: Eugene Migliaro Corporon). The Music of Jack Stamp is a splendid collection with many excellent soloists, conductors and ensembles

Fugue from Prelude and Fugue in C minor

By Felix Mendelssohn arranged by Siegmund Goldhammer

Album Title: SAXONY
Recording: Saxon Wind Philharmonic
Conductor: Thomas Clamor
Publisher: Genuin Classics GEN-15333

Great transcriptions of Wagner, Bach and Mendelssohn grace this wonderful program by the Saxon Wind Philharmonic. The Bach work is the Orchestral Suite No. 3 (BWV 1068) set for band by Gunter Brauer. The most familiar movement to many is the second; sometimes called Air on the G String. Prelude & Fugue Op. 37 No. 1 by Mendelssohn (originally for organ) is a pleasant surprise for the listener, Siegmund Goldhammer masterfully rescored this gem for wind band. Goldhammer also rescored four of the five Wagner treasures on Saxony; Prelude to Act III (Lohengrin), Morning Song and Procession of the Troops (Lohengrin), Liebestod (Tristan & Isolde) and The Ride of the Valkyries (Die Walkure). The fifth Wagner work is Funeral March (Gotterdammerung) transcribed by Michael Nestler. The Saxon Wind Philharmonic continues to impress me and you will be impressed too.

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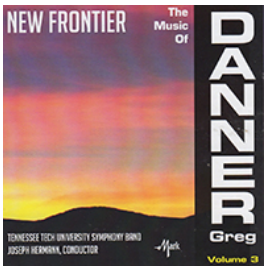

Snagtooth Sal from "A Prairie Songbook"

by Greg Danner

Album Title: NEW FRONTIER:THE MUSIC OF GREG DANNER VOLUME 3
Recording: Tennessee Tech University Symphony Band
Conductor: Joseph Hermann
Publisher: MARK 51373-MCD

It's good to hear more solid band music from Greg Danner and New Frontier delivers a sampling of his latest works. Most of the compositions on New Frontier have their inspiration from America in its history, its songs and its dreams. The title work and I Have a Dream evoke the spirits of John F. Kennedy and Dr. Martin Luther King. The Water is Wide and the four movements of A Prairie Songbook portray beloved songs & ballads in very interesting settings. Waverider and On Great Wings speak of man's fascination with flight and aerial advancement. Also featured on this recording is a celebration of life entitled Free while Victory Fanfare and Dedication are fine additions to the repertoire for younger bands.

Firefly

By Ryan George

Album Title: LIVE AT CARNEGIE HALL AND MORE
Recording: University of South Florida Wind Ensemble
Conductor: John C, Carmichael
Publisher: MARK 51371-MCD

The University of South Florida Wind Ensemble has a nice program for the listener beginning with Colors Aloft; a fine concert march by Daniel S. Godfrey. Next is the Double Percussion Concerto by Baljinder Sekhon (soloists Robert McCormick and Lee Hinkle): a most fascinating piece followed by the famous Toccata Marziale of Ralph Vaughan Williams (William Weidrich, conductor) Radiant Joy (Steven Bryant) lives up to its title with good vibes (the emotion and the percussion instrument), then comes Donald Grantham's Fantasy Variations on George Gershwin's Prelude II for Piano. The program continues with Ryan George's picturesque Firefly, Tam O'Shanter Overture (Malcolm Arnold/John Paynter) and the Rondo alla Macia from the Ingolf Dahl Concerto for Alto Saxophone featuring Staff Sargent Matthew Carmichael. Two "Goulden" Songs (a.k.a. Morton Gould) bring this CD to a close; Yankee Doodle and Dixie.

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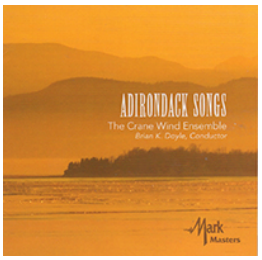
Scherzo from Symphony No.6 "Concise"

by Salvador Brotons

Album Title: SALVADOR BROTONS: MUSIC FOR WIND BAND
Recording: Barcelona Symphonic Band
Conductor: Salvador Brotons
Publisher: Naxos 8.573361

The music of Salvador Brotons is going to be new to many listeners but the works of this Spanish composer are definitely worthy of your attention. The first composition Brotons wrote for band was Rebroll (1982). This three movement symphonic poem has been performed throughout the world and its thematic content depicts war, the desolate aftermath and hopeful rebirth (Rebroll is Catalan for "new growth"). Obstinacy Op. 56 is a powerful symphonic movement with most material based on a four note theme. Symphony No. 6 "Concise" Op. 122 is simply that; a full sounding symphony without much detail given to development or possible program. Brotons also made a setting of this symphony for orchestra. The final work on this recording is Glosa de l'Emigrant (The Emigrant's Ballad)-Variations on a Catalan folk song. The theme is heard on the tenora (a member of the oboe family with a most poignant sound) and the finale unites the theme with Els Segadors (The Reapers) which is the Catalan national anthem.



Gathering from Adirondack Songs

By Garth Bardsley & Gregory Wanamaker

Album Title: ADIRONDACK SONGS
Recording: Crane Wind Ensemble & Crane Chorus
Conductor: Brian K. Doyle & Jeffrey Francom
Publisher: MARK MASTERS 51320-MCD

The title work on this excellent recording is a combination of Garth Bardsley's poetry and Gregory Wanamaker's music providing the listener with a most engaging composition for choir and band. The Crane Wind Ensemble has been a prominent musical force for many years and the ensemble shines with a program including a pair of familiar works; the classic Sinfonia No. 4 (Walter S. Hartley) and the jaunty Gum-Suckers March (Percy Grainger/Mark Rogers). Also featured are the whirling sounds of Spin Cycle (Scott Lindroth) and Mosaics, a solid musical essay by Timothy Kramer. The concluding works are illustrations of contrasting international flavor. Raag Mala (Michael Colgrass) offers challenging instrumental displays along with the influences of East Indian classical music. Dragon Rhyme (Chen Yi) is a masterful two movement composition resplendent in lyrical & powerful sounds germinating from the basic intervals of Beijing Opera music.

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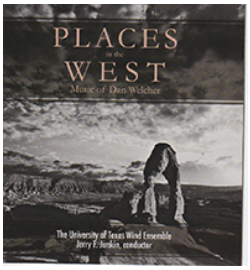
Woodicock from First Suite of English Folk Dances

by Ernest Tomlinson

Album Title: BRITISH CLASSICS
Recording: Central Band of the Royal Air Force
Conductor: Wing Commander Duncan Stubbs
Publisher: Chandos Digital CHAN-10847

With the exception of the outstanding performance of the Gordon Langford Rhapsody for Trombone & Brass Band (featuring the equally outstanding soloist Jonathan Hill) British Classics is a recording devoted to great suites for band. No collection of great British suites would be complete without the legendary First and Second Suites of Gustav Holst and the English Folk Song Suite of Ralph Vaughan Williams. Though born in Australia, Percy Grainger's masterwork Lincolnshire Posy is a six movement suite based on English Folksongs the composer gathered and documented in Lincolnshire, England. The remaining suite may not be familiar to most listeners yet in 1951 Ernest Tomlinson composed the Suite of English Folk Dances No. 1 for orchestra and made the subsequent setting for wind band. Not only is British Classics a true gem for your music collection, the program notes are truly informative and a valuable asset to this recording.



Machines from Symphony No.4 "American Visionary"

By Dan Welcher

Album Title: PLACES IN THE WEST: MUSIC OF DAN WELCHER
Recording: University of Texas Wind Ensemble
Conductor: Jerry F. Junkin
Publisher: Longhorn Music LMH2013003

Dan Welcher has composed a extensive array of music for almost every type of genre and ensemble. Places in the West features Symphony No. 4 "American Visionary" and four works based on famous national parks. The symphony is a commemorative portrait of the life & work of a Texas businessman/entrepreneur who founded the School of Business at the University of Texas. The movements of the symphony are appropriately titled Machines, Family and Community. Four Places in the West are a descriptive quartet of compositions written at different times and are recorded here in the form of a suite. The individual movements Glacier, Yellowstone Fires, Arches, and Zion have been performed and recorded separately by many wind ensembles; this CD may be the first of all four compositions collectively. The third movement Zion should not be confused with Walls of Zion by Greg Danner although both wind ensemble works quote the hymn Zion's Walls. This recording of Dan Welcher's music is played with sheer professionalism by the University of Texas Wind Ensemble.

continued

BW 2015

The Future of the Bandworld

Why Schools and Students Need Music More Than Ever

by Brian Balmages Bio

We find ourselves in an age where an exorbitant amount of focus has been placed on academics along with rigorous testing and the new instructional paradigm that attempts to justify the entire process. As a result, bands, orchestras and choirs are suffering all over the world. Some teachers are seeing reduced instructional time; others are seeing schedule changes that make it nearly impossible to be successful; and still others are faced with the worst possible scenario – there are no more band or orchestra students to teach because the class has been cut.

Given how many music positions are getting cut, hurt, or undermined, I feel it is vital to stand with many of my colleagues and clarify why music is so important – not only to me, and not only to the teachers being affected, but to many of the brilliant young students who do not understand why something involving so much passion and creativity can be so easily dismissed at the expense of academic rigor. I am writing this on behalf of the talented students (there are many) who find that they "belong" in the arts. The ones who may struggle in a world of academia, but thrive in a world of creativity. The students who are being convinced that their talents do not really matter because they are in subjects called "specials," often scheduled before or after school (if they are scheduled at all) since they are not part of the real curriculum.

The role music plays in our lives is quite interesting. For many, it begins before birth. Consider how many studies have been done showing the value of playing music by Mozart and other classical composers to a child in utero. Once born, our society places great emphasis on the arts – stimulating children with sounds, colors, and textures. Toys play soothing music. Sensory tables allow them to experience things with their hands. There are an abundance of Mommy and Me music classes that get kids moving around and interacting with the sounds around them. They dance. They smile. They laugh. And they grow – physically and mentally. Hand-eye coordination develops and their brains form countless new connections as a result of listening to music.

Skipping to the opposite end of the life cycle, music is being used in nursing homes and assisted care facilities to enrich daily life. New programs with Alzheimer's patients and people with dementia are showing that music is breaking through a barrier. Patients are suddenly communicating after listening to meaningful songs from their past. Music is clearly increasing their quality of life.

There is no question that music is an integral part of our society. We place great value on it as parents with newborns. We place just as great a value on it as caregivers for elders. In essence, we view it as a crucial part of early development and are now finding music to be just as valuable for those who are no longer able to care for themselves.

Ironically, it is just the middle of our lives that seem to be losing music – that little part between pre-school and retirement. We are raising babies and toddlers to be (and feel) connected to music. Then we send them to school, where they are systematically educated away from creativity at the expense of academics. We test them until they learn mistakes are a terrible thing to make. They stop taking risks, and the ingredients for creativity are eventually educated out of most children. Many scholars believe that all children are born with great creativity. We encourage imaginative play and praise them for taking risks and trying new things. Picasso once said, "All children are born artists. The problem is to remain artists as we grow up."

I remember my time as a high school student involved in music. I remember being told by my guidance counselor that music was not a good field for me, that I should consider other options and have a backup plan (Imagine her look 15 years later when I was invited back to speak at their National Honor Society Induction). Fortunately for me, I had creative parents who were both musicians and saw the creativity in me. They supported me and even encouraged me. Eventually, well into college, something triggered inside of me – something so powerful that I now share it with as many people as possible through my work as a composer and conductor.

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The Future of the Bandworld

Why Schools and Students Need Music More Than Ever (continued)

by Brian Balmages

I finally re-learned how to be an artist. It took many years after high school, but I eventually reconnected with a special creative side I never knew existed. My world opened. My passion for things increased dramatically, making me a better, more caring and loving person. Imagine schools that foster such creativity in an academic environment. How much more welcoming would the schools be? How involved would the community be? How much safer would students feel, and thus how much more available would they be to learn? To take risks? To re-learn that creativity is not something to be pushed aside, but rather something to be embraced and nurtured.

Sir Ken Robinson, English author and international arts advocate, made an astute observation about our education system. We discourage kids from being musicians or artists by telling them they will not succeed, or that it is too tough a field to make it. Instead, we push them into the world of academics. The tragic result is that students who are exceptionally creative and talented are trained to think they are not because their unique talents are not valued. Our schools continue to push us down this path despite the world's rich history. We spend a great deal of time studying the groundbreaking artists of the past. We just do not spend any time developing the artists of the future.

Like many others, I am tired of talking about how music students achieve higher scores on standardized tests. I am tired of talking about how they statistically have a lower dropout rate. How they are more adept at learning foreign languages because they have better pitch and pattern recognition.

Instead, I think it is time to change the argument. I no longer think it is necessary to justify why music and the rest of the arts should remain in schools; rather, I believe it is essential that we communicate why schools need music in order to become safer places. We cannot expect children to love an educational system that marginalizes the very creativity we strive so hard to foster when they are infants and toddlers. We need the arts to teach kids the value of dedication, perseverance, commitment to something greater than oneself, and passion. Tell me another core subject that teaches all of these qualities. Tell me any job in the world that would not be better served by an individual with these traits.

Let me be clear. I am not worried about a world without music. There will always be those creative individuals who push boundaries and explore the world around them. I am, however, very worried about a world in which no one cares about music. A world that teaches artists their work is insignificant in the greater scheme of things. I find this rather ironic, since societies around the world are so heavily influenced by their artists. The arts are a major definition of cultures throughout the world.

Teachers and students, I stand with you. I will continue to create. I will continue to teach. I will continue to motivate the next generation of artists and let them know it is okay to take risks and chase dreams. I will continue to let students know they can embrace and explore their unique talents. The future Mozarts and Picassos are out there and I will not let them be educated out of the arts. I plan to witness the incredible creativity of a new generation that we cultivate together. **The arts are at the core of humanity – they are the true common core!**

Take a look at Brian's Youtube presentation: https://www.youtube.com/watch?v=J7Y3aSGTO90

BW 2015

The Future of the Bandworld

25 Years ago in Bandworld

Worth Our Weight in Goals

by Dr. Tim Lautzenheiser Bio

"There is just never enough time! It seems like I just finish taking roll and the bell rings. The frustration is driving me nuts!"

"Each year I promise myself not to get entangled in this trap of always being behind and never getting caught up, but it just seems to be a pattern I can't break. How do other directors get everything done?"

"If someone would just tell me one thing I could count on to really help with this situation of too much to do and not enough time to do it in, it would be worth everything to me."

Have you ever heard these all-too-familiar statements? Perhaps they have even passed through your lips. They seem to be inherent in the profession, don't they? How does one stay on top of the situation and not fall prey to the anxiety caused by constant incompletion of work?!

Goal-setting is nothing revolutionary in the educational world. In fact, we have all memorized the "benefit package" available to the individual who "establishes goals." And, most certainly, we all have goals. Our students have goals. Our schools have goals. Everyone has goals. However, in looking a step further, it is evident that successful teachers maintain a serious disciplined pattern when it comes to short and long-term goal-setting. Their consistent high level of accomplishment serves as a positive testimony to the worth of this process. The exercise does pay off.

Studies in brain dominance, bio-feedback, autogenic programming, and other facets of human behavior confirm the subconscious mind whatever data it receives. Thus the statement: WHETHER WE THINK WE CAN, OR WHETHER WE THINK WE CAN'T, WE'RE ALWAYS RIGHT. We harvest exactly what we plant. The behavior is in direct correlation to the thoughts we plant in our minds each day.

Do we carefully plan our day? Specifically design our week of rehearsals? Outline the first and second priority goals of the month, the semester, the year? Or, are we flying by the seat of our pants? (It is an uncomfortable set of questions, isn't it?) How quickly we are reminded of that familiar quote: FAILING TO PLAN MEANS PLANNING TO FAIL.
We will spend hours selecting the "perfect" music for the upcoming concert, but will not extend that same detailed preparation in the planning of the rehearsal format.

Not only is this self-defeating, but it becomes a vicious circle leading to personal stress, poor performances, strained rehearsals, and a constant battle for program survival. These negative results confirm our worst fears, reinforce the subconscious mind, and the cycle is certain to repeat itself, even though everyone involved "never wants it to happen again." (A classic case of self-fulfilling prophecy.)

How does one break the cycle? What steps can be taken to alter this seemingly endless predictable outcome?

The answer might well be within the logic of these questions:
• Would you start out driving across the country without a map?
• Would you attempt to put together a jig-saw puzzle without the picture on the box?
• Have you ever boarded a plane not knowing its destination?

How ridiculous and simplistic these questions appear! Only a fool would be lured into such nonsense. Our mind leads us in the direction of its most dominant thought. Are we taking control of those thoughts and carefully "mapping out" our future, or are we simply a talented library of musical understanding hoping everything will fall in place?

It is imperative that we set the goals, draw our map, define the intent, lay out the plans, create the blueprint which will determine the success of our efforts.

The mind works on goals like a homing pigeon. (Without a destination, the homing pigeon is known to fly in

circles until it collapses in a heat of exhaustion.) It is time to focus our efforts, just as we would focus a camera before taking a photograph to insure a clean, crisp representation of the vision.

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BW 2015

The Future of the Bandworld

25 Years ago in Bandworld

Worth Our Weight in Goals (continued)

by Dr. Tim Lautzenheiser

Setting goals (creating our vision in detail) is more than just "thinking through" what the day has in store on our way to school. It is a highly-skilled procedure with strict rules demanding self-discipline at the highest level.

1. GOALS MUST BE SPECIFIC. The more detailed we can make the goals, the greater the chance we will reach them. It is mandatory that we write them down and create as many outlined sub-captions as possible.

2. GOALS MUST BE REALISTIC. Aladdin was NOT a music educator. This routine is futile if we are extreme in either direction: too easy, too difficult. Assess the students' potential, then set the goals one rung higher on the ladder of success.

3. GOALS MUST MATCH OUR VALUES. If the results of the goal setting are inconsistent with our values, the mind will wipe out the goals much like a computer will erase a document. The plan must be congruent with our purpose in teaching, purpose in life, purpose in being.

4. VISUALIZE THE GOALS IN DETAIL. Be able to share the vision with the students in a way they understand and "see the picture." Enthusiasm and positive energy will always be available when they are clearly aware of their destination. We have all told our students, "Hear the note before you play it?" This is merely an extension of that same fool-proof advice.

5. GOALS MUST BE MEASURABLE. If we cannot measure the goals, we cannot chart the progress. Without progress, there is no positive feedback for the mind, and the energy level subsides. Much like a car without gasoline, the goals are without fuel and fall far short of the mark. This is the one flaw which often is carelessly overlooked, but is the necessary component for success.

6. READ AND REVIEW THE GOALS DAILY. Each time the message is sent to the mind, it re-establishes the forward momentum. Much like a gyroscope keeps a center to an airplane's flight with constant course correction, our mind needs to be fed data to adjust where necessary for goal attainment.

It sound so easy. It's not! At least at first, it's not. But like anything else, the habit of doing it time and time again becomes like all other patterns of life. After a given amount of time (21 to 28 days the experts say,) goal setting becomes an integral part of our daily routine.

• GOOD PLANTING MEAN GOOD HARVEST.
• GOOD HABITS DEVELOP GOOD RESULTS.

continued

BW 2015

The Future of the Bandworld

25 Years ago in Bandworld

Worth Our Weight in Goals (concluded)

by Dr. Tim Lautzenheiser

Perhaps it is not the will to do good that counts, but rather the will to PREPARE to do good.

We all have the "ability for success," but often allow ourselves to be "programmed for failure." After listening to countless people explain why something cannot be accomplished, our sub-conscious begins to accept this information and we start to behave accordingly. Personal motivation dwindles and it becomes impossible to define our goals or even explain our plan for reaching the chosen destination. Much like our friend the homing pigeon, we struggle in a hopeless attempt to break out of this professional entrapment. Such an emotional straight jacket, unfortunately, often leads to the proverbial burn-out syndrome.

It is NOT a dead-end street. The process of "goal-setting" brings with it an abundance of "personal drive." The more vividly we can describe our goals, the more energy is available to us. (Simply recount how the ensemble works with greater intensity just prior to the concert. That goal is easily within sight! Compare that to the lackluster attitude which often occurs immediately after a performance when there might be several weeks before the next goal is at hand.) It has also been demonstrated time and time again, that a disciplined goal-choice will always override a failure-choice in the mind. The choice seems clear!

I recently read a gripping statement of TRUTH which brings all of this to an appropriate end:

A person who does not improve is no better than a person who cannot improve.

The GOAL is to strive for excellence in every facet of our daily lives, and unless we commit to excellence, we are doomed to mediocrity. Why settle for less?

ARE WE WORTH OUR WEIGHT IN GOALS?

BW 2015

The Future of the Bandworld

20 Years ago in Bandworld

Don't "Sluff" Off the Street Parade

by J.L. Gerardi Bio

Probably the greatest means of positive public relations for a band director is the participation of the band in a street parade. This medium of instrumental music, however, over the last decade, has received little if any attention. Many bands attempt to perform in a parade without rehearsing at all, attempting to use their field show music, and in essence are lacking most of the qualities they attempt to teach throughout the year.

The standard for parade marching is (and has always been) the United States Marine Corps Band! Most military bands look and sound great on the street. A quick analysis of what military bands achieve (that most other bands lack) can be summed up in five categories: alignment, placement, uniformity, selection of music and stride.

Alignment

The alignment of a marching band should entail just as much planning as a field show.

First is the design of the block. The rectangular block is still the best way to move a band down the street. The size of the band will determine the number of ranks and files that will make up the block. An odd number of files usually works best because the center file can always be in the middle of the street. Seven and nine are the most common. It is not advisable to use less than seven unless the band has fifty or fewer members. The interval (space between members right and left) and the distance (space between members front and back) are the two critical elements of alignment. When both elements are equal, a perfect square will be formed with any four interior band members. This automatically creates a third element-diagonals. The center file can usually line up on the center stripe, and on most streets the band will be exactly in the middle. Be careful-the center line does not always remain exactly in the middle.

Placement

As in the Marine Corps bands, all members should march in the block. Many bands choose to march their percussion section in some sort of blob in the middle of the band.

When the percussion section or any other section is not in the ranks and files, the entire unit lacks visual unity and consistency.

Another problem in the 90's is what to do with the color guard. Many bands choose to march their guard in front of the band in some sort of "field show" dress. It is a rare instance when this enhances the band on the street. For better general effect, one might prefer to integrate the guard in the ranks and files, split the guard (with rifles in the front and flags in the back), or frame the block with flags on the sides. Field routines on the street are usually not appropriate, so a simple "eight count" might be more effective. The guard is also more effective on the street in matching rather than contrasting colors. The older type guard uniforms added ore class to the street band than do the current "costume type" uniforms, spandex or ballet dresses.

Finally, under placement, the manner in which the instruments make up the ranks and files is very critical. The "traditional" placement is to have the brass in the front and the woodwinds in the back. The advantage of having the brass in the front is to enable the spectators to hear the band from a distance as they approach. The "concert" arrangement places the woodwinds in the front with the brass in the back, however this is like muting the brass. The best way to experiment with placement is for the director to stand at a distance (about two city blocks) and listen to the band as it approaches. This author prefers the following order of instruments from front to back: trombones, baritones and tenor saxophones, mellophones and alto saxophones, trumpets, tubas, snare drums, bass drums, cymbals and toms, clarinets and flutes. This placement sounds best from afar and sounds good up close if playing a march.

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BW 2015

The Future of the Bandworld

20 Years ago in Bandworld

Don't "Sluff" Off the Street Parade (continued)

by J.L. Gerardi

Uniformity

Uniformity covers posture, bodily carriage, instrument carriage, uniforms, shoes, plumes, and everything that is used and carried on the street. Attention to detail is the key to having good uniformity. Everything must match. If possible, it is best to have all matching brass instruments (all silver or all gold plated for example). Since school budgets usually do not allow for matching sets of instruments, parade bands can still look military by maintaining uniform instrument positions. An example would be every trombone parallel to the street rather than at an angle.

Besides the way each member carries his body and his instrument, every part of the uniform being worn should match. Some bands have their percussion in different uniforms. This is not preferred, as it tends to break down the visual being projected by the "block". If budgetary reasons cause a band to use a different uniform for the percussion, then they should be placed as the last ranks in the block.

Shakos and plumes enhance the visual of a street parade band immensely and should be worn by every member including the sousaphone players. Many directors let their tuba players con them into wearing something different, but in the really good bands the sousaphone players wear the same head gear as the rest of the band. Shakos should all be worn straight up and down and not on the back of the head. Just little things, like making sure the shakos are all worn alike, will greatly enhance the appearance.

Footwear makes a big difference. When a director tells the students "just wear white shoes," about fifty different shades and styles of shoes will appear. Some will even have black or colored streaks in them. Shoes should be alike not just similar. Many companies are now offering an inexpensive marching shoe. Shoes must fit well, be comfortable, have good laces, and be tied tightly.

Selection of music

It is most unfortunate that today's band directors have so much trouble choosing music that truly sounds good on the street. Going back to our Marine Band example, marches still sound best on the street. A march will sound good both at a distance and up close. A march also maintains a constant tempo that will help the stride. When choosing marches the level of the band must also be considered. Field music tends to have tempo changes, dynamic changes, solos, and accompaniment lines that do not lend to the constant forward progress of the street parade band.

Sometimes Broadway show music or "theme music" is also as good as a march, however, the way it has been arranged is most important. The Bill Moffit "Soundpower" arrangements, for example, usually sound good on the street. Much discretion must be used when choosing street music!

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BW 2015

The Future of the Bandworld

20 Years ago in Bandworld

Don't "Sluff" Off the Street Parade (concluded)

by J.L. Gerardi

Stride

Stride is being discussed in this article as a separate topic to stress the importance. Many directors think a band can just march in step and get down the street together from the experience they have from field marching. It is not the same. Marching is really just walking in time. To truly understand stride, directors should "walk in time" wherever they go for a while-around the school, at the mall, around the block. Find a "comfort" zone. For most bands, the comfort zone is about 120 beats a minute and seven steps to five yards. For college and military bands six steps to five yards is also comfortable. Eight steps to five yards requires a knee lift, but then the band appears to be prancing. Good stride helps bands stay in step, and it also helps them stay in phase.

The secret to good stride is a constant tempo. When the tempo fluctuates (or speeds up), marchers tend to become tired easily. When the tempo and stride are correct and constant, even the six-mile Pasadena Tournament of Roses Parade can be marched with ease. If the band is using drum interludes (cadences) and/or more than one piece of music, the tempo must be constant throughout. An interesting sidelight concerning Stride is that if a band mixes cut time and 6/8 marches, even though the tempo remains constant, the 6/8 march will actually relax the band a bit. Playing at least one march in 6/8 is a consideration for marching extremely long parades.

Conclusion

The importance of the previous elements for street marching cannot be overemphasized. Having discussed these elements, a little more "homework" by the band director will help a band achieve success in parade competitions. Turning corners, for example, was not covered in the article because there are several possibilities. These concepts can be found in many text books dealing with marching bands. When learning about street marching, keep in mind that different situations dictate different methods.

One last item deals with the review stand. How many times have bands marched right past the judges without playing a note because the time to play didn't fit the drum cadence? It is the director's responsibility, and only the director's responsibility, to make sure this doesn't happen. A director may want to 46 scout" the judging area in a parade competition several days in advance if possible. This author even went to the trouble of pacing off the steps from the reviewing stand so the band would finish the break strain of the march just before passing in front of the judges (or the cameras in the case of Pasadena).

Band directors can learn a great deal by watching bands in the televised parades. Watch, and then answer the question, are bands truly emulating the United States Marine Corps Band?

Practical Applications 2: MUSI 5398

Establishing a Strong Foundation

A Quick Start Guide to Low Brass Instruments

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American Band College, Summer 2011

Sam Houston State University

Project Overview and Table of Contents

This manual was written with the beginning low brass player in mind. It is designed to serve as an instructional resource, as well as a support system, to the developing player that can be used outside of the classroom. The manual has been created with the assumption that the student has a working knowledge of basic musical concepts such as rhythm, key signatures, etc. As a high school teacher, most of my new low brass players are switchers from other instruments. Therefore, it makes sense to begin the journey with an introduction of the bass clef.

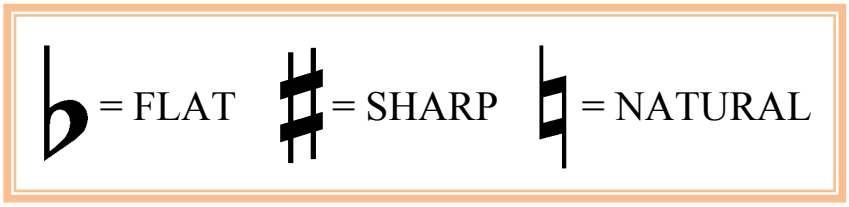
Appendices:

Bass Clef Note-Reading

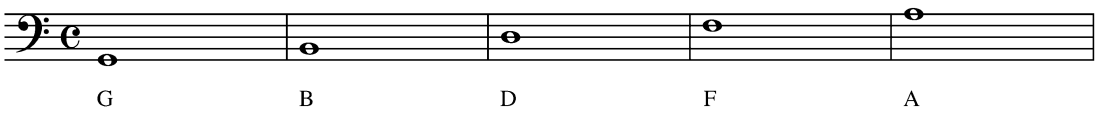
Congratulations on your choice to play a low brass instrument! The first thing we need to do is learn how to read notes on the bass clef. Learning the bass clef notes is very simple. The notes are organized on a graphic system of 5 lines and 4 spaces, just as they are on the treble clef. Line notes are those with a line running directly through the note head. Space notes are those that are centered between two lines, with no line running through the note head. As you advance in your study of the bass clef, you will also encounter notes on ledger lines. We will cover ledger line notes in the next section.

The musical note vocabulary is limited to the letters A through G. If desired, these notes can then be modified by adding a sharp sign or a flat sign. A sharp sign **raises** the pitch by one half-step, while a flat sign **lowers** the pitch by one half-step. These symbols are called accidentals. This explains how we end up with notes such as B-flat or C-sharp. The other common accidental is the natural sign. This symbol restores the note to its original pitch.

Accidentals are always placed before the note on the music staff. Here are the 3 most common types of accidentals:



Let's start with the line notes.

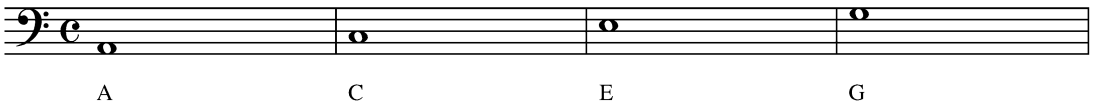


There are a few phrases that may help you when learning the names of the line notes. Here are a few that I like to use:

Great **B**ig **D**ogs **F**ight **A** lot **OR** **G**ood **B**urritos **D**on't **F**all **A**part

Lines are always numbered from the bottom up. Therefore, "G" would be line 1, "B" would be line 2, and so forth. This information becomes very helpful if the director asks you to play a "4th line 'F'".

Let's move on to the space notes.

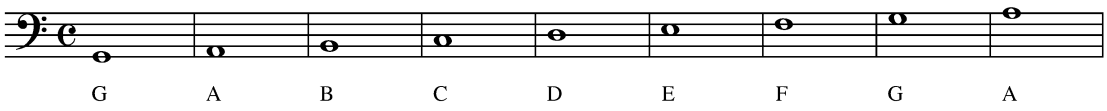


The two phrases that work well for the space notes are:

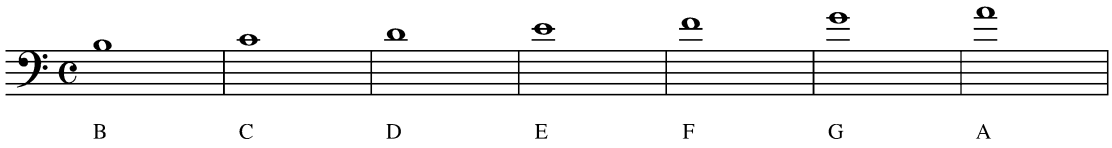
All Cows Eat Grass **OR** **ACE - G**

As is the case with line notes, space notes are always numbered from the bottom up. Therefore, "A" would be space 1, "C" would be space 2, and so forth. This information becomes very helpful if the director asks you to play a "3rd space 'E'".

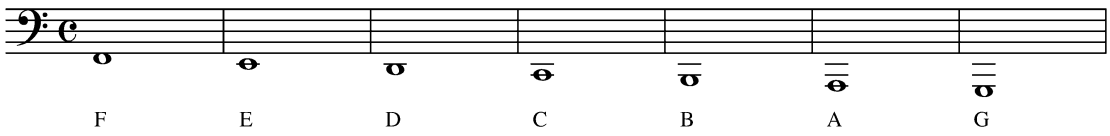
The notes on a music staff are organized very logically. They work like a ladder. Just as you climb a ladder one rung at a time, the same is true of the layout of the music staff. Moving up one line or space gets you to the next letter in the alphabet. Once your reach "G", it starts over again at "A".



Notes can also be written above and below the staff. Ledger lines are used to extend the staff beyond its allotted number of lines and spaces. You can remember this term if you imagine the small lines as a "ledges", or shelves on which the notes sit. The first example shows notes above the staff. Trombone and euphonium parts will utilize these notes, but the tuba parts will not. Notice how the note names move "up" the musical alphabet.



As mentioned above, notes below the staff are most common in tuba parts. However, these notes are also playable on trombone and euphonium. Notice how the note names move "down" (or backwards) through the musical alphabet as the notes descend.



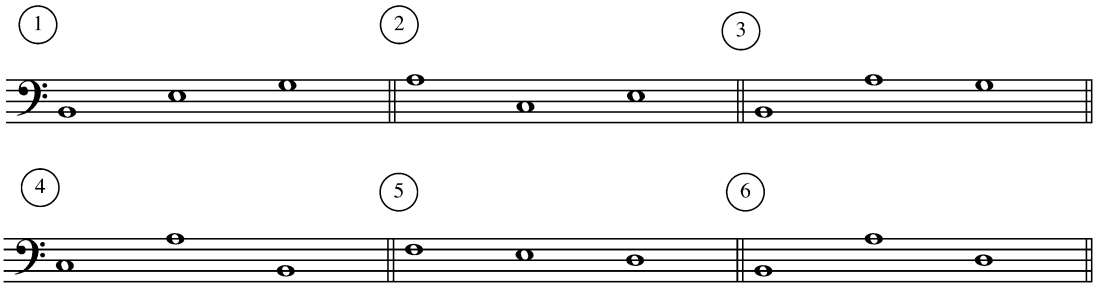
Note Spelling Game: Version 1

For Trombone & Euphonium

Sam Houston State University

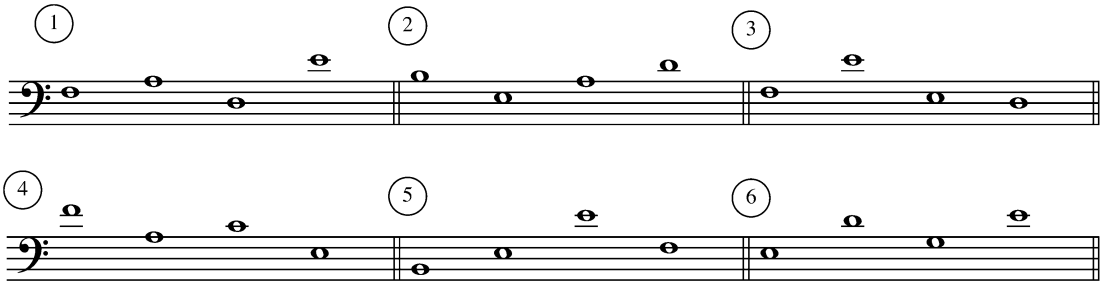
The note patterns below have been combined to form simple words. Due to the vocabulary of notes used on this page, this activity is most appropriate for trombone and euphonium players. Grab a piece of scratch paper and a pencil, and see if you can figure out these 3-letter words!

Activity #1:



Now, we're going to try 4-letter words AND add ledger line notes. Good luck!

Activity #2:



Here are the answers. Let's see how you did…

Answers for Activity #1:

1. BEG 2. ACE 3. BAG 4. CAB 5. FED 6. BAD

Answers for Activity #2:

1. FADE 2. BEAD 3. FEED 4. FACE 5. BEEF 6. EDGE

Note: For additional note identification practice, please visit http://www.musictheory.net/exercises.

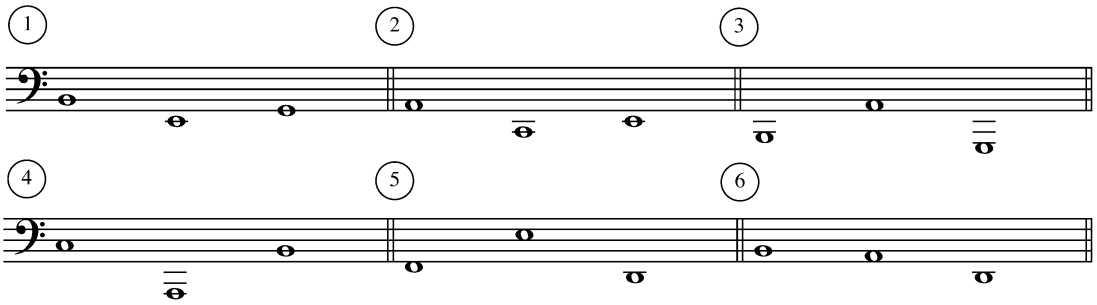
Note Spelling Game: Version 2

For Tuba

Sam Houston State University

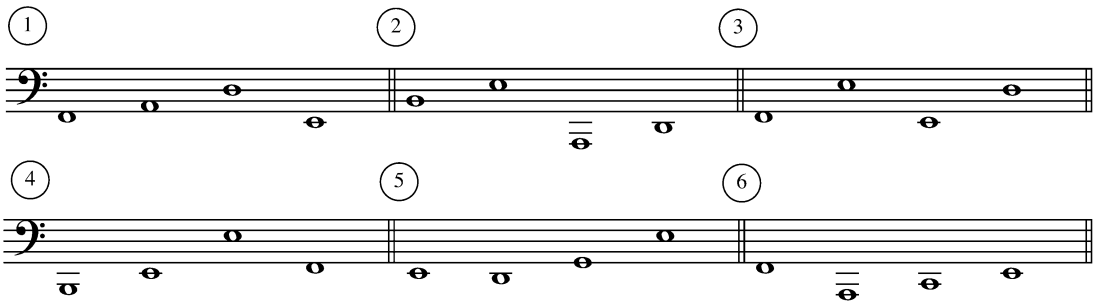
The note patterns below have been combined to form simple words. Due to the vocabulary of notes used on this page, this activity is most appropriate for tuba players. Grab a piece of scratch paper and a pencil, and see if you can figure out these 3-letter words!

Activity #1:



Now, let's try some 4-letter words. Good luck!

Activity #2:



Answers for Activity #1:

2. BEG 2. ACE 3. BAG 4. CAB 5. FED 6. BAD

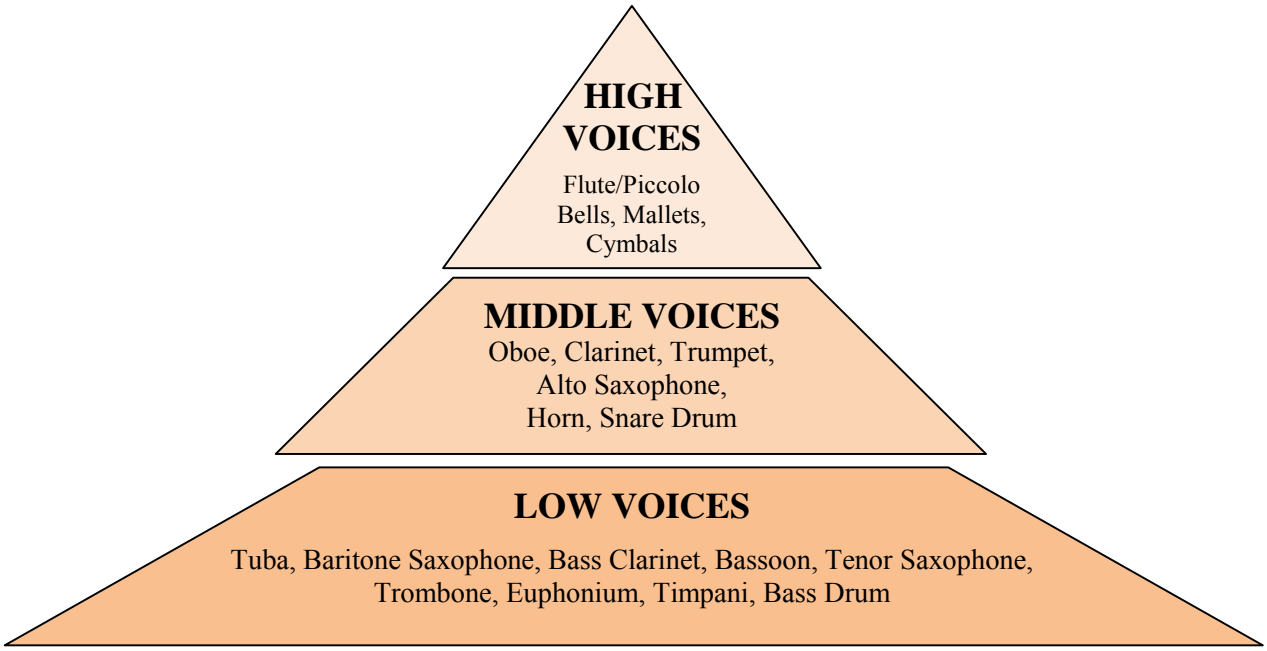
Answers for Activity #2:

2. FADE 2. BEAD 3. FEED 4. BEEF 5. EDGE 6. FACE

Note: For additional note identification practice, please visit http://www.musictheory.net/exercises.

The "Pyramid of Sound"

The "Pyramid of Sound" is a term that is used frequently by music directors. It is a term that, by its very nature, evokes a vivid image of a pyramid shape. This concept is used to teach, as well as reinforce, balance concepts within a musical ensemble. The goal of this structure is to have the low voices form the foundation of the full band sound. The middle voices will balance down to the low voices. Lastly, the high voices balance down to both the middle voices and the low voices.



For most full ensemble situations, the hierarchy of voices shown above is most desirable. The low voices in the band should have the strongest presence in the sound. They are the foundation on which the band's tonal structure is built. Achieving this balance is important for a few different reasons.

- It gives the ensemble sound warmth and depth.
- It provides a pitch reference and a tonal center for the band.
- It allows lower voices to be heard, since lower frequencies are more difficult for the human ear to detect than higher frequencies.

As you can clearly see by looking at the diagram, low brass players are major contributors to the foundation of the "Pyramid of Sound". You are an extremely valuable component in the overall band sound. As a low brass player, you should take pride in your contributions to the group and play with a confident sound. After all, can you imagine listening to music on a stereo with the bass turned all the way down? It would most certainly sound empty and hollow without the bass frequencies there to support the sound.

Brass Instruments & The Overtone Series

Sam Houston State University

The one major thing that sets brass instruments apart from woodwind instruments (other than the obvious differences in shape and structure) is the fact that brass players can play several different notes with the same fingering or slide position. Woodwind players have numerous keys on their instrument. Generally speaking, a specific fingering played on a woodwind instrument will result in a specific pitch. Of course there are a few exceptions to this, but this generalization is made primarily to illustrate my next point.

Brass players who play valve instruments are limited to just 3 or 4 valves. On the trombone, there are only 7 slide positions. Therefore, brass players must develop a strong sense of control with their embouchure and air speed in order to move freely between the various partials in the overtone series.

The fundamental pitch of a brass instrument is determined by the length of its tubing. The characteristic sound of the instrument comes from the size of the opening in the tube, as well as the shape of the conical tubing or flare. (Williams, King)

All brass instruments have a combination of conical and cylindrical tubing. Conical tubing is that which gradually increases in diameter prior to reaching the instrument's bell, at which point the tubing flares out dramatically. The conical shape of the tubing helps to create a warm, mellow-sounding brass instrument. The euphonium and tuba are constructed in this manner, along with the horn.

Some brass instruments are primarily cylindrical in shape. This means that the diameter of the tubing remains relatively constant until it reaches the bell. This results in a brighter, more penetrating sound. The trombone is made this way, as well as the trumpet.

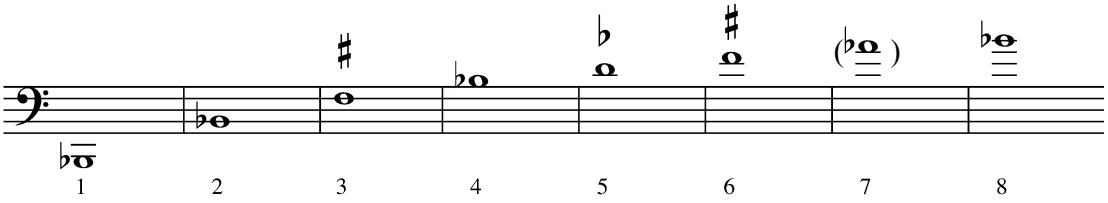
Euphonium

Tuba

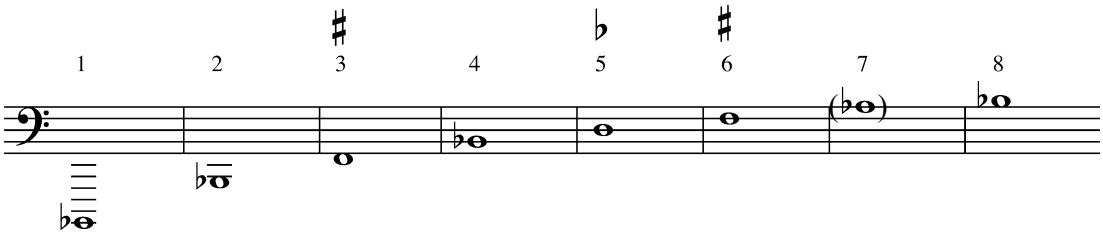
Trombone

A natural overtone series is produced when the vibration of the lips causes air to enter the tubing of the instrument. The player can move higher or lower in the overtone series, without changing the fingering or slide position, by simply making adjustments in lip tension and/or air speed. This concept brings to the light the value of lip-slur exercises for all brass players.

Theoretically, the harmonic series is relatively endless. Therefore, we will look at notes that extend up to the 8th partial (or harmonic). This represents the most common range used in standard band literature. The diagram below shows the notes in the overtone series for an open valve combination on the euphonium. The series is the same for 1st position on trombone.



Here are the first 8 partials of the overtone series for the open valve combination on the tuba. Notice that the note pattern is identical. However, everything is written and played an octave lower.



There are a few pitch tendencies listed on the charts printed above. These tendencies are natural pitch tendencies. In other words, they are the way they exist in nature as part of the overtone series. The 3rd and 6th partials are, naturally, slightly sharp. The 5th partial is, naturally, moderately flat. The 7th partial is extremely flat and, for the most part, should be avoided. Simple pitch correction techniques can be used by the player to bring these partials into tune.

Hopefully, this gives you a nice concept of how brass instruments work. Of course, there are many more notes available to us beyond the notes shown above. In fact, there are six additional basic valve combinations or slide positions that we can explore. With each descending half-step move away from concert B-flat, we begin to unlock new overtone patterns by essentially lengthening the tubing on our instrument.

Breathing

As a wind player, you must realize that air is your most valuable commodity. Of course, there are several other physical factors involved with playing your instrument. But without a doubt, the single most important element in great tone quality is air.

Here is a great quote about the importance of breathing as a wind player.

> "The number one musical reason you breathe is for your tone. Any other reason is secondary. This doesn't mean the other reasons aren't important, just that without your tone you have nothing else. No phrase, no crescendo, no forte, no legato, no staccato…..nothing. Develop your tone first and then learn to phrase, etc. Without a great tone, no one will really want to listen to you anyway, so breathe as often as you need for a great tone."
>
> *Norlan Bewley - Low Brass Teacher, Performer, & Composer*

It should come as no surprise, based on the emphasis placed on breathing for wind players, that there have been numerous writings on the subject over the years. There are numerous theories, techniques, and methodologies pertaining to the subject. Therefore, I will present just a few key points that will help simplify the topic for you.

1. **Breathe through your mouth, not your nose.** This is a common symptom of players with a small, under-supported sound. Breathing through your nose results in a small, shallow breath – just the opposite of what you need for low brass playing.

2. **Fill your lungs from the bottom up.** Picture the act of filling a glass with water. The water goes into the bottom of the glass first, and the top portion of the glass is filled last. The same principle applies when taking a full breath. A good way to practice this is to lay flat on your back. Take a sequence of deep breaths through your mouth. You should be able to see your stomach rise. If you continue to inhale until you are full of air, your upper lungs will also fill. You can then apply this breath from a seated position. Remain free of tension when you breathe, and avoid having an excessive amount of shoulder movement. A little shoulder movement is natural, but too much may be the result of unnecessary tension.

3. **Control the exhale with your lower abdominal muscles.** This addresses the issue of breath support, and how we manage our breath. If we engage our core muscles, we can create a way to leverage the air out of our body as we exhale. We can effectively manage the amount of air we exhale, as well as the speed, when we have sufficient and steady support from the lower abdominal region.

The Trombone

Basic Instrument Facts

- Pitched in B-flat, an octave above the tuba (pitched in B-flat) and an octave below the trumpet (pitched in B-flat).
- Uses a slide to allow the player to change pitches by altering the length of the tubing.
- Cylindrical bore – tubing diameter remains relatively constant.
- Music generally written in concert pitch.
- Length of tubing – 9 feet.

Anatomy of the Trombone

For a detailed diagram of the trombone and its components (with and without the "F" trigger attachment), please refer to Appendix A.

Mouthpiece

Most beginners start with a Bach 12C mouthpiece. It has a medium cup with a medium-wide rim shape. It allows the player to produce a brilliant, crisp tone. It corresponds well with trombones that have small bore sizes.

After playing for a year or two, many players switch to a Bach 6.5 AL. This is the suggested mouthpiece for trombone and euphonium players in the SDA band program. The 6.5 AL has a medium-deep cup and a medium-wide, well-rounded rim shape. This slightly larger mouthpiece will facilitate better tone and more flexibility for most players. It is recommended for players who "desire a round, mellow tone of great carrying power and substantial volume." (http://www.bachbrass.com)

While the 6.5 AL mouthpiece works well for most players, it may not be the perfect mouthpiece for you. Everyone's lip and dental structures are unique. Therefore, certain mouthpieces may or may not be ideal for a given student. There are several mouthpiece manufacturers that produce quality alternatives to the Bach 6.5 AL. Make sure that the mouthpiece you are using is a comfortable fit for you. If this is the case, consult your teacher or a knowledgeable music dealer in the area.

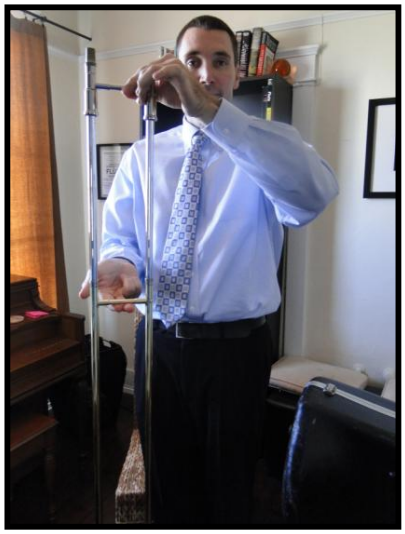
The Main Slide

The slide is the main thing that differentiates the trombone from the rest of the wind instruments in the band. While most players only have to move a key a short distance, trombone players must deal with a slide whose length is virtually identical to that of a cello fingerboard. As you move from one slide position to the next, the distance increases slightly. Trombone players must do careful, meticulous practice to learn exactly where each slide position is located.

It is critical to ensure that the slide is moving freely. A slide that has dents, or is out of alignment, will making playing very difficult.

> "Playing with a poor slide is like riding a bike with a flat tire."
> Michael Levine, Dallas Brass Trombonist

It is important to be very careful when holding and carrying the trombone. The slide is made out of the lightest metal of any musical instrument, ranging from .007 to .012 of an inch thickness. This is only 3 or 4 times the thickness of a human hair!



A good way to test the slide is to hold it with the water key facing the ground. Make sure that you always hold the slide by the second brace (the one closest to the slide). With your other hand, open the slide lock. Guide the slide downward, letting gravity do its thing. If it makes a smooth, uninterrupted descent, your slide is most likely in great shape for playing. If it sticks a bit, try a slide lubricant such as "Slide-O-Mix".

The Tuning Slide

The tuning slide is located at the top of the instrument. It is important to make sure that the tuning slide is always able to move freely. Apply a small amount of slide cream, as needed, with your finger. Move the tuning slide in and out a few times to spread the lubricant.

When tuning, use a 4th line concert "F" pitch. Make sure that you play with a full, centered sound. If your pitch is sharp, pull the main tuning slide out. If it is sharp, push the main tuning slide in.

The Water Key

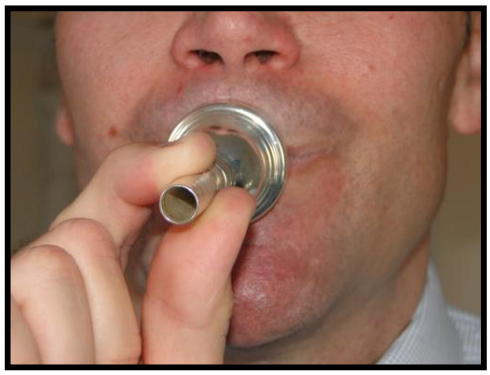
Press the water key to open the valve. Hold your instrument in such a way that gravity will allow most of the condensation to drip out of the water valve. If necessary, use some air to get rid of any excess condensation in the instrument's tubing.

The "F" Trigger Attachment

Some trombones have an "F" trigger attachment. These instruments have an additional 3 feet of tubing. This extends the low range of the instrument. When this rotary valve attachment is used, the instrument's fundamental pitch is lowered from B-flat to F. Notes played with the trigger will sound a perfect 4th lower than written. Trigger positions are available in your method book.

Forming the Embouchure

- Corners of the mouth firmed exactly where they are on an expressionless face. Lips should be somewhere between a smile and a kiss.
- Degree of tension in corners remains the same in different registers; corners do not move once they are set.
- Place mouthpiece on center of lips, with approximately one half on the upper lip and one half on the lower lip. *Note: Many trombone players play with a bit more upper lip than lower lip in the mouthpiece*.
- Mouthpiece pressure should be enough to establish the area that will be vibrating. Excess pressure will cause several different problems, such as:
  - Reduced range and endurance.
  - Strained, edgy tone quality.
  - Aperture that is too open, making it difficult to play in the upper register.
- Throat will be open, in an "O" shape. A good tonal concept for low brass players will sound a lot like singing an "O" vowel. Strive for a dark, round, resonant tone.



Mouthpiece Buzzing

In basic terms, brass instruments serve as amplifiers for what happens on the mouthpiece. You should work hard to get comfortable with your mouthpiece, and develop a solid buzz. Work to find your "sweet spot". Play various melodic patterns on your mouthpiece. Even short, periodic practice sessions on your mouthpiece will go a long way. Here are a few ideas:

- Make up songs.
- Play lip-slur exercises in your book.
- Bend notes up or down by changing the size of your aperture (hole between the vibrating lips that the air passes through)

How much mouthpiece buzzing is necessary in a day or practice session? It is probably best to limit your continuous buzzing activity to 3 minutes at a time. However, you can repeat your buzzing activities throughout the day in short spurts to see big gains in your progress.

Assembling the Trombone

- Place the case on the floor, not on a chair.
- Pick up the slide section first. Hold it in your left hand.
- Gently place the bell section on the slide and bring to proper width from slide – carefully! The two sections should form a 90-degree angle.
- Screw the two sections together.
- Gently set the mouthpiece into the mouthpiece receiver and turn until it is secure.

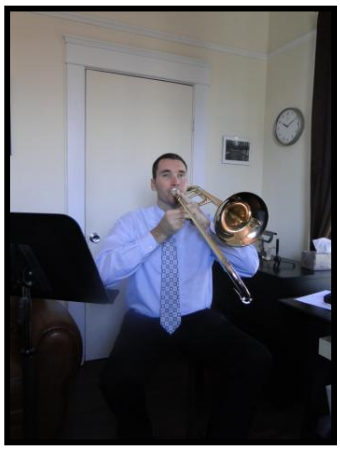
Holding the Trombone

- Left hand – Make a "gun" with the left hand. Index finger should rest over the top of the trombone. Thumb should rest over the brace of the bell, or on the trigger if available. The other fingers should grasp the first brace of the slide. Support the entire weight of the trombone with the left hand.
- Right hand – Hold the bottom of the brace of the slide with two fingers and the thumb. The third and fourth fingers should be curled into your palm. Make sure that the palm faces in.

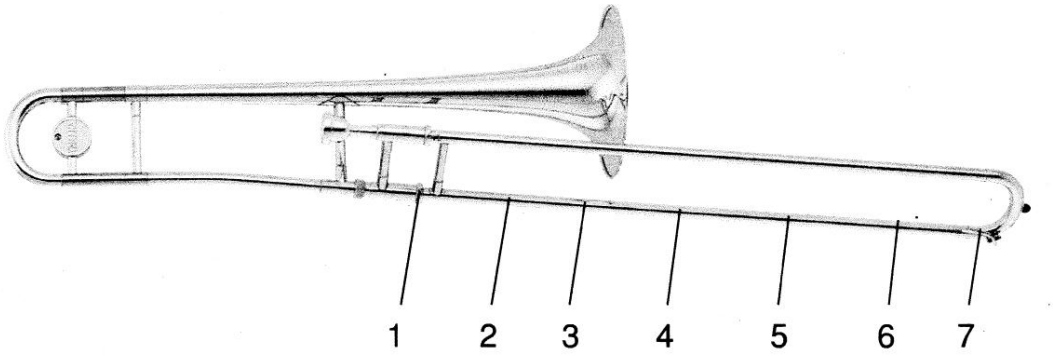
Left Hand

Right Hand

- Bring the instrument up to the "sweet spot" of your embouchure. NEVER move your head or body to meet the instrument.
- Elbows should be held out slightly away from the body.
- The trombone will probably have a slight downward angle.
- Do not lean the head off to one side.
- Sit up straight at the edge of your chair; chin level, feet on floor.
- Music stand should be to right of your slide AND bell. Every trombone player must have his/her own stand.



Slide Positions



Slide Position Practice

The following information is provided courtesy of Michael Levine's clinic, presented on July 20, 2011 at the American Band College of Sam Houston State University. The information has been paraphrased in an effort to present the information in a concise manner.

Most students who struggle with a piece of music are probably not comfortable with the slide positions. There are some activities that students can do, both away from the trombone as well as with the trombone, to prepare the brain to handle the music. If the brain knows what to do, the arm will then be able to respond accurately and as desired.

Practicing Positions Away from the Trombone:

Step 1a: Say the positions out loud in even time (ignore the rhythm). Do this slowly enough so that there is NO HESITATION!

Step 1b: Repeat this step with the note names (in even time, ignoring rhythm, no hesitation).

Step 2: Say rhythms out loud, using counting syllables.

Step 3: Say positions with correct rhythm. It is even more beneficial if the student can SING the pitches while saying the numbers.

Step 4: Repeat step 3 and move hand to general position ("ghosting positions"). This can be incorporated throughout from Step 1, if desired.

Practicing Positions with the Trombone:

Step 5: Add the slide. Student should now hold the trombone and move the slide while repeating Step 3.

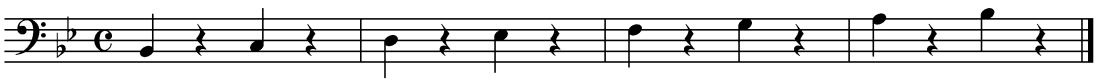
Step 6: Play.

Syncing the Slide

This segment is also provided courtesy of Michael Levine's trombone clinic at the American Band College in 2011. The information below is presented in its entirety, exactly as it was presented in the clinic.

Syncing the Slide:

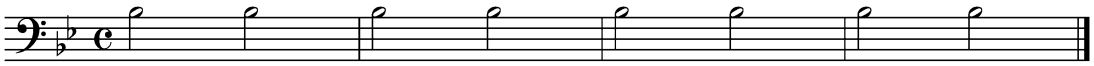
Often with younger players the slide is **late** getting to the position, and as a result a glissy sound is produced. Have the student separate the slide movement from the note. In other words, practice getting to the position *before* playing the note, as in the following exercise:



One benefit of this exercise is that the student will begin to hear the notes played cleanly (without a gliss). Once the exercise has been mastered, the student should take out the rests, so that the slide movement and the articulation are once again simultaneous.

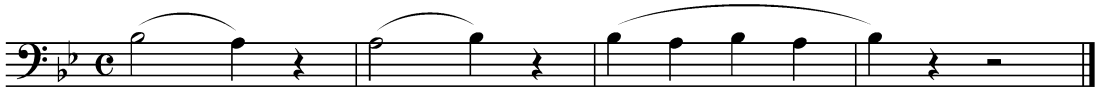
Sustained playing is the *most* challenging for the young trombonist, because we only have as long as it takes to tongue the next note to move the slide to the next position.

First, take the slide out of the mix and have the student play:



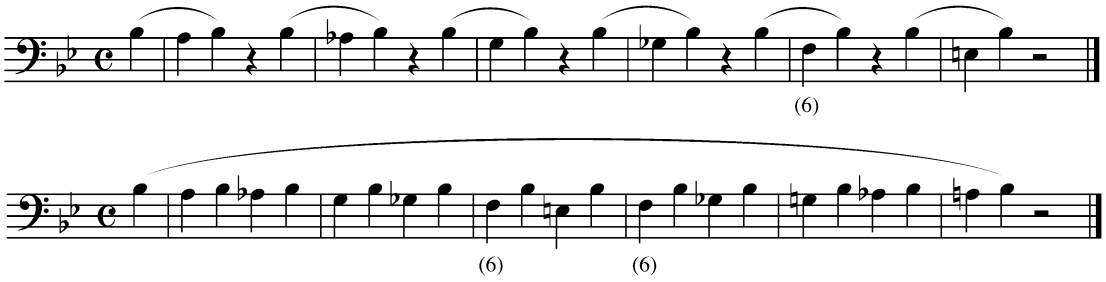
One of the great analogies – used by many great teachers – is to think of flicking your finger through a stream of water pouring from the faucet. If a sink or drinking fountain is convenient, have the student do this!

Next, begin adding slide moves of just ONE position. Be sure the student matches the sound from STEP ONE. No gliss!

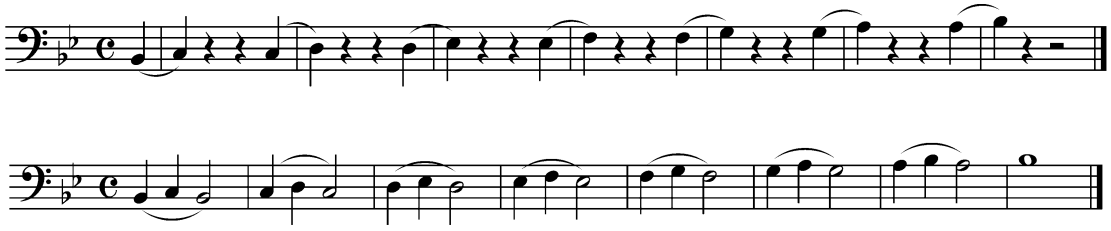


Continue with 2nd to 3rd; 3rd to 4th; etc.

Here are a couple of great exercises to expand the slide movement. Do both tongued and slurred.



These use the same principle, focusing on one move at a time, as applied to a major scale. Do both tongued and slurred articulations.



Always come back to the repeated note (no slide) as a model for clean articulation. Your playing should be so precise and clean, someone listening might think you have a valve instrument!

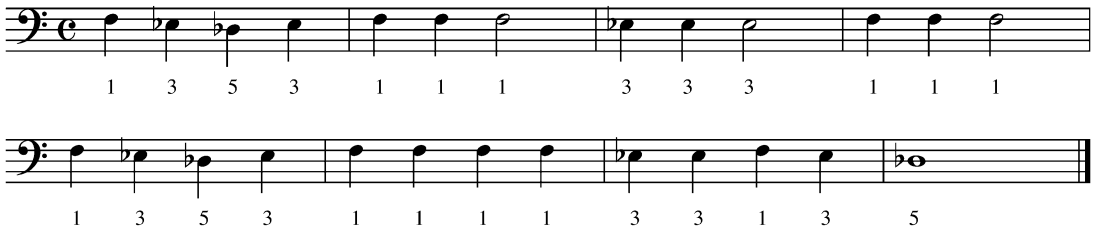
Basic Exercises

The next sequence of exercises has been excerpted from Gail Wilson's article "So You Want More Low Brass Players: Starting Low Brass Students", published in *Bandworld* magazine in 2008.

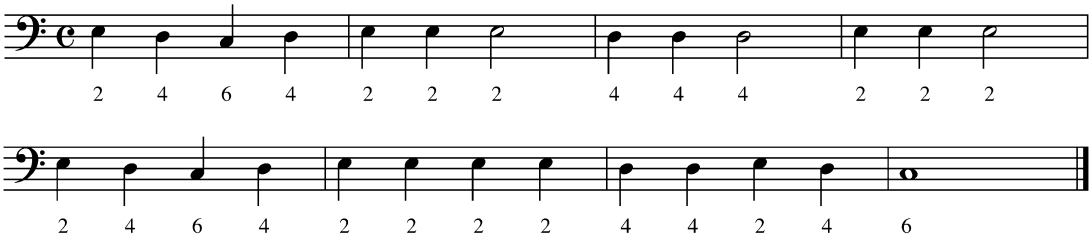
These versions of "Mary Had a Little Lamb" provide an easy way for a beginning trombonist to practice slide positions. They are also good for practicing intonation and pitch center because the melody is very simple.

Notes in 6th position can be played in 1st position with the trigger. Similarly, notes in 7th position can be played in 2nd position with the trigger. If you have a trigger, it is a good idea to practice the exercises with and without the trigger. That way, you will be able to handle a glissando that goes down to a 6th or 7th position note.

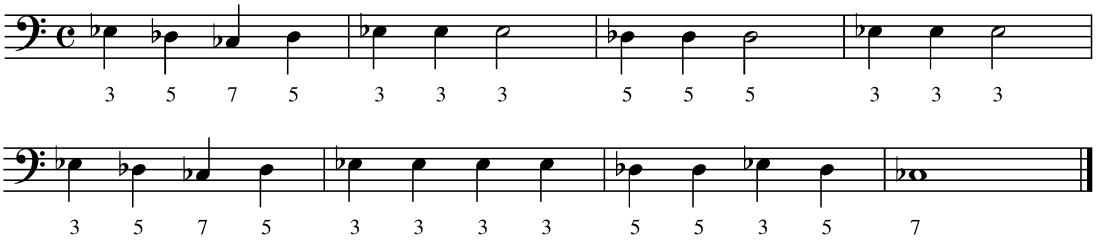
Version 1: "1-3-5 Song"



Version 2: "2-4-6 Song"



Version 3: "3-5-7 Song"



Note the C-flat on beat 3. This is enharmonically the same as B-natural. Enharmonic notes are those that sound the same, but are spelled differently.

Additional Practice Exercises

It is important to practice long-tones, lip-slurs, and scales with regularity. There are several such exercises in the method book. Be sure to practice these with a full sound. Don't worry too much about dynamics when you are in the process of developing a characteristic tone on the trombone. There will be plenty of time for that later!

It is also important for low brass players to play melodies. Low brass parts do not carry the melody very often. If you can find a series of simple melodies written for your instrument, play those melodies. You can also develop your ear training skills by attempting to figure out melodies for popular songs. This can be a fun way to break up your practice sessions.

Instrument Maintenance

It is important to do regular maintenance on your trombone. There are many different things that can adversely affect the performance of your instrument. For detailed information on maintenance, please refer to Appendix A.

The Euphonium

Basic Instrument Facts

- Pitched in B-flat, an octave above the tuba (pitched in B-flat) and an octave below the trumpet (pitched in B-flat).
- Uses 3 or 4 valves (usually piston valves) to allow the player to change pitches by altering the length of the tubing.
- Conical bore – tubing diameter increases gradually.
- Music generally written in concert pitch.
- Length of tubing – 9 feet.

Anatomy of the Euphonium

For a detailed diagram of the euphonium and its components, please refer to Appendix B.

Euphonium vs. Baritone

For the most part, the euphonium is very similar to the baritone horn. The primary difference exists in the tubing diameter, which is slightly smaller on the baritone. The baritone's tubing is primarily cylindrical, while the tubing on the euphonium is primarily conical. The bell may also be slightly smaller on the baritone. Both instruments are pitched the same way. Some baritone parts are written in treble clef, a very common practice in British brass bands. The euphonium pictured above is slightly different than those used in the SDA band program. The compensating 4th valve is positioned on the side of the instrument, rather than next to the 3rd valve. It is played with the left index finger rather than the right pinky finger.

Mouthpiece

The preferred mouthpiece for euphonium players in the SDA band program is the Bach 6.5 AL. The 6.5 AL has a medium-deep cup and a medium-wide, well-rounded rim shape. This mouthpiece will facilitate better tone and more flexibility for most players, in contrast to smaller alternatives. It is recommended for players who "desire a round, mellow tone of great carrying power and substantial volume." (http://www.bachbrass.com)

While the 6.5 AL mouthpiece works well for most players, it may not be the perfect mouthpiece for you. Everyone's lip and dental structures are unique. Therefore, certain mouthpieces may or may not be ideal for a given student. There are several mouthpiece manufacturers that produce quality alternatives to the Bach 6.5 AL. Make sure that the mouthpiece you are using is a comfortable fit for you. If this is the case, consult your teacher or a knowledgeable music dealer in the area.

Valves

The euphoniums in our program have 4 valves, while our baritones have 3 valves. The valves are played with the right hand. The 4th valve on the euphonium allows for some alternate fingerings, the most common being the substitute of 4th valve for the 1 and 3 combination for intonation purposes. It also extends the low range of the instrument by adding additional tubing.

The valves are all piston valves that move in an up and down motion. The air is then redirected through additional tubing, thereby lengthening the amount of tubing. This allows the player to reach the notes of various harmonic series. The order of valve tubes, from shortest to longest, is as follows: 2, 1, 3, 4.

Here is the sequence of valve combinations, in descending chromatic order. The pattern is presented in this order to demonstrate how the instrument's tubing length is gradually expanded.

0	2	1	1 2	2 3	1 3	1 2 3

The Water Key

Press the water key to open the valve. Hold your instrument in such a way that gravity will allow most of the condensation to drip out of the water valve. If necessary, use some air to get rid of any excess condensation in the instrument's tubing.

Forming the Embouchure

- Corners of the mouth firmed exactly where they are on an expressionless face. Lips should be somewhere between a smile and a kiss.
- Degree of tension in corners remains the same in different registers; corners do not move once they are set.
- Place mouthpiece on center of lips, with approximately one half on the upper lip and one half on the lower lip. *Note: Many euphonium players play with a bit more upper lip than lower lip in the mouthpiece*.

- Mouthpiece pressure should be enough to establish the area that will be vibrating. Excess pressure will cause several different problems, such as:
  - Reduced range and endurance.
  - Strained, edgy tone quality.
  - Aperture that is too open, making it difficult to play in the upper register.
- Throat will be open, in an "O" shape. A good tonal concept for low brass players will sound a lot like singing an "O" vowel. This keeps the tongue down, thereby preventing the obstruction of air flow. Strive for a dark, round, resonant tone.

Mouthpiece Buzzing

In basic terms, brass instruments serve as amplifiers for what happens on the mouthpiece. You should work hard to get comfortable with your mouthpiece, and develop a solid buzz. Work to find your "sweet spot". Play various melodic patterns on your mouthpiece. Even short, periodic practice sessions on your mouthpiece will go a long way. Here are a few ideas:

- Make up songs.
- Play lip-slur exercises in your book.
- Bend notes up or down by changing the size of your aperture (hole between the vibrating lips that the air passes through)

How much mouthpiece buzzing is necessary in a day or practice session? It is probably best to limit your continuous buzzing activity to 3 minutes at a time. However, you can repeat your buzzing activities throughout the day in short spurts to see big gains in your progress.

Getting Ready to Play

The euphonium is ready to play, right out of the case. Essentially, there is no assembly required to get going. However, here are a few important things to consider:

- Place the case on the floor, not on a chair.
- Be sure to pick up the instrument by the thickest sections of tubing. Avoid grabbing the instrument by the valve casings, as these tend to be more fragile and susceptible to damage.
- Gently set the mouthpiece into the lead pipe and turn until it is secure.

Holding the Euphonium

- From a seated position, bring the euphonium up to you so that the mouthpiece rests in the "sweet spot" of your embouchure.
- **Never** adjust your head or body to accommodate the instrument. You may need to use a small, folded towel to allow the instrument to reach the proper height.

- Left hand - The job of the left hand is to hold the instrument in place. You can reach all the way across the front of the instrument, as if you are hugging the instrument with your left arm. If your arms are on the shorter side, you can support the instrument by holding the near side of the instrument. In each case, the hand should be place on the outside of the instrument. Use a firm grip that is free of tension.
- Right hand – The valves are played with the index, middle, and ring fingers (pinky also for 4th valve). Fingers should be comfortably and naturally curved. The pads of the fingertips should remain on the valve caps when in the resting position. Avoid playing with flat fingers. This limits technical facility, as well as causing uneven wear on the valve mechanism.

Fingering Practice

There are some great practice techniques that can be used away from the instrument. Here are few exercises you can do to train your brain, while resting your chops.

- Name the notes on your part, while doing the fingerings with your right hand.
- Count the rhythms in the music using rhythm syllables, while doing the fingerings with your right hand.
- Sing your part while doing the fingerings with your right hand.

Additional Practice Exercises

It is important to practice long-tones, lip-slurs, and scales with regularity. There are several such exercises in the method book. Be sure to practice these with a full sound. Don't worry too much about dynamics when you are in the process of developing a characteristic tone on the trombone. There will be plenty of time for that later!

It is also important for low brass players to play melodies. Low brass parts do not carry the melody very often. If you can find a series of simple melodies written for your instrument, play those melodies. You can also develop your ear training skills by attempting to figure out melodies for popular songs. This can be a fun way to break up your practice sessions.

Instrument Maintenance

It is important to do regular maintenance on your euphonium. There are many different things that can adversely affect the performance of the instrument. For a detailed handout on maintenance, please refer to Appendix B.

The Tuba

Basic Instrument Facts

- Pitched in B-flat, an octave below the euphonium and trombone (pitched in B-flat), and 2 octaves below the trumpet (pitched in B-flat).
- Uses 3 or 4 valves (usually piston valves) to allow the player to change pitches by altering the length of the tubing.
- Conical bore – tubing diameter increases gradually.
- Music generally written in concert pitch.
- Length of tubing – 18 feet.

Anatomy of the Tuba

For a detailed diagram of the tuba and its components, please refer to Appendix B.

Mouthpiece

There are 2 preferred mouthpieces for tuba players in the SDA band program. They are the Bach 18 and the Bach 24AW. The Bach 18 has a deep cup with a medium-wide rim shape. This mouthpiece is recommended for its volume and versatility. It is a great mouthpiece for all-around work. It has an even high register, and allows for a "substantial tone of excellent carrying power." (http://www.bachbrass.com)

The 2nd option is the 24AW. This mouthpiece has a deep cup with a wide, well-rounded rim. It is "an excellent mouthpiece whenever a sonorous, dark tone quality of enormous volume is desirable." (http://www.bachbrass.com)

While the options presented here are very common in school band programs, they may not be the perfect mouthpiece for you. Everyone's lip and dental structures are unique. Therefore, certain mouthpieces may or may not be ideal for a given student. There are several mouthpiece manufacturers that produce quality alternatives to the models described above. Make sure that the mouthpiece you are using is a comfortable fit for you. If this is the case, consult your teacher or a knowledgeable music dealer in the area.

Valves

The tubas in our program have 4 valves. The valves are played with the right hand. The 4th valve allows for some alternate fingerings, the most common being the substitute of 4th valve for the 1 and 3 combination for intonation purposes. You can also use 2 and 4 as a substitute for 1, 2, and 3. Essentially, the 4th valve extends the low range of the instrument by adding additional tubing to the instrument.

Piston valves that move in an up and down motion are the most common in our instrument library. We have one tuba that uses rotary valves. When a valve is pressed down, air is redirected through additional tubing, thereby lengthening the amount of tubing. This allows the player to reach the notes of various harmonic series. The order of valve tubes, from shortest to longest, is as follows: 2, 1, 3, 4.

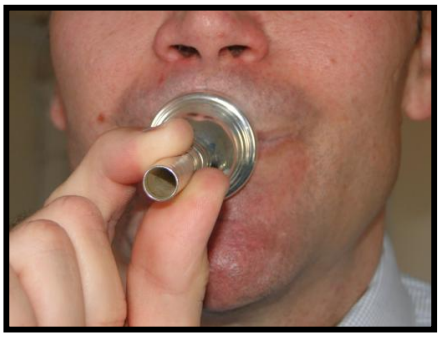
Here is the sequence of valve combinations, in descending chromatic order. The pattern is presented in this order to demonstrate how the instrument's tubing length is gradually expanded.

0	2	1	12	23	13	123

The Water Key

Press the water key to open the valve. Hold your instrument in such a way that gravity will allow most of the condensation to drip out of the water valve. If necessary, use some air to get rid of any excess condensation in the instrument's tubing.

Forming the Embouchure



- Form an "oh" shape with your mouth. Gradually change this to an "oo" shape. This will put the lips in the correct position.
- Grasp a small pen in the center of your lips. This will form a focal point for the aperture (hole through which the air will pass through the vibrating lips), and bring the corners of the mouth to a firm set position.
- Corners of the mouth firmed exactly where they are on an expressionless face.
- Degree of tension in corners remains the same in different registers; corners do not move once they are set.
- Place mouthpiece on center of lips, with approximately one half on the upper lip and one half on the lower lip.
- Mouthpiece pressure should be enough to establish the area that will be vibrating. Excess pressure will cause several different problems, such as:
  - Reduced range and endurance.
  - Strained, edgy tone quality.
  - Aperture that is too open, making it difficult to play in the upper register.
- Throat will be open, in an "O" shape. A good tonal concept for low brass players will sound a lot like singing an "O" vowel. This keeps the tongue down, thereby preventing the obstruction of air flow. Strive for a dark, round, resonant tone.
- Do not puff your cheeks out when playing. Puffing the cheeks will result in a loss of embouchure set and control.

Mouthpiece Buzzing

In basic terms, brass instruments serve as amplifiers for what happens on the mouthpiece. You should work hard to get comfortable with your mouthpiece, and develop a solid buzz. Work to find your "sweet spot". Play various patterns on your mouthpiece. Even short, periodic practice sessions on your mouthpiece will go a long way. Here are a few ideas:

- Make up songs.
- Play lip-slur exercises in your book.
- Bend notes up or down by changing the size of your aperture.

How much mouthpiece buzzing is necessary in a day or practice session? It is probably best to limit your continuous buzzing activity to 3 minutes at a time. However, you can repeat your buzzing activities throughout the day in short spurts to see big gains in your progress.

Getting Ready to Play

The tuba is ready to play, right out of the case. Essentially, there is no assembly required to get going. However, here are a few important things to consider:

- Place the case on the floor, not on a chair.
- Be sure to pick up the instrument by the thickest sections of tubing. Avoid grabbing the instrument by the valve casings, as these tend to be more fragile and susceptible to damage. Pulling the instrument up gently by the bell is OK.
- Gently set the mouthpiece into the lead pipe and turn until it is secure.

Holding the Tuba

- From a seated position, bring the tuba up to you so that the mouthpiece rests in the "sweet spot" of your embouchure.
- **Never** adjust your head or body to accommodate the instrument. You may need to use a small, folded towel to allow the instrument to reach the proper height.
- Left hand - The job of the left hand is to hold the instrument in place. You can accomplish this by curling your arm around the outside of the instrument, while placing your left hand on the first valve slide. That way, you can pull the first valve slide on notes that are sharp.

- Right hand – The valves are played with the index, middle, and ring fingers (pinky also for 4th valve). Fingers should be comfortably and naturally curved. The pads of the fingertips should remain on the valve caps when in the resting position. Avoid playing with flat fingers. This limits technical facility, as well as causing uneven wear on the valve mechanism.

Fingering Practice

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Additional Practice Exercises

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It is also important for low brass players to play melodies. Low brass parts do not carry the melody very often. If you can find a series of simple melodies written for your instrument, play those melodies. You can also develop your ear training skills by attempting to figure out melodies for popular songs. This can be a fun way to break up your practice sessions.

Instrument Maintenance

It is important to do regular maintenance on your tuba. There are many different things that can adversely affect the performance of the instrument. For a detailed handout on maintenance, please refer to Appendix B.

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America Victorious

by: E.E. Bagley

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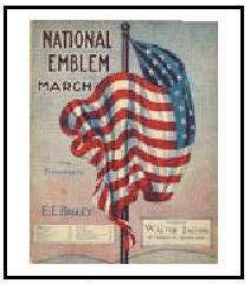

Edwin Eugene Bagley

DOB: May 29, 1857 (Craftsburg, Vermont)
DOD: January 29, 1922 (Keene, New Hampshire)

Edwin Eugene Bagley began his musical career at the age of nine as a vocalist and comedian with Leavitt's Bellringers, a company of touring entertainers. He began playing cornet and again took the road for six years with the Swiss Bellringers.

He later played both trombone and euphonium in a variety of New England ensembles, including Blaisdell's Orchestra (Concord, New Hampshire); The Park Theatre (Boston); Bostonians Opera Company; Germania Band (Boston); and, the Boston Symphony Orchestra

He is best known for his march "National Emblem," a theme from the march is popularly sung with the words "and the monkey wrapped his tail around the flagpole."

It is also interesting to note that Bagley was completely self-taught. He was also an outstanding visual artist and could well have made a name for himself as a caricaturist.

America Victorious (march). Published in 1919 by E.E. Bagley. Like many composers of the day, Bagley wrote a march that he felt would show his feelings about a new world order created to preserve democracy.

A summary of his complete works by category can be found at the following link:

x

Sources

Picture:

Biography:

http://en.wikipedia.org/wiki/Edwin_Eugene_Bagley

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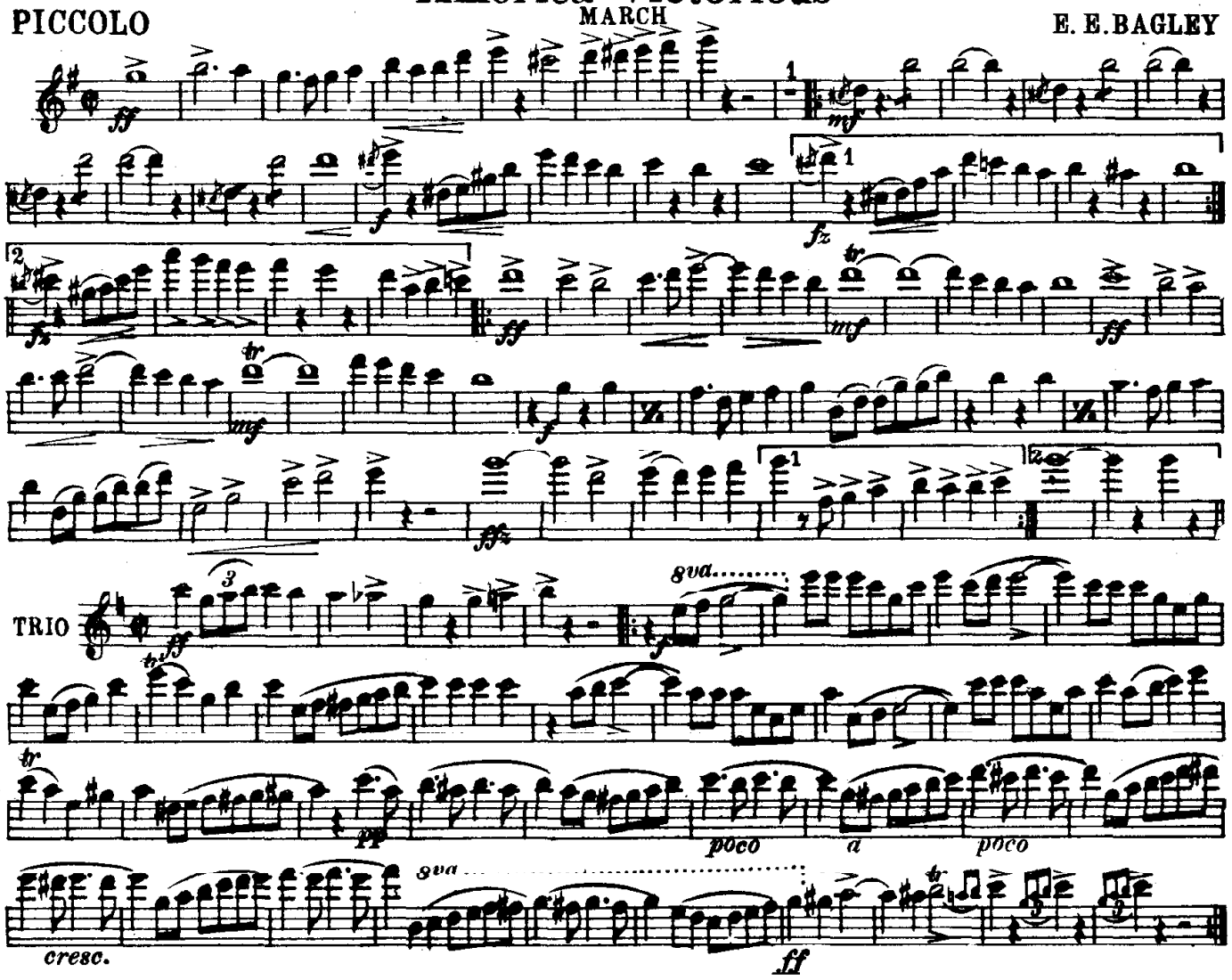
Output:

America Victorious

PICCOLO

MARCH

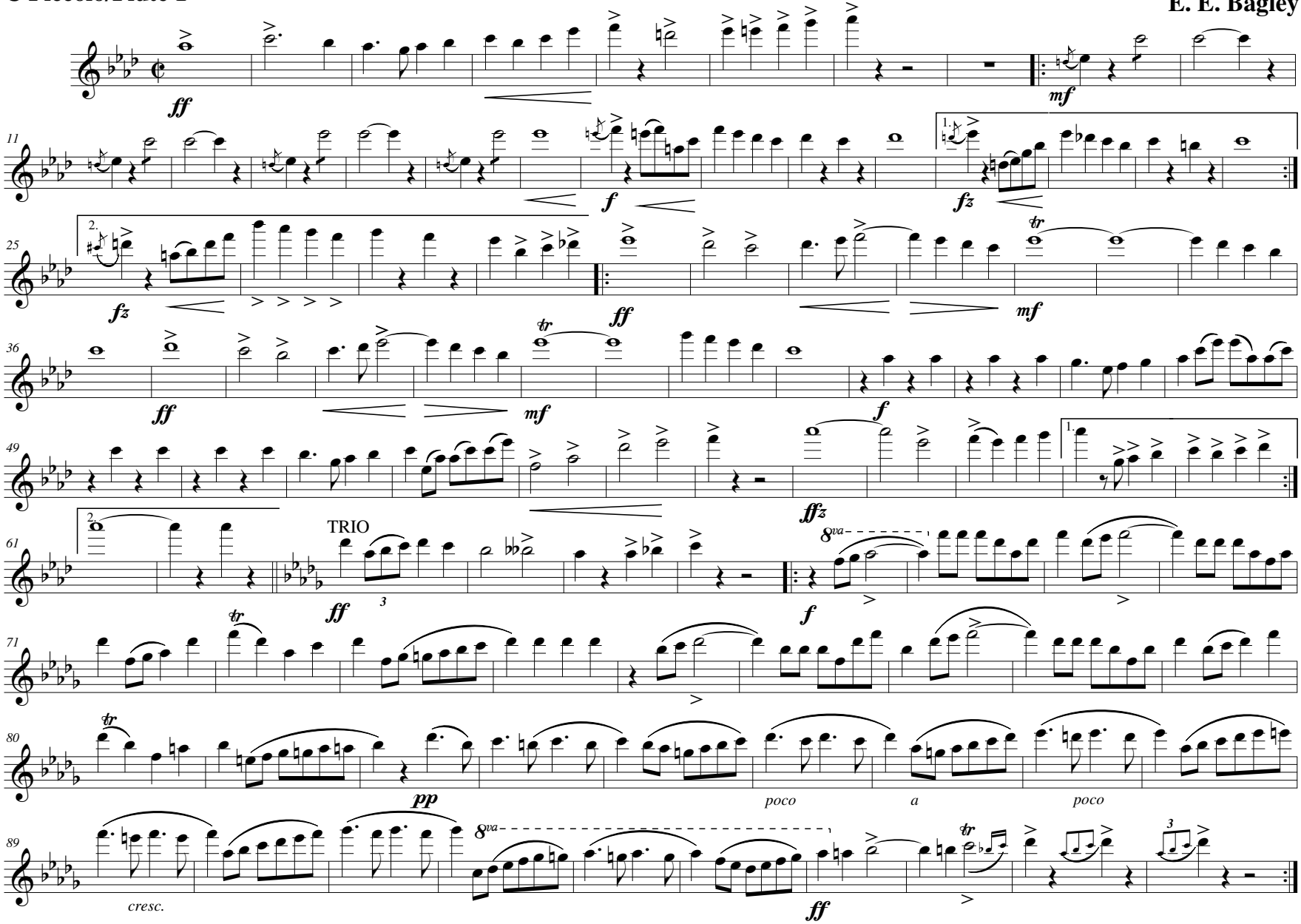
E. E. BAGLEY



America Victorious

C Piccolo/Flute 1

E. E. Bagley

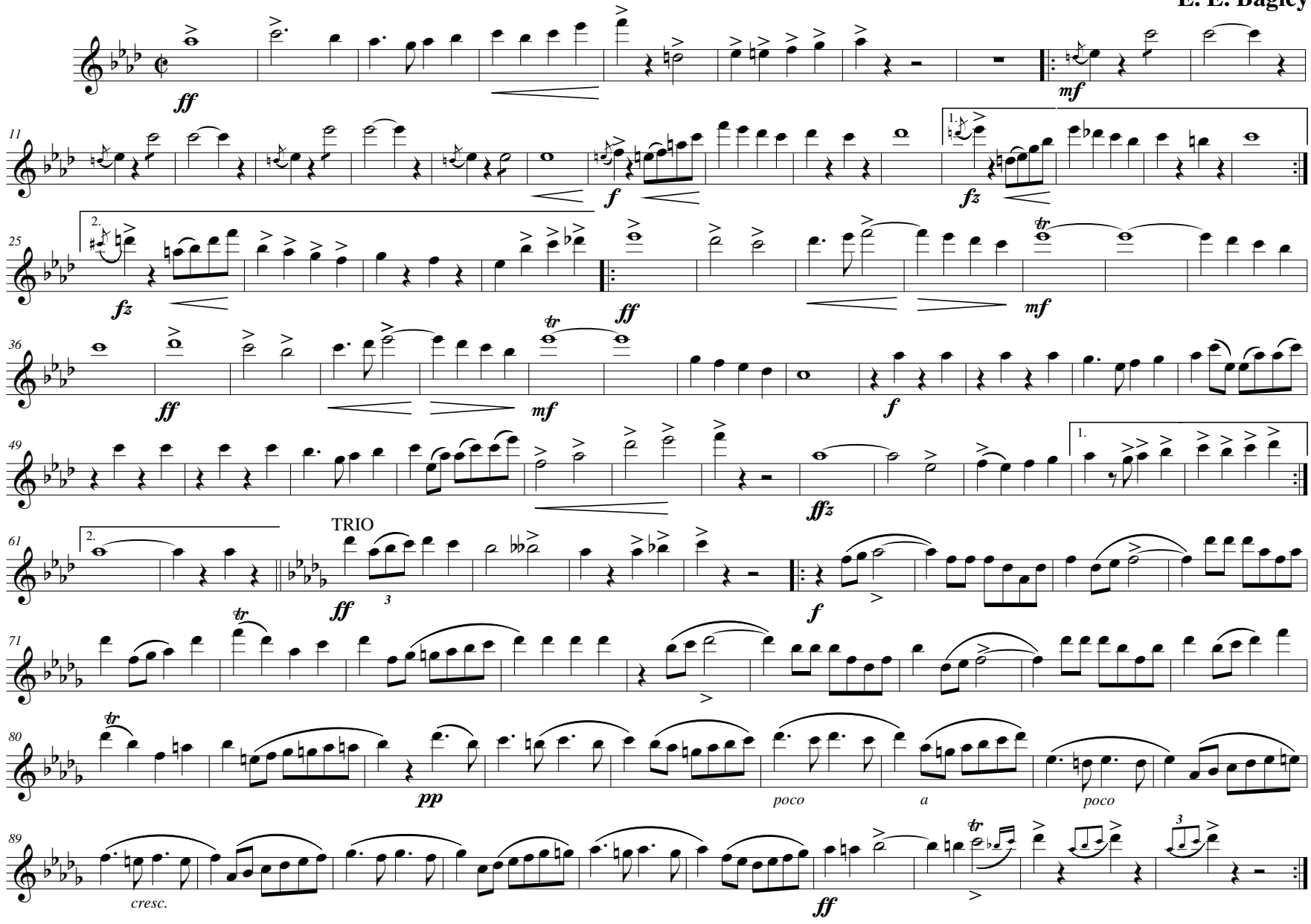


Transposition prepared by: Gary Bricault

America Victorious

Flute 2

E. E. Bagley



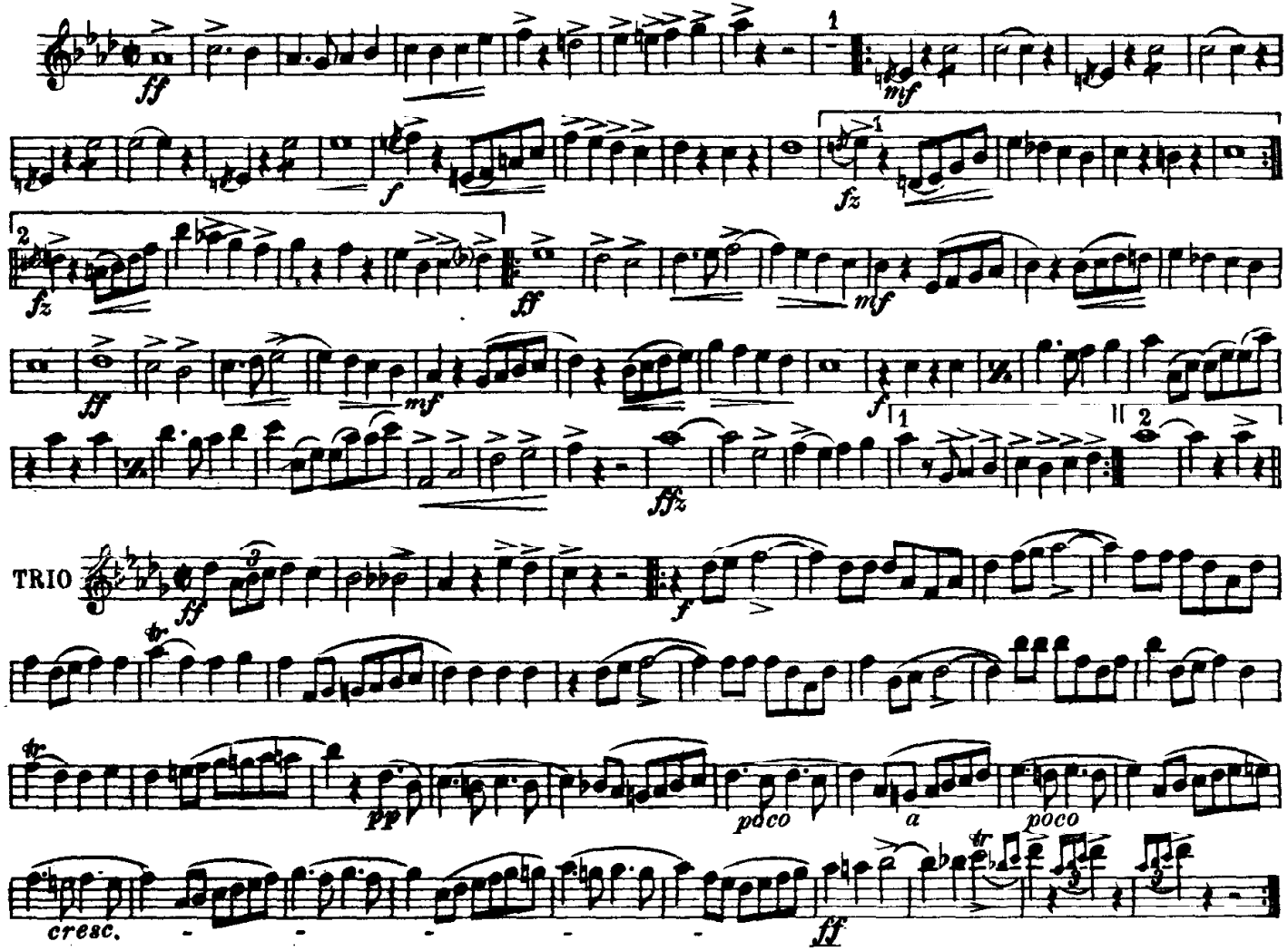
Transposition prepared by: Gary Bricault

America Victorious

OBOE

MARCH

E. E. BAGLEY

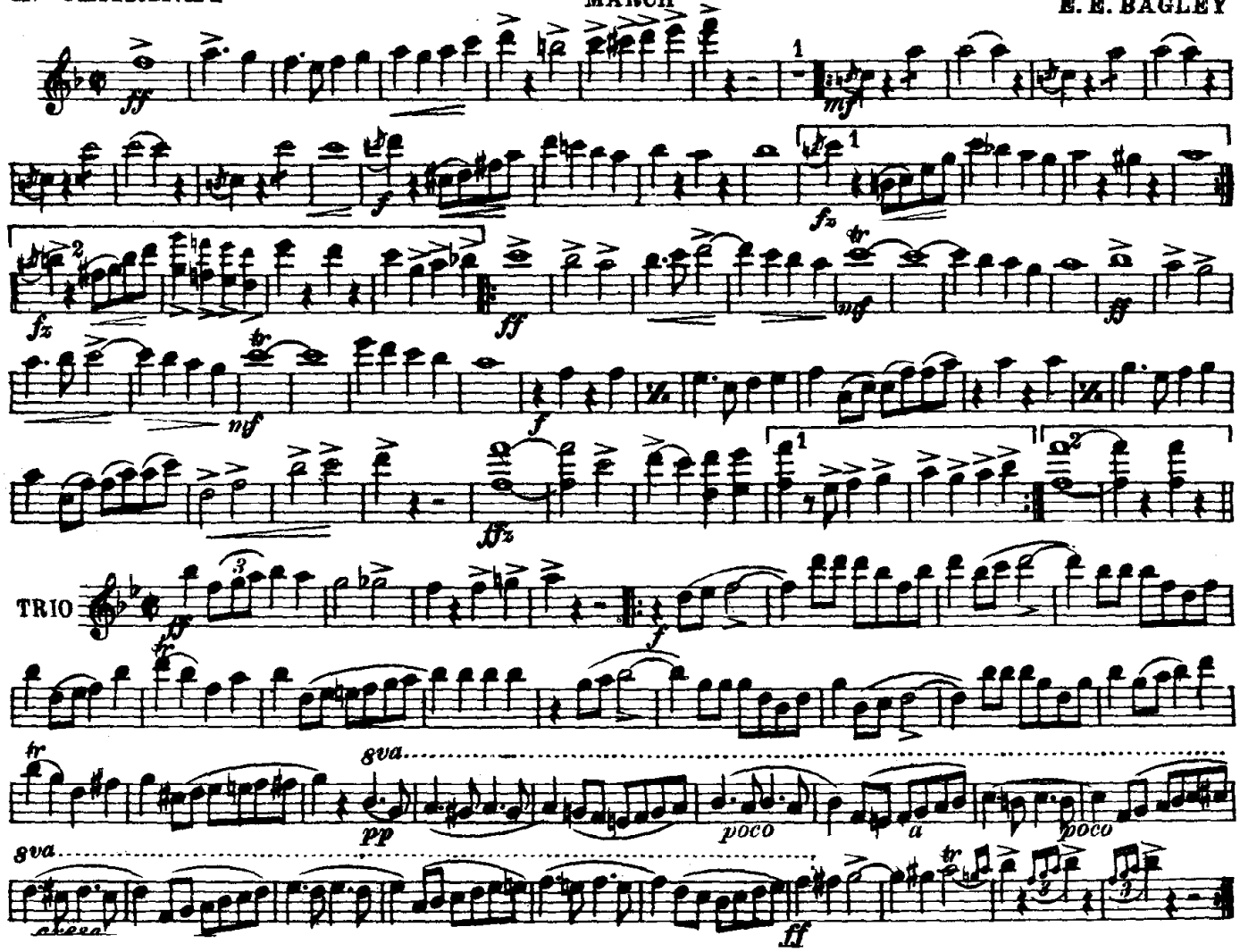


America Victorious

E♭ CLARINET

MARCH

E. E. BAGLEY

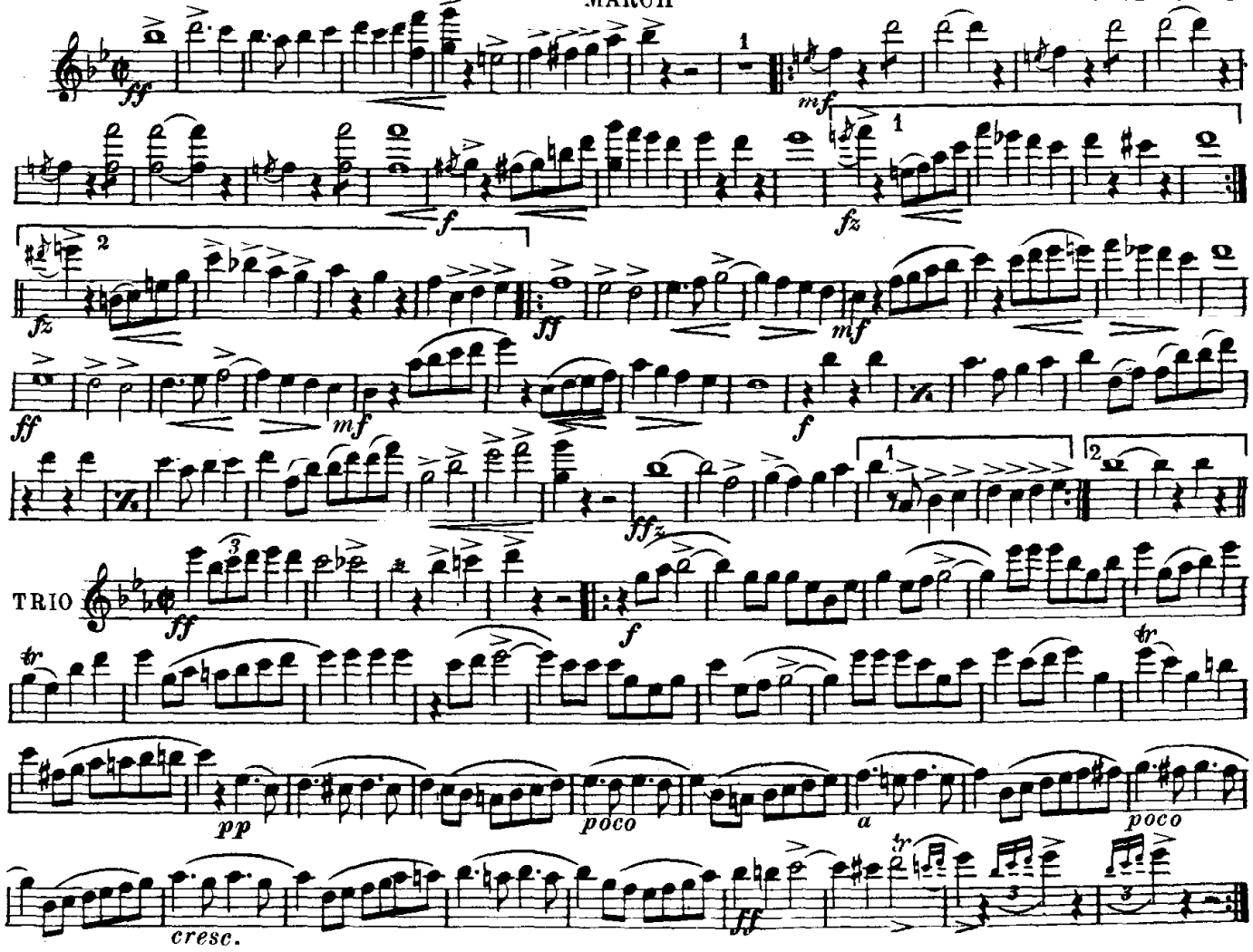


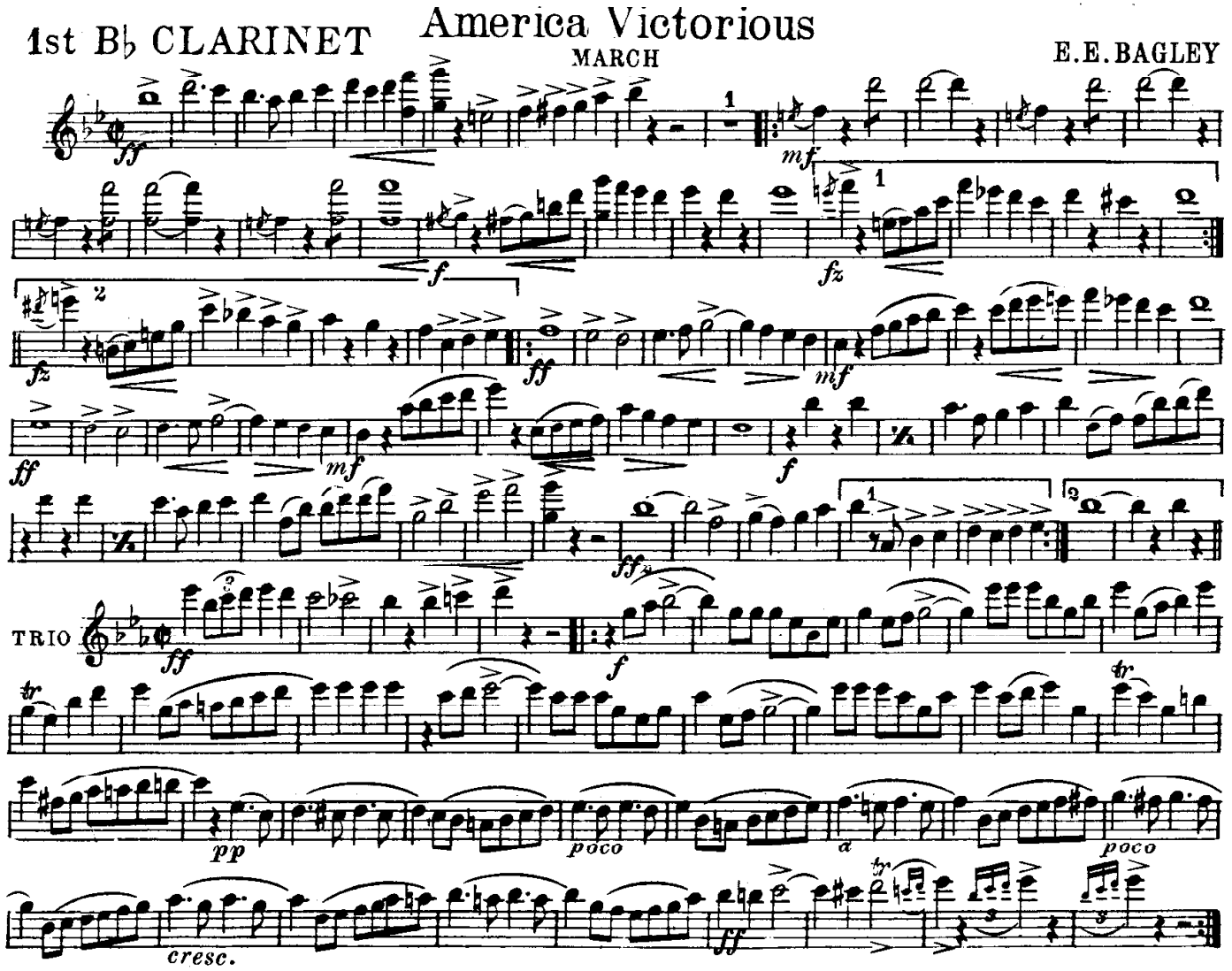
SOLO B♭ CLARINET

America Victorious

MARCH

E. E. BAGLEY



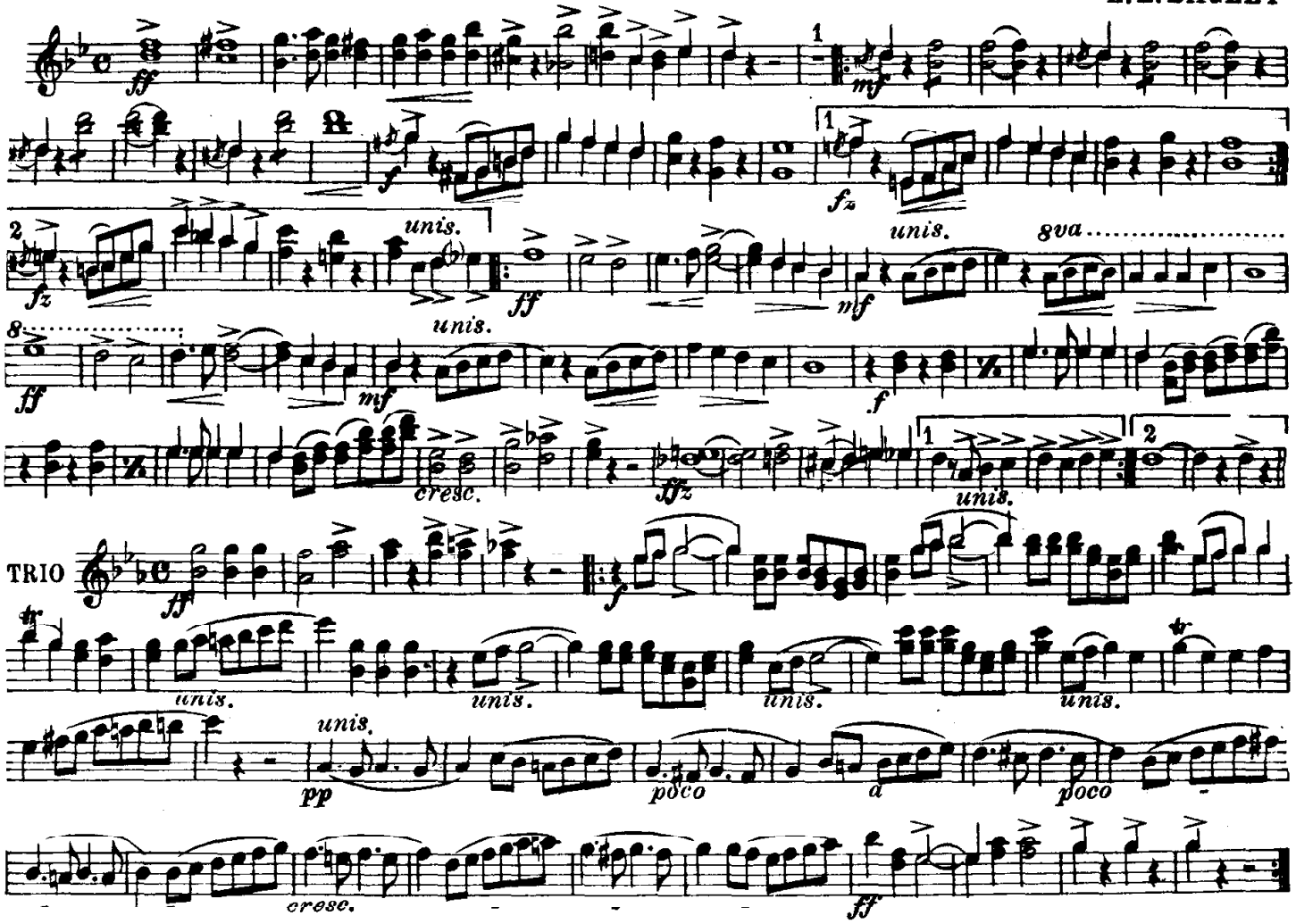


America Victorious

2d B♭ CLARINET

MARCH

E. E. BAGLEY

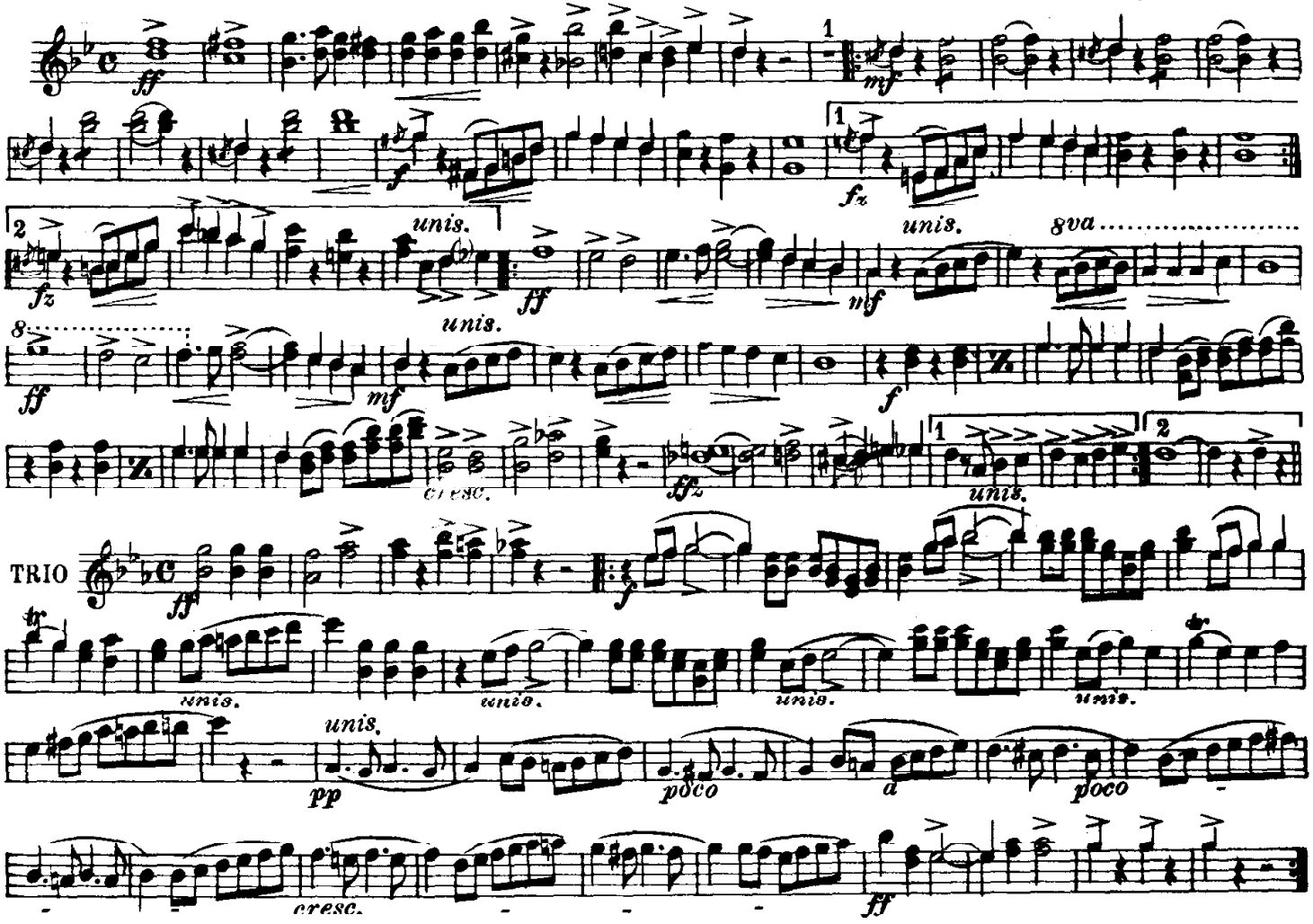


America Victorious

MARCH

3d B♭ CLARINET

E. E. BAGLEY

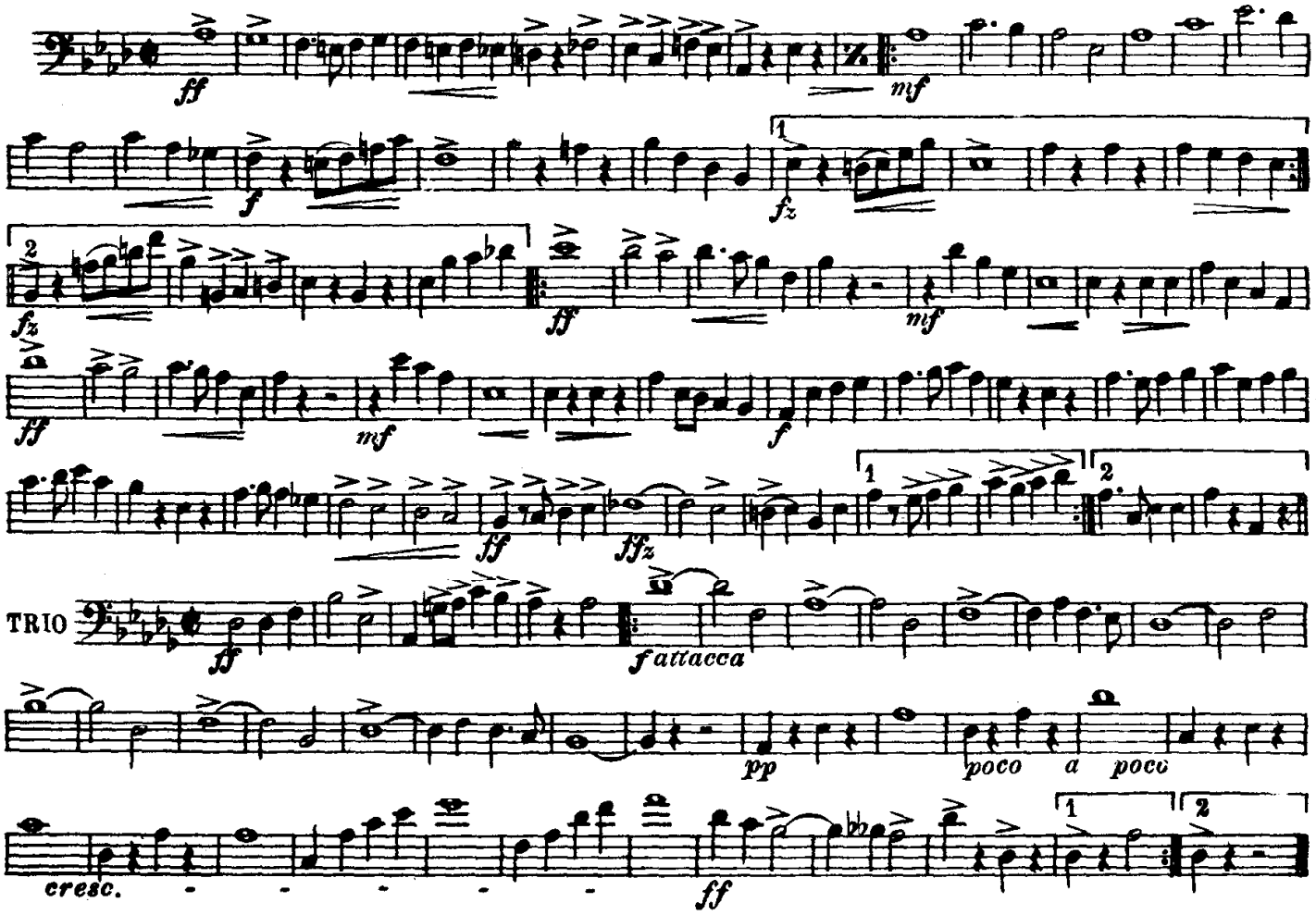


America Victorious

BASSOON

MARCH

E. E. BAGLEY



America Victorious

MARCH

SOPRANO SAXOPHONE

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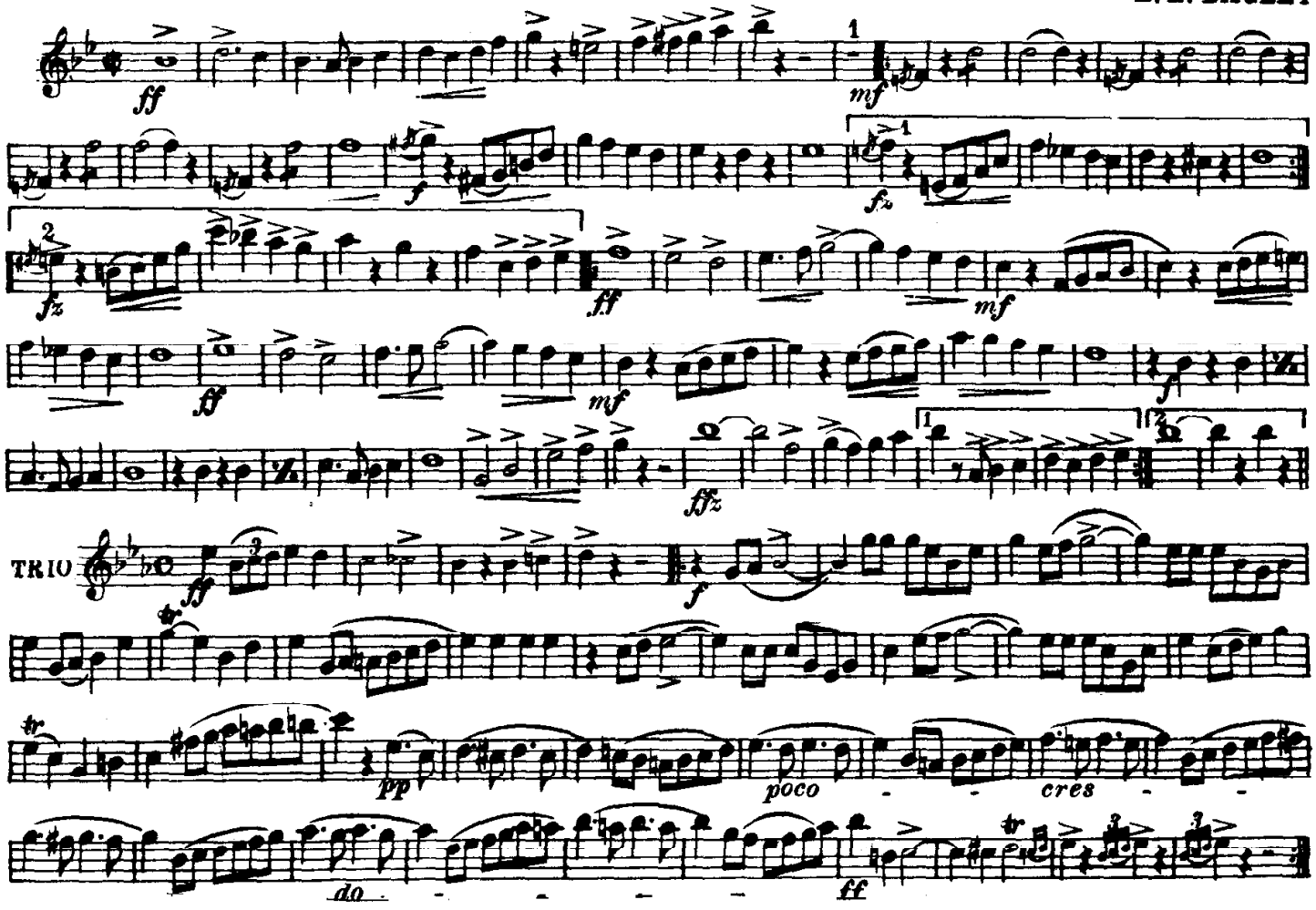

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MARCH

ALTO SAXOPHONE

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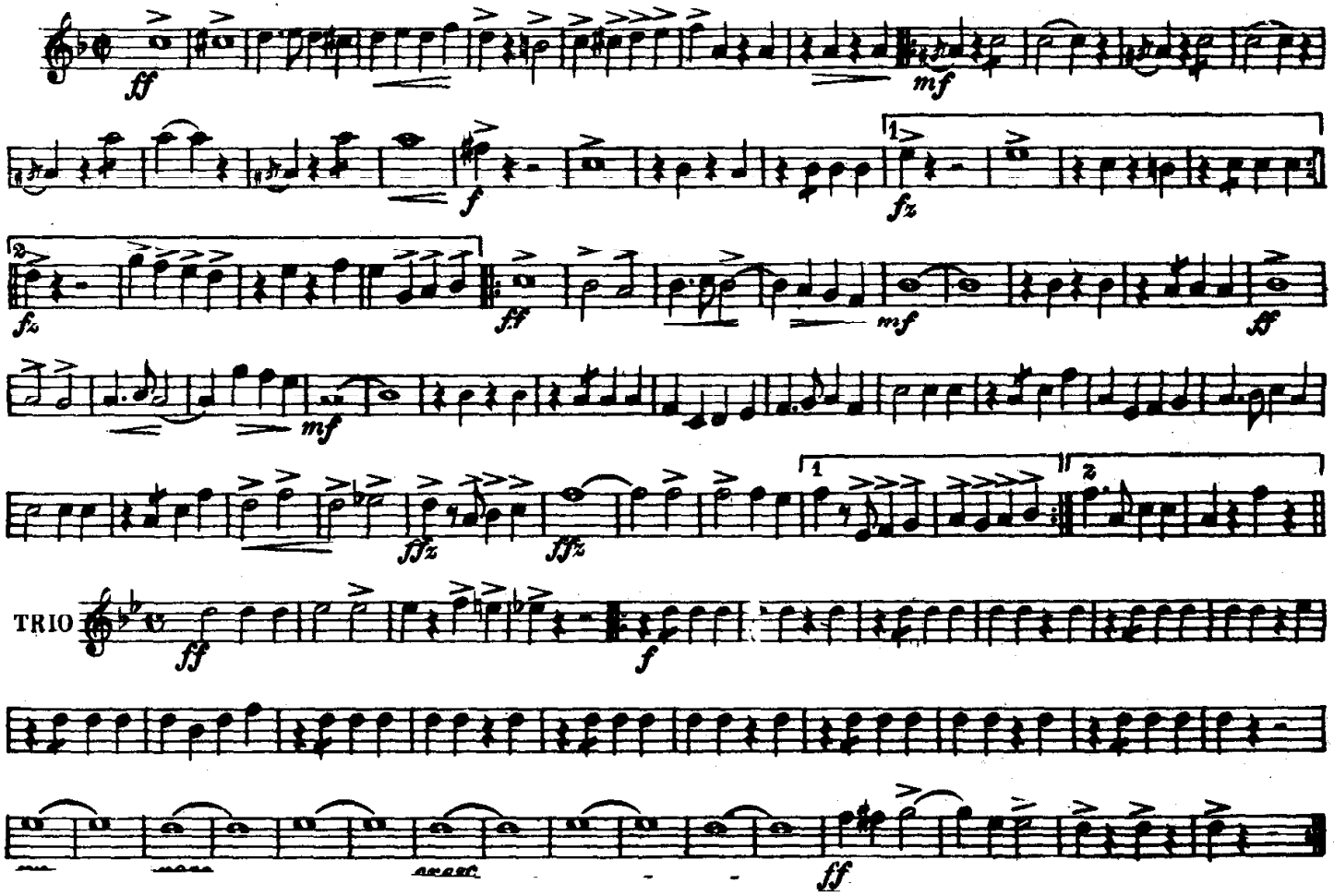

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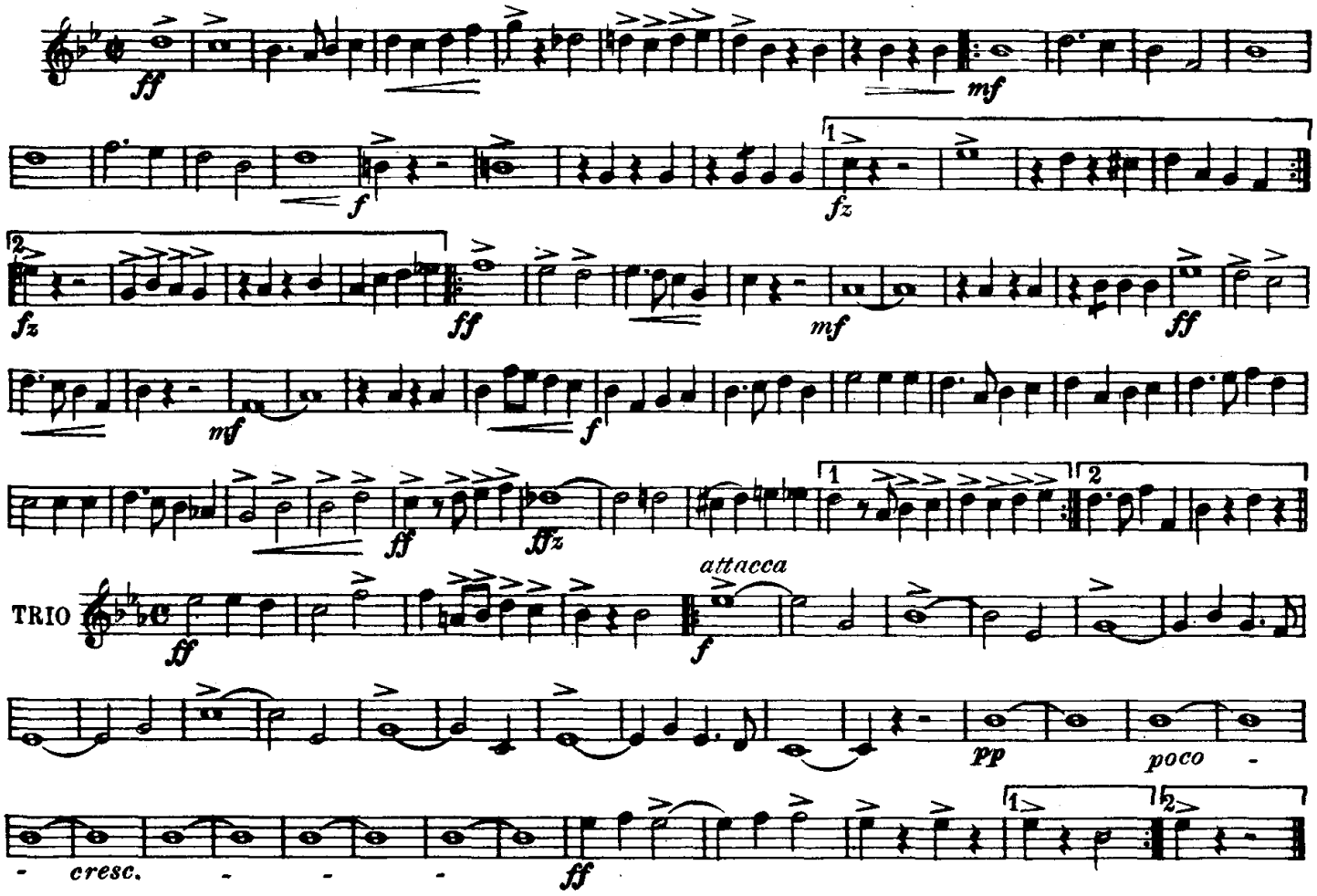
MARCH

TENOR SAXOPHONE

R. E. BAGLEY



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MARCH

BARITONE SAXOPHONE

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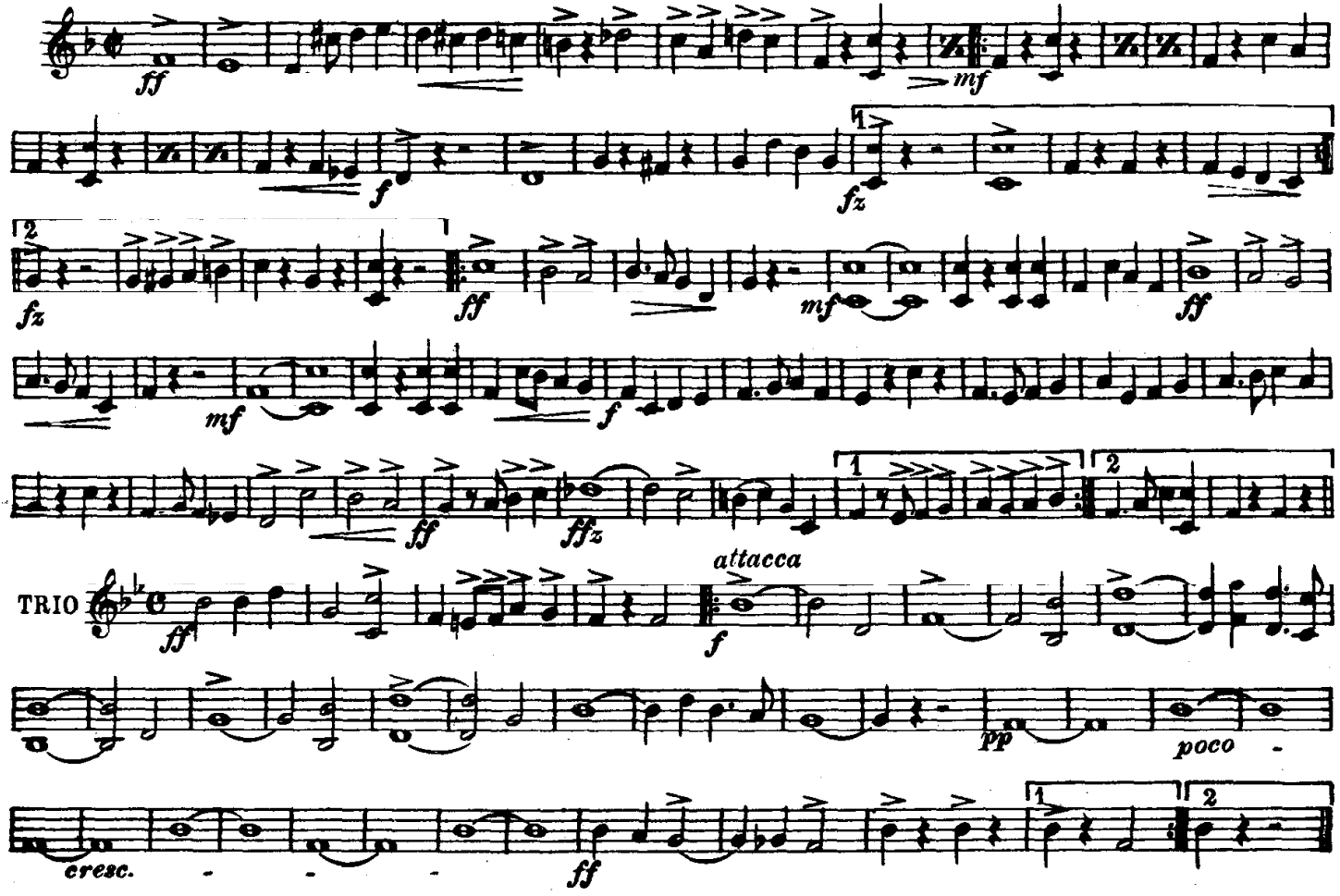

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CONDUCTOR
(B♭ Cornet)

MARCH

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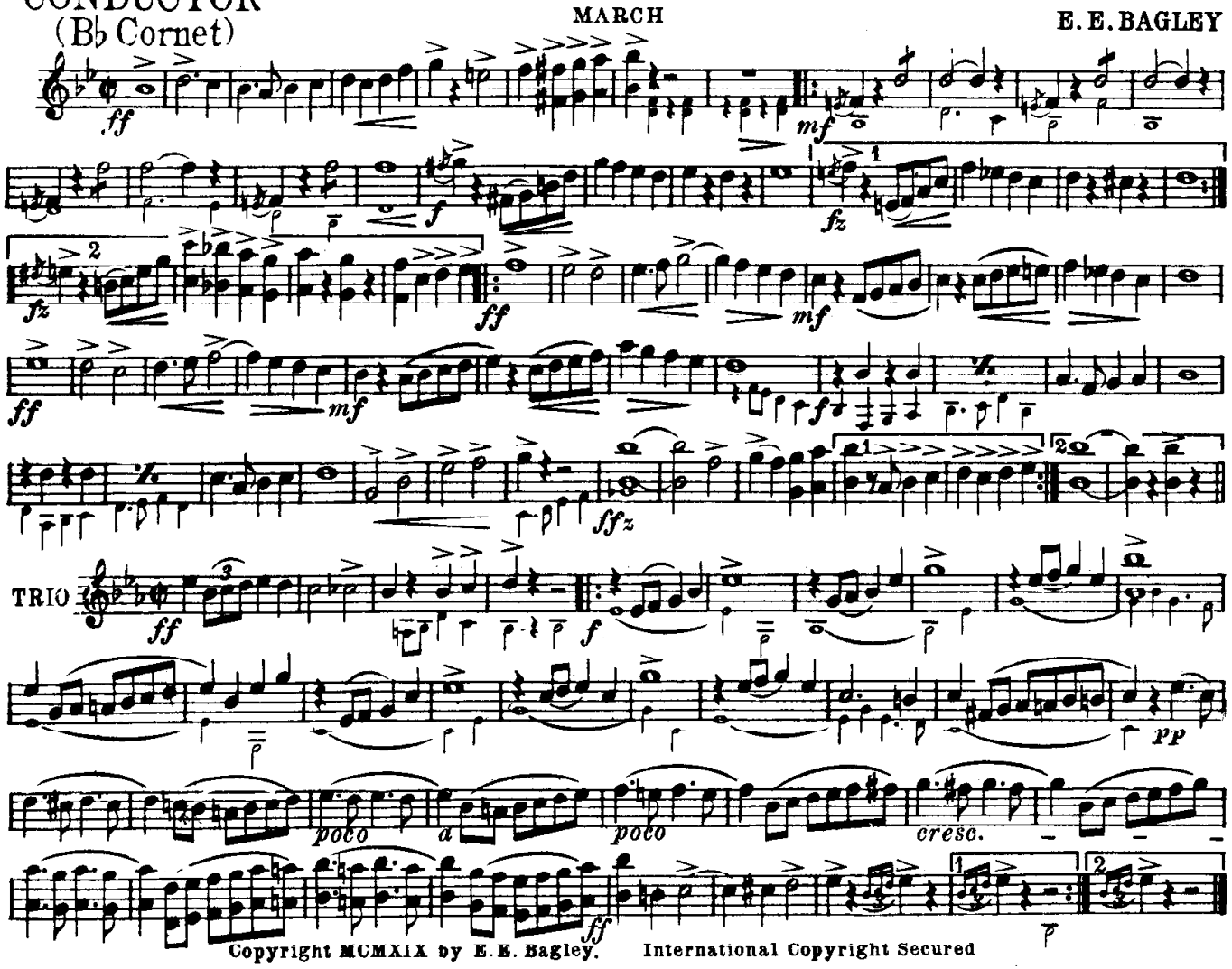

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SOLO B♭ CORNET

MARCH

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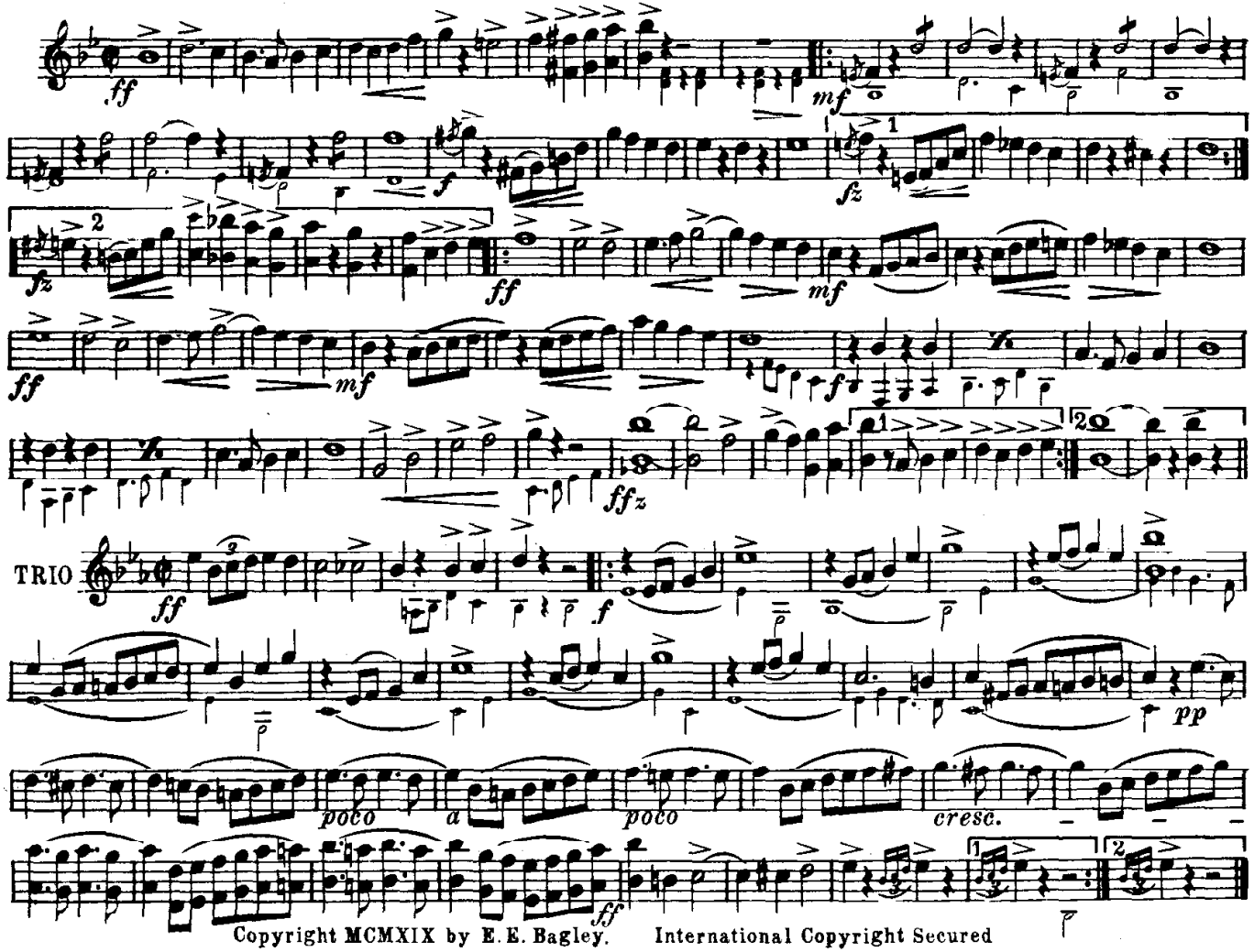

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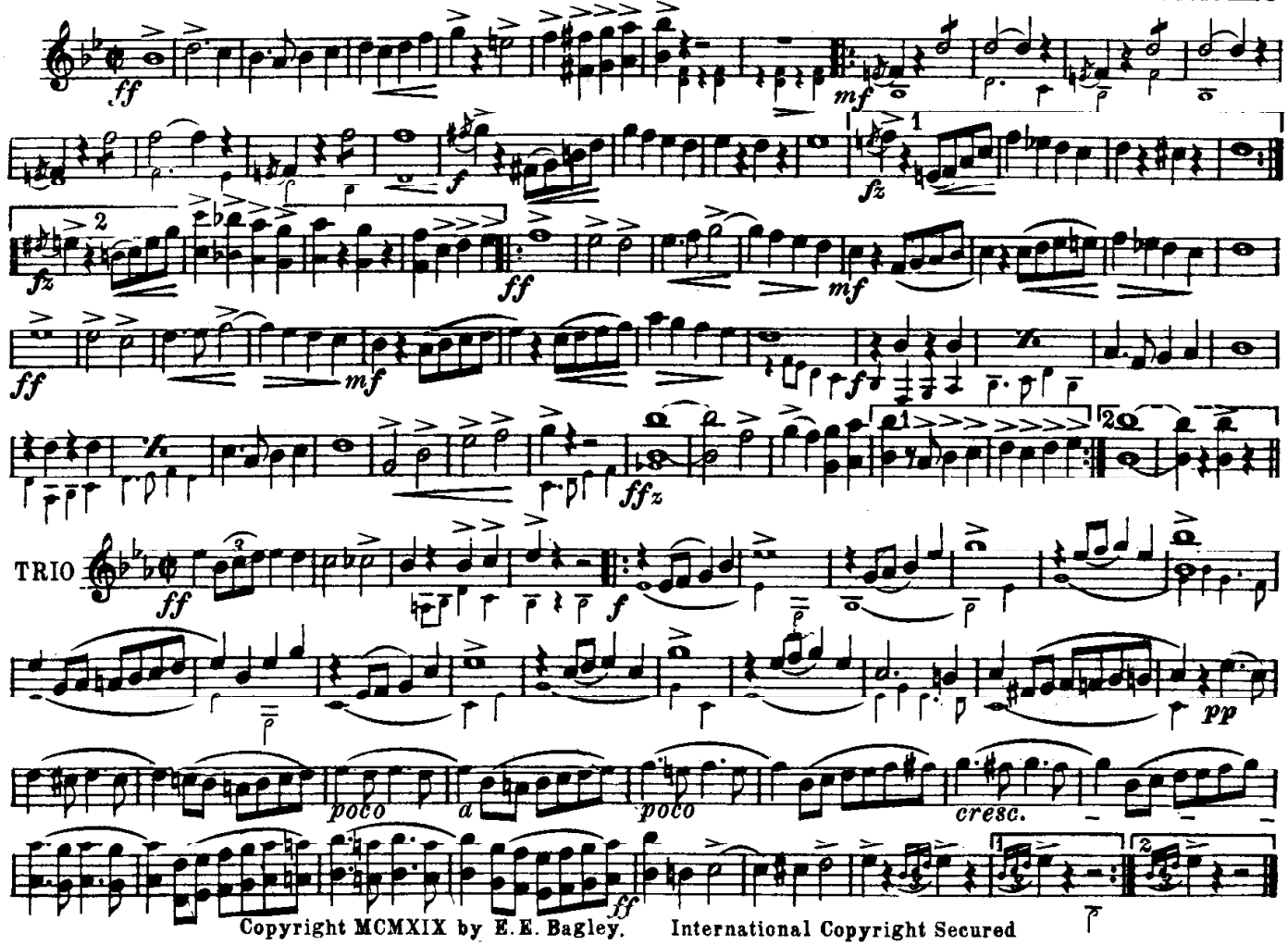
1st B♭ CORNET

MARCH

E. E. BAGLEY



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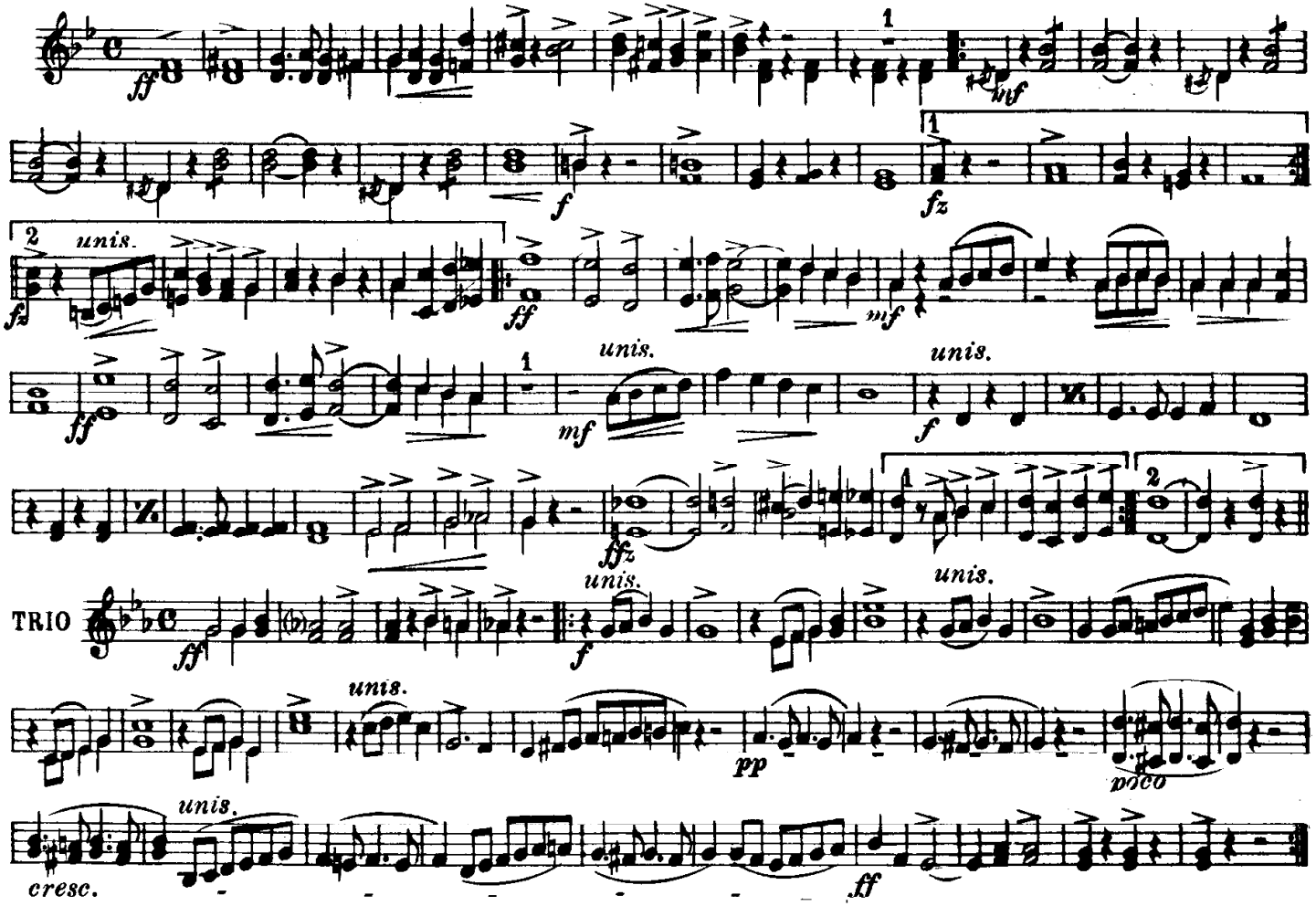
MARCH

2a B♭ CORNET

E. E. BAGLEY



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MARCH

3d B♭ CORNET

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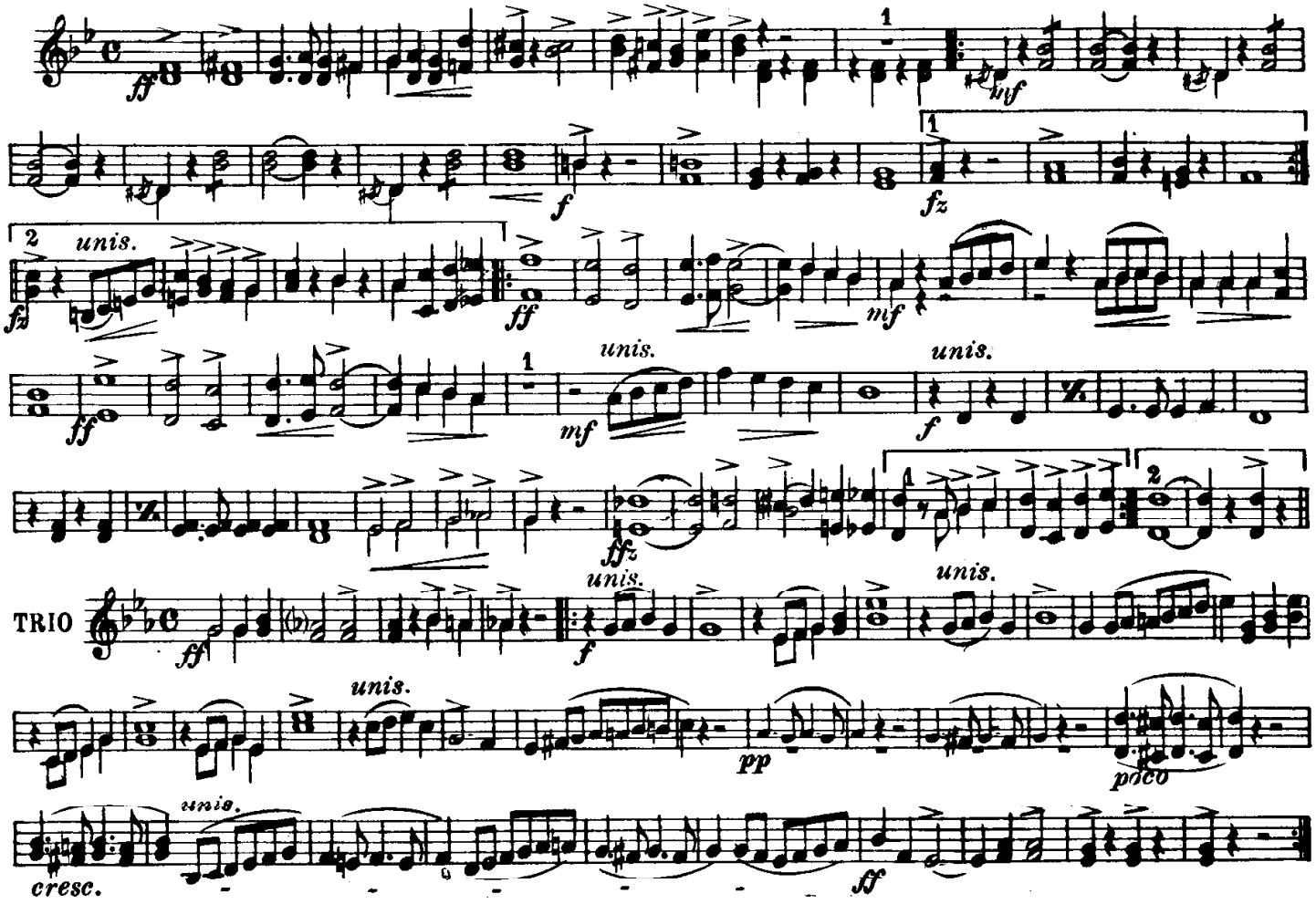

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MARCH

1st E♭ ALTO

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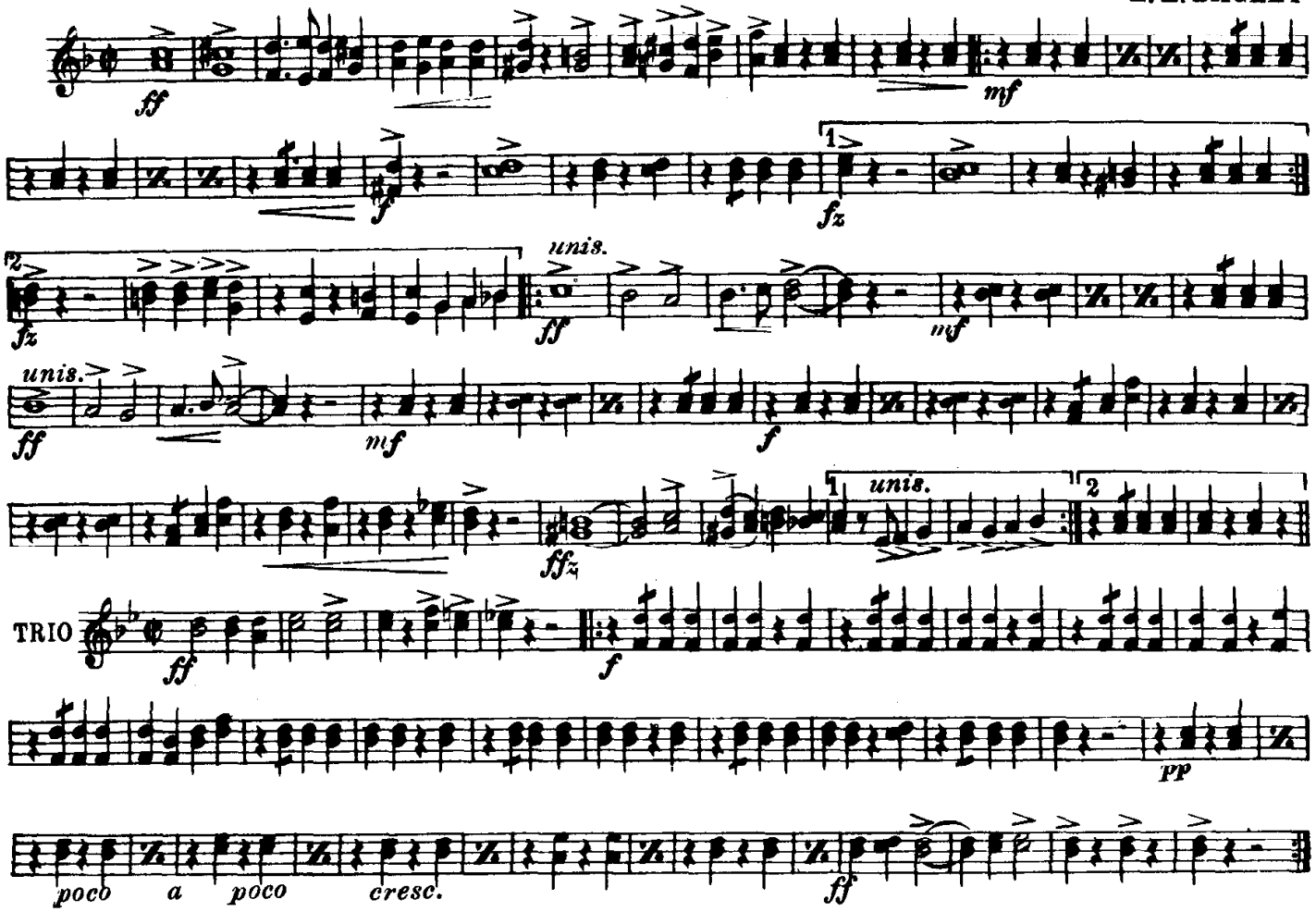

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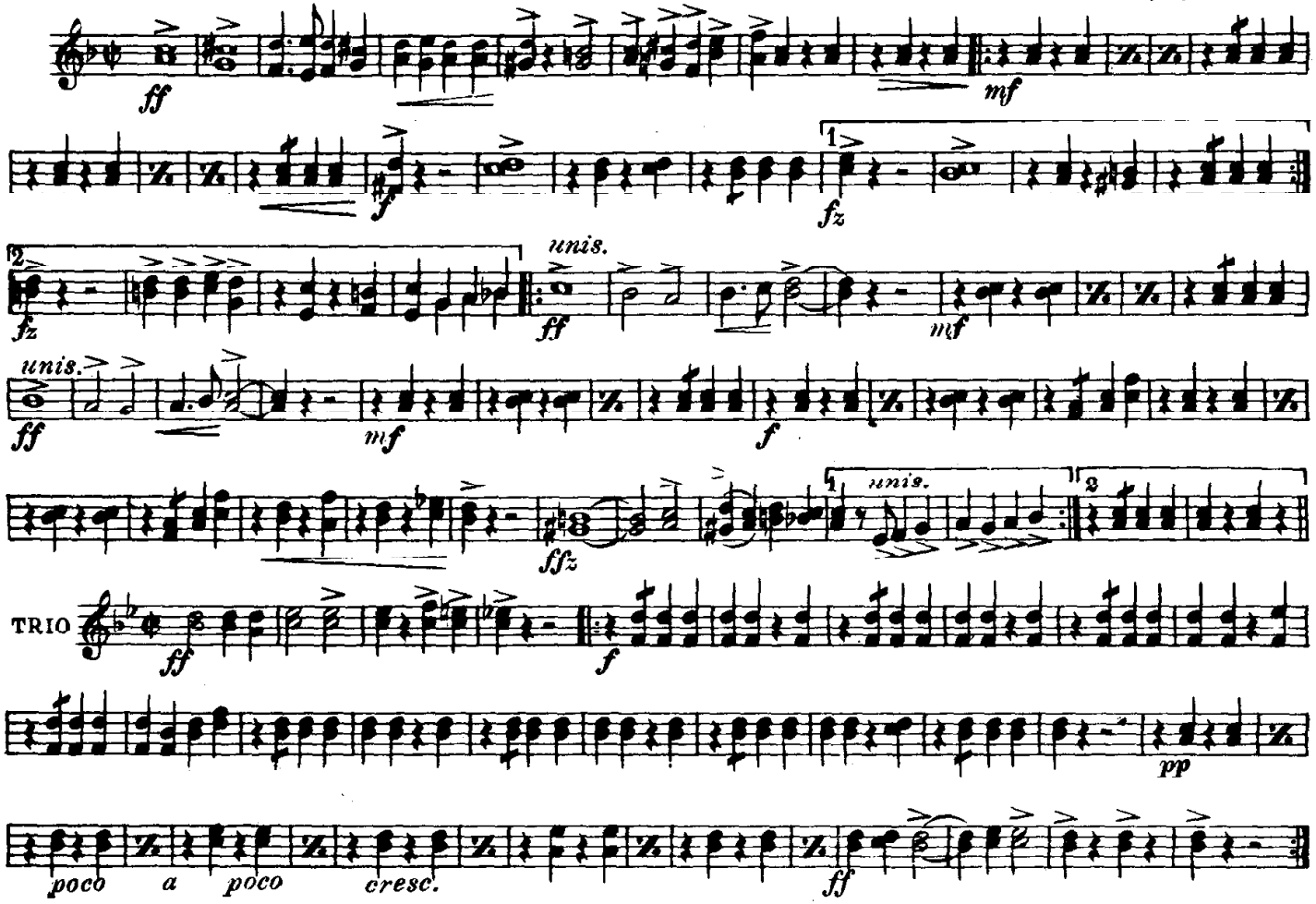
MARCH

2d Eb ALTO

E. E. BAGLEY



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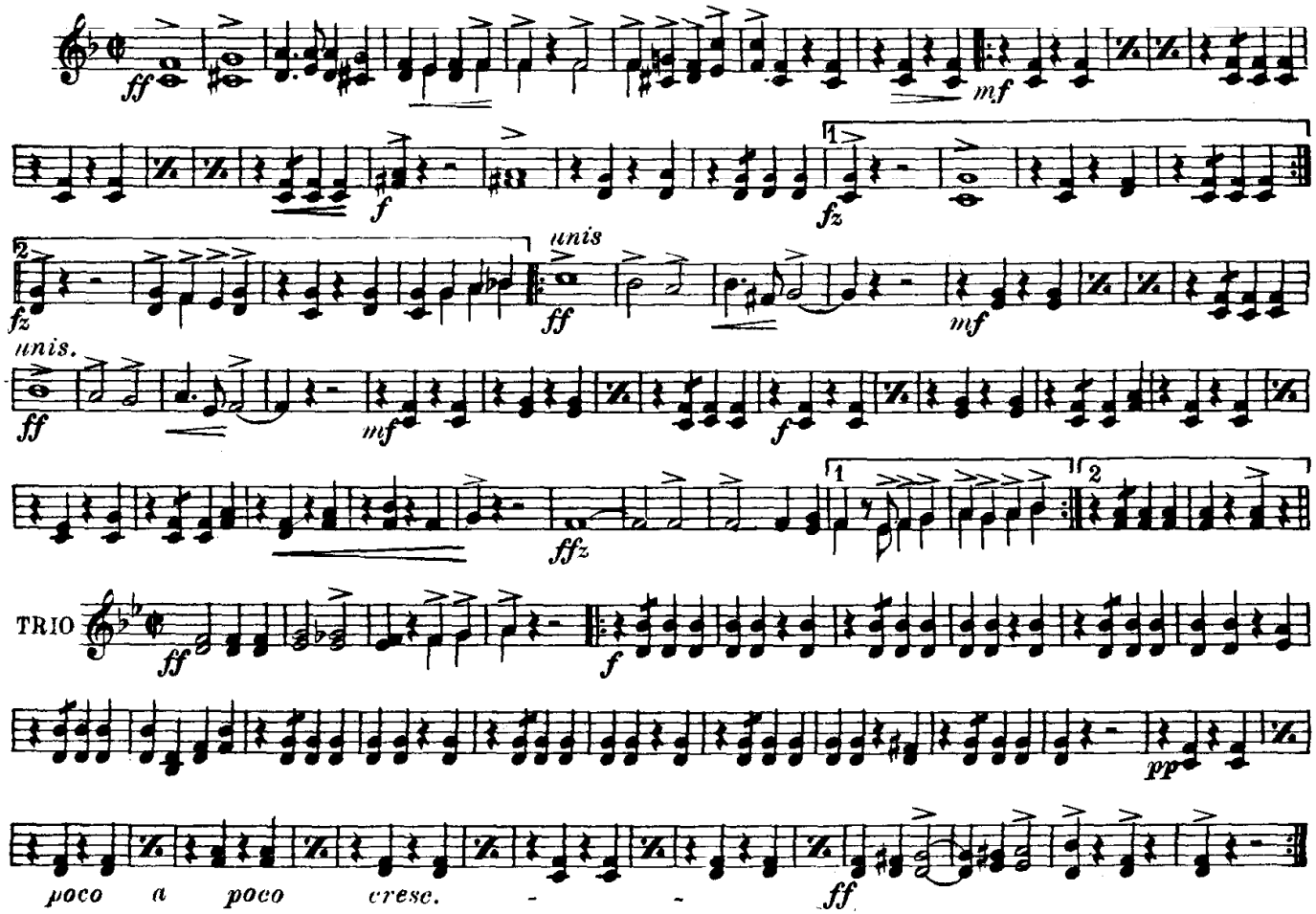
MARCH

3rd & 4th ALTOS

E. E. BAGLEY



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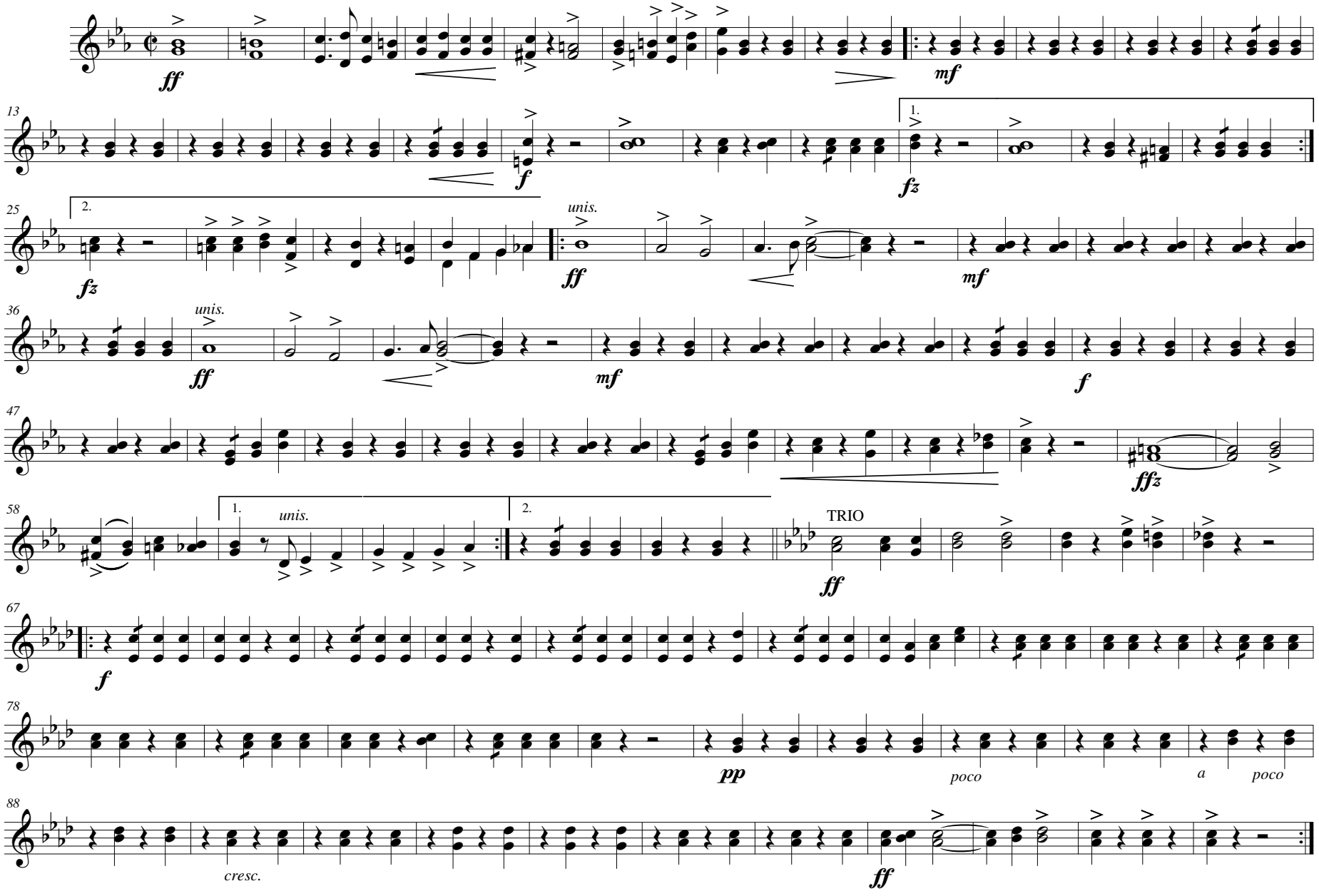
F Horn 1 & 2

E. E. Bagley



Transposition prepared by: Gary Bricault

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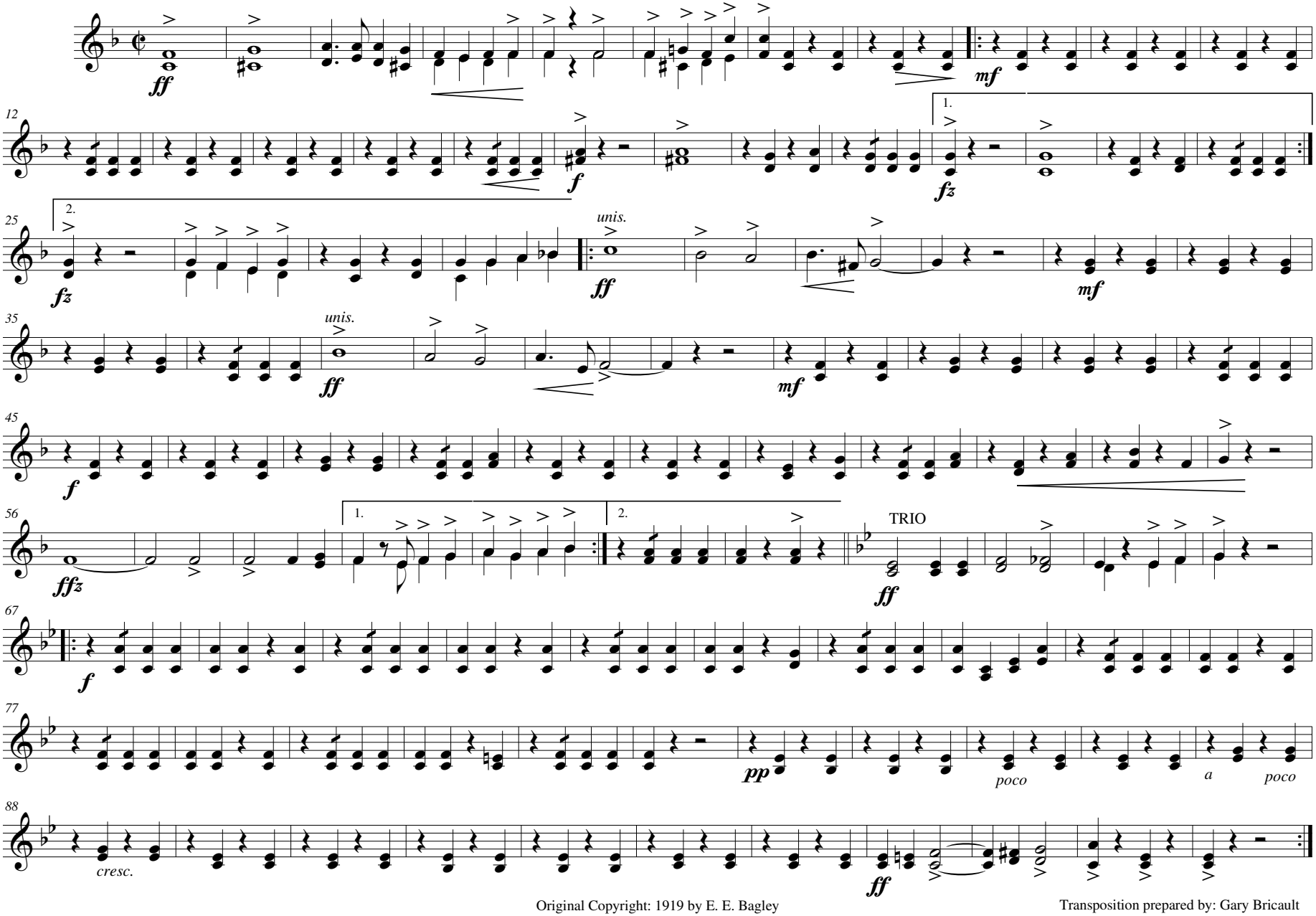
F Horn 3 & 4

E. E. Bagley



Transposition prepared by: Gary Bricault

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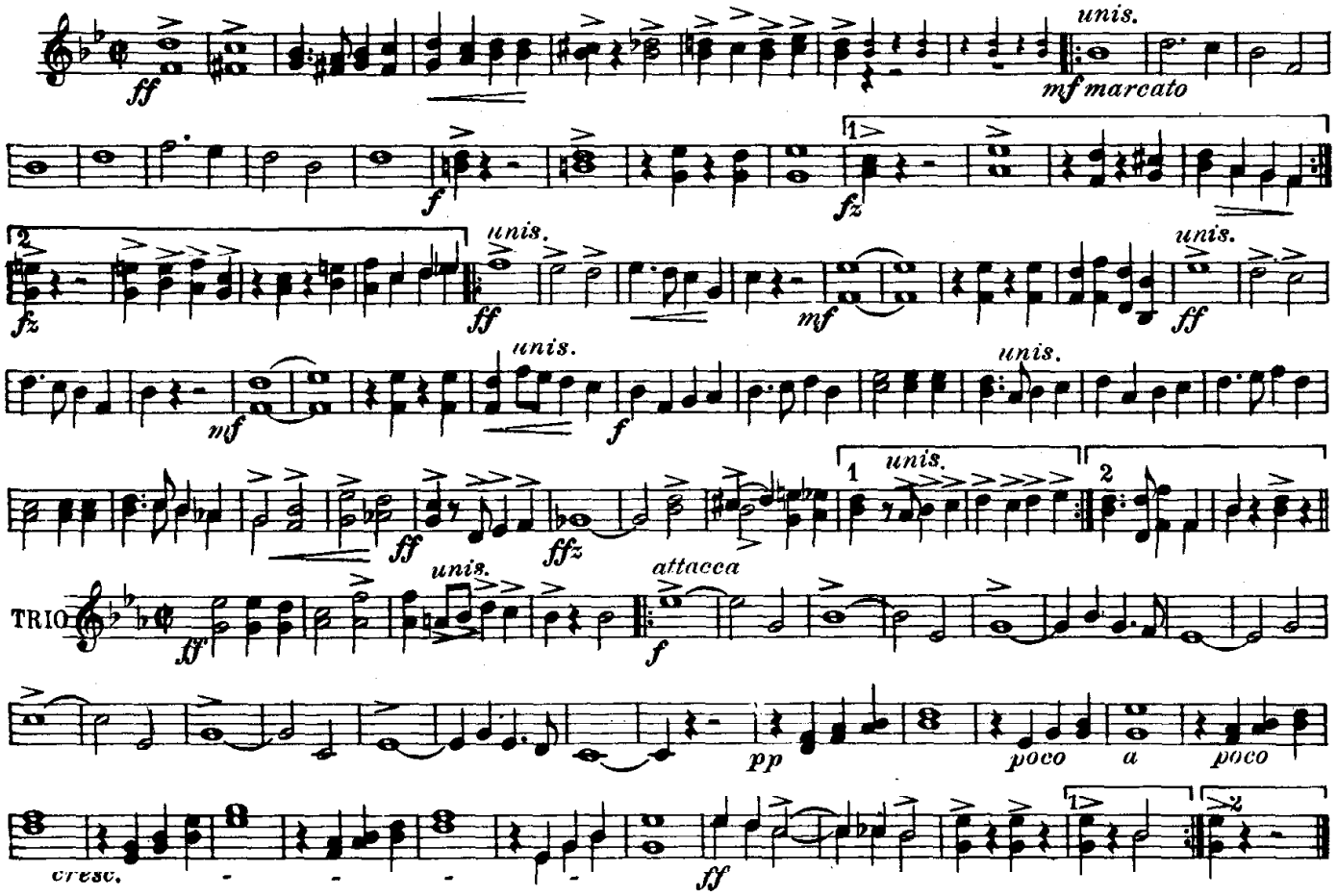
MARCH

1st B♭ TENOR
(Trombone)

E. E. BAGLEY



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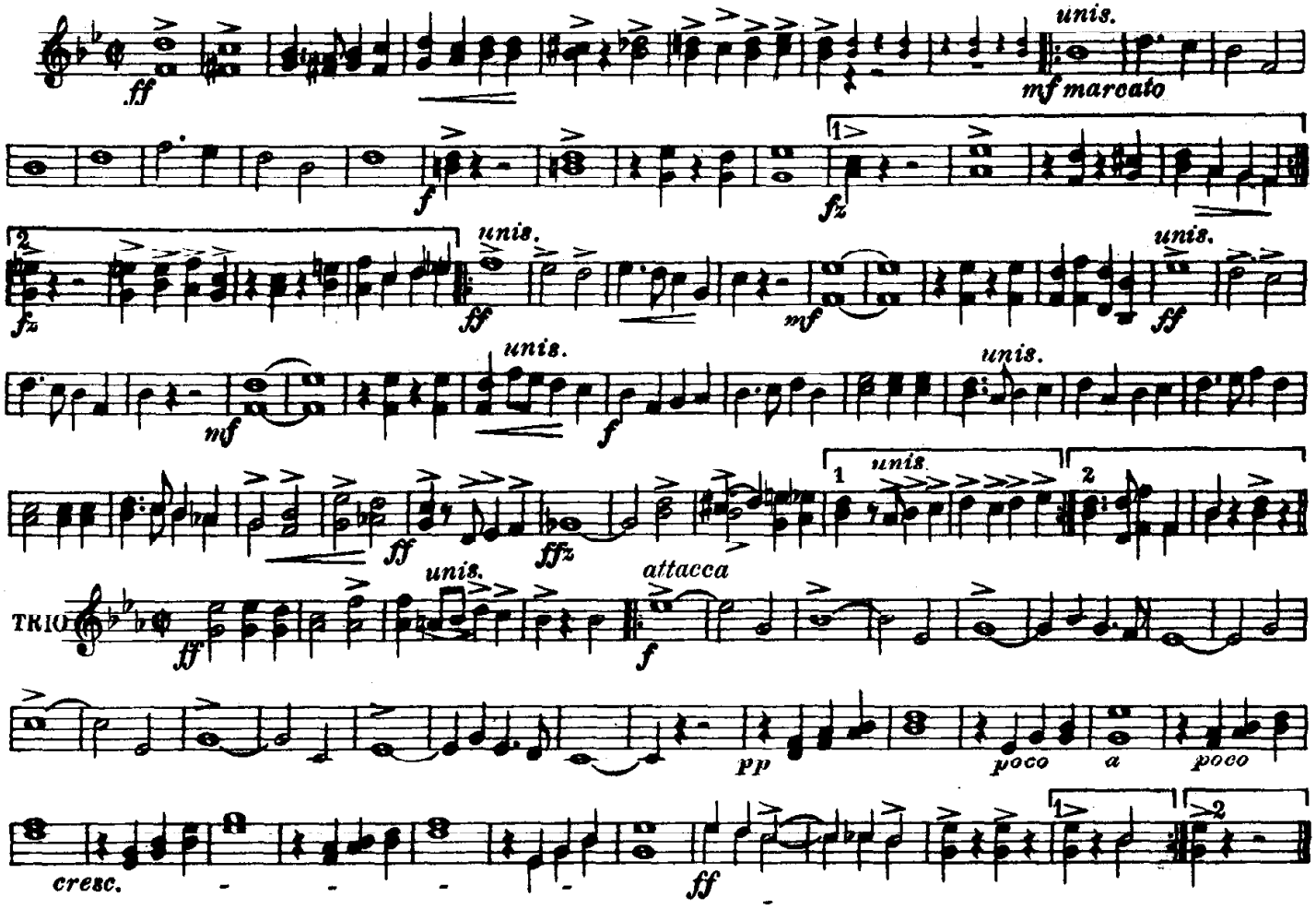
MARCH

2nd B♭ TENOR
(Trombone)

E. E. BAGLEY



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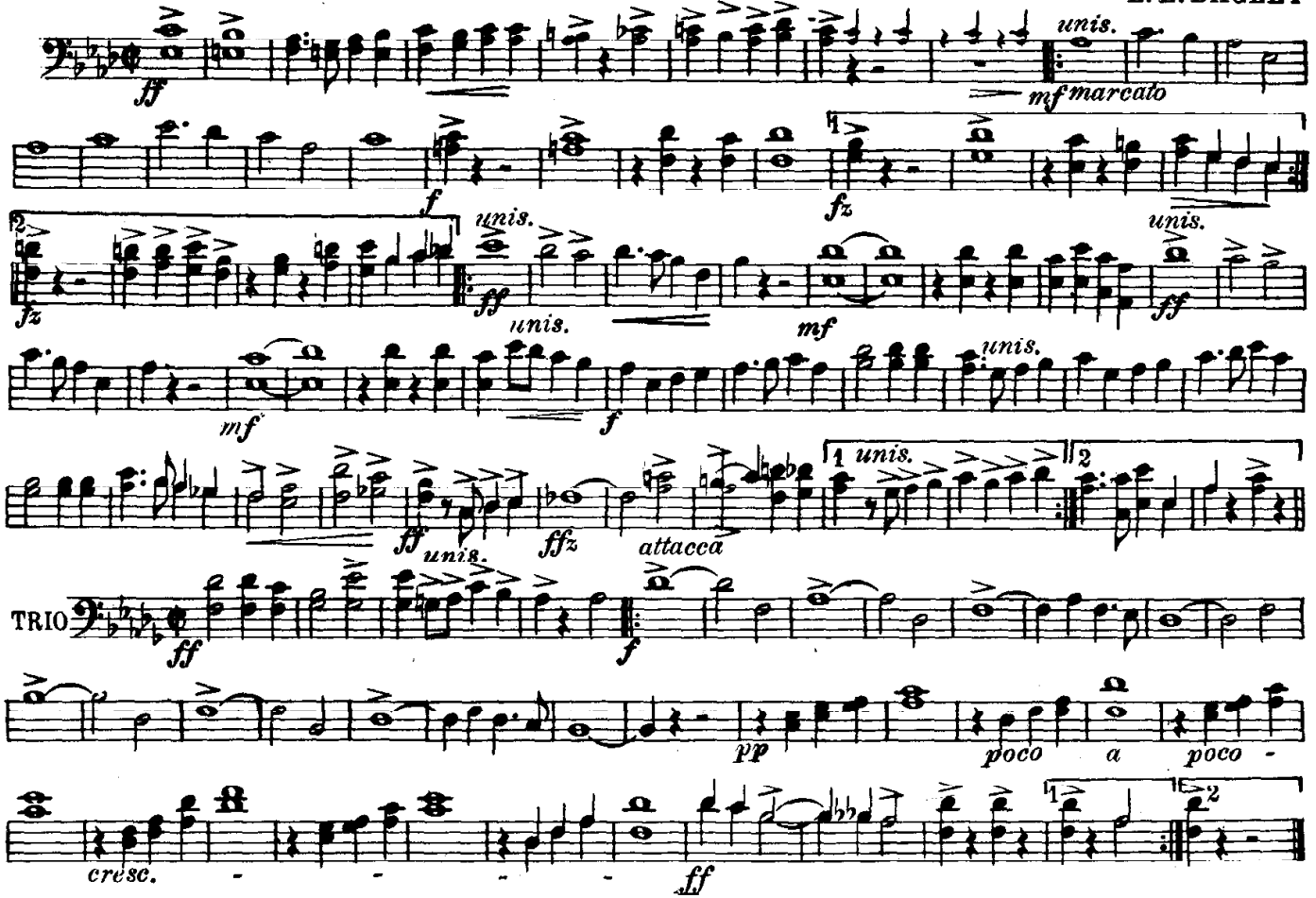
MARCH

E. E. BAGLEY

1st TROMBONE
(B♭ Tenor)



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2nd TROMBONE
(B♭ Tenor)

MARCH

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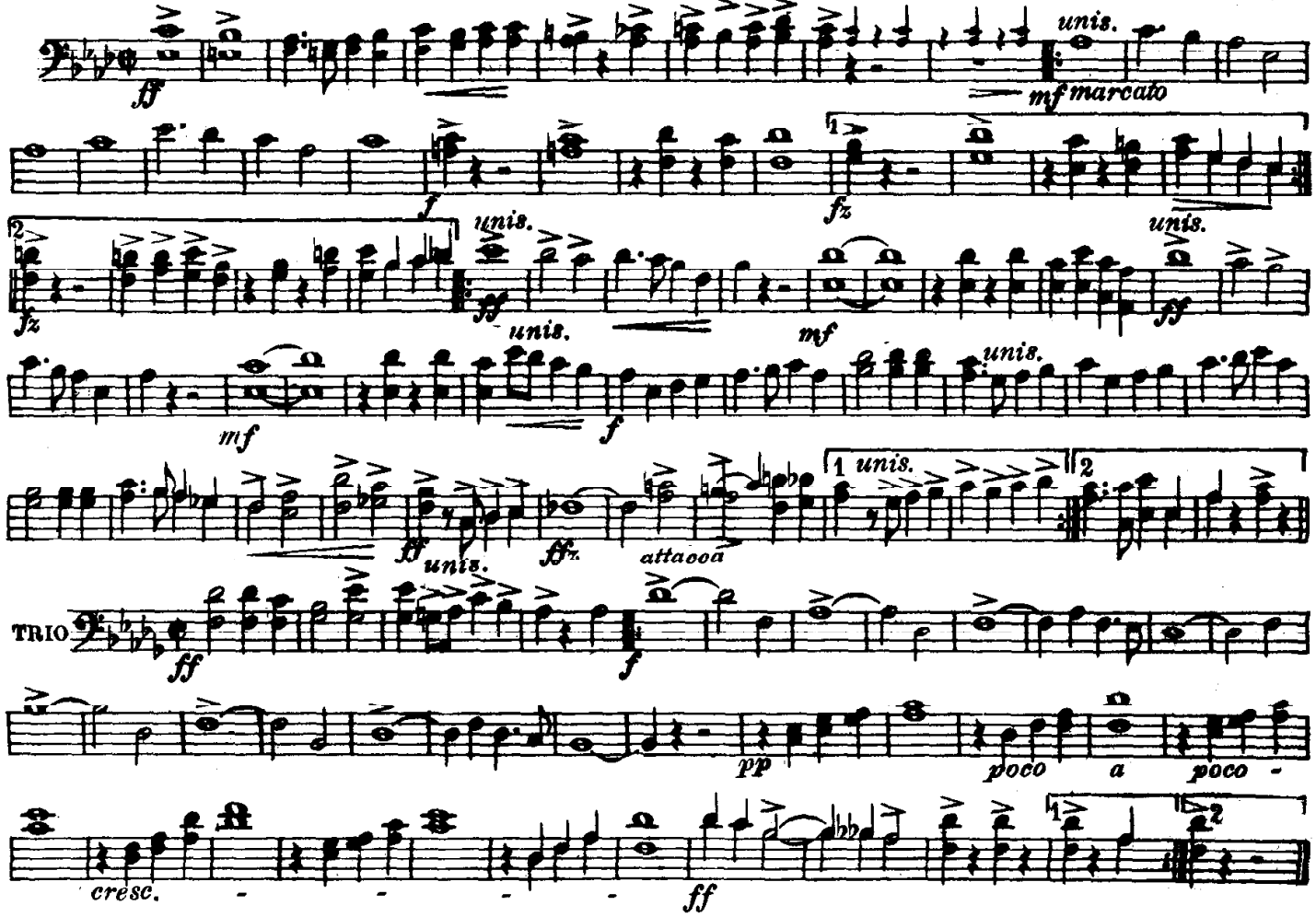

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3rd TROMBONE

MARCH

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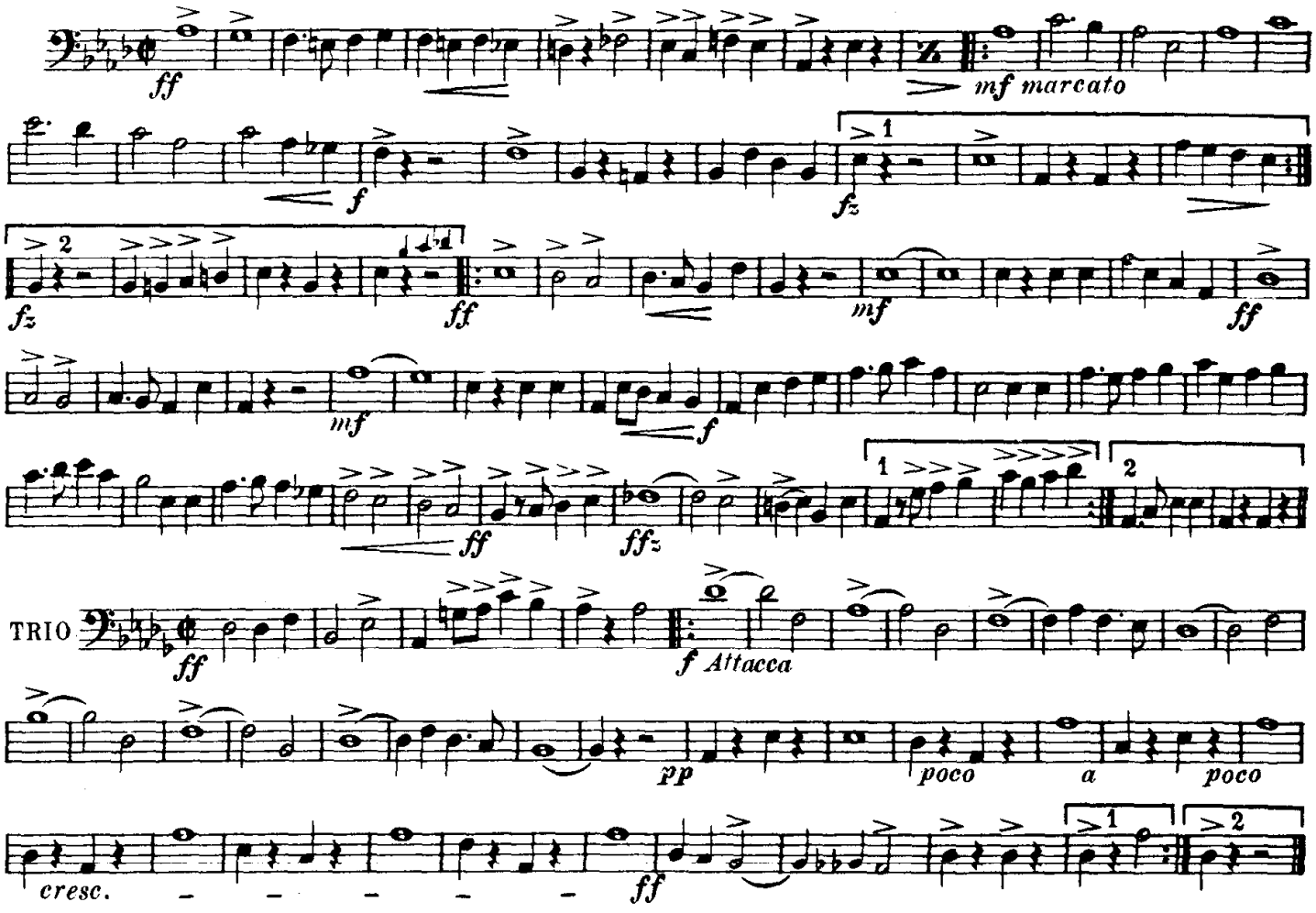

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3rd TROMBONE

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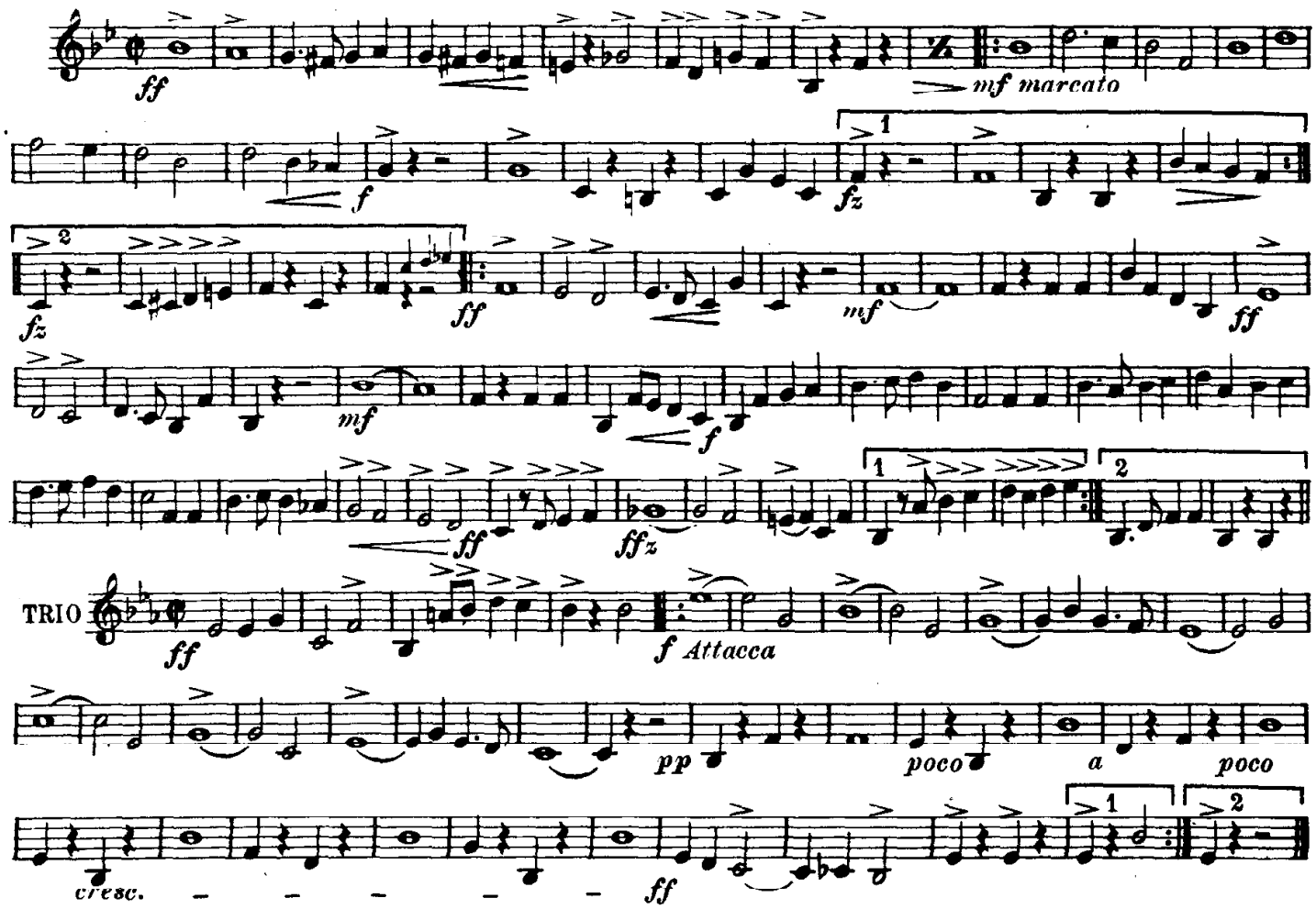

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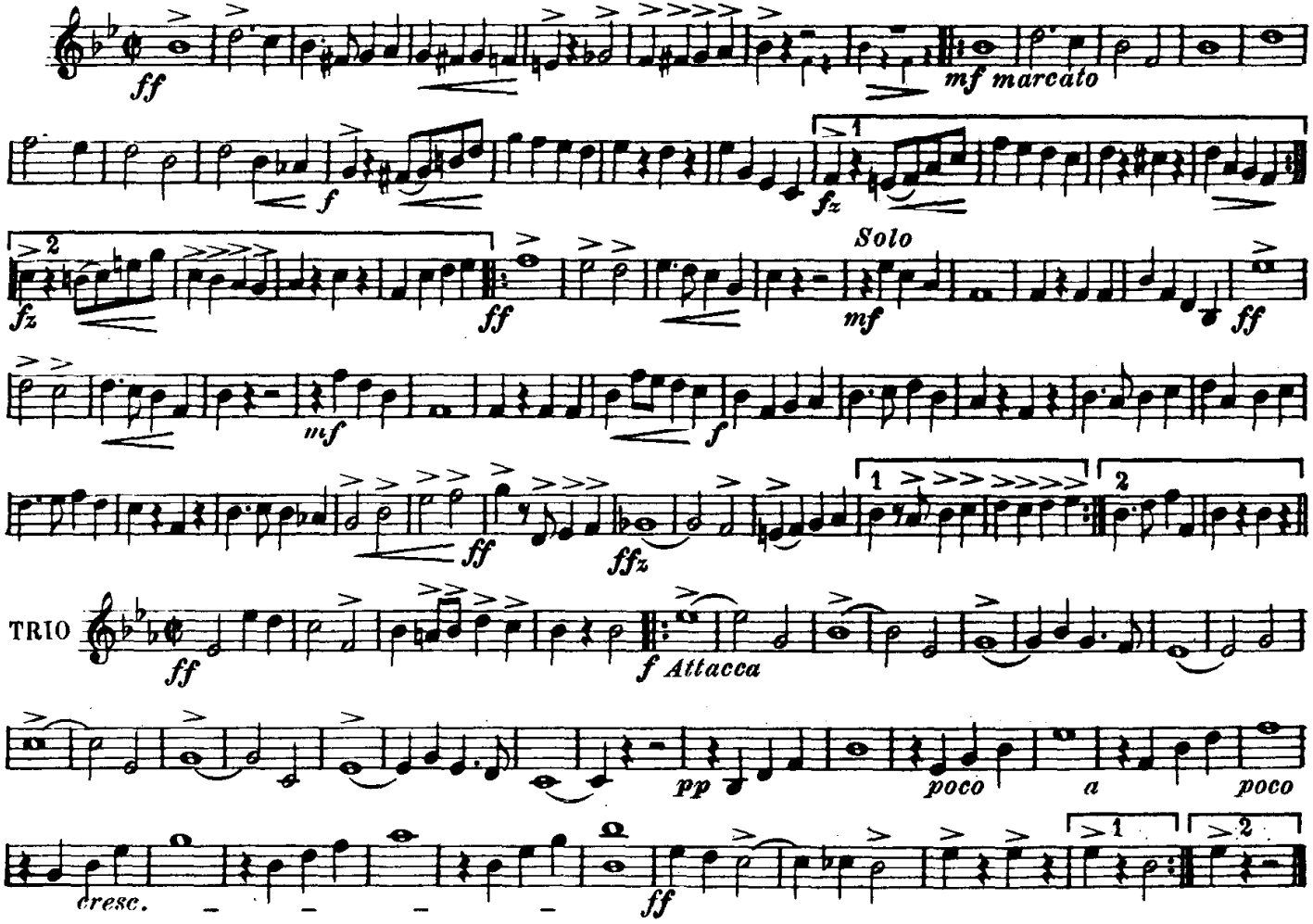
BARITONE

MARCH

E. E. BAGLEY



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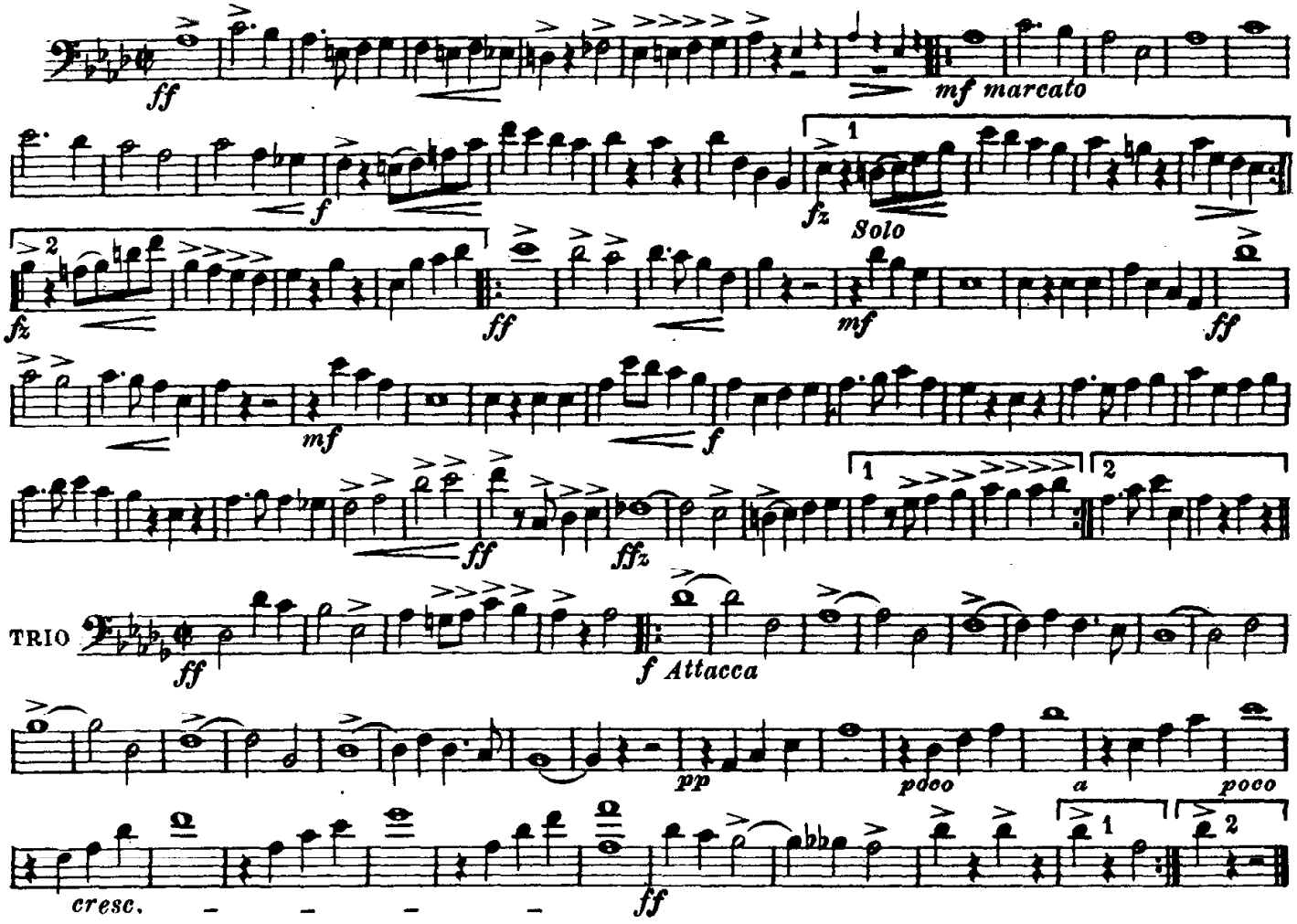
BARITONE

MARCH

E.E. BAGLEY



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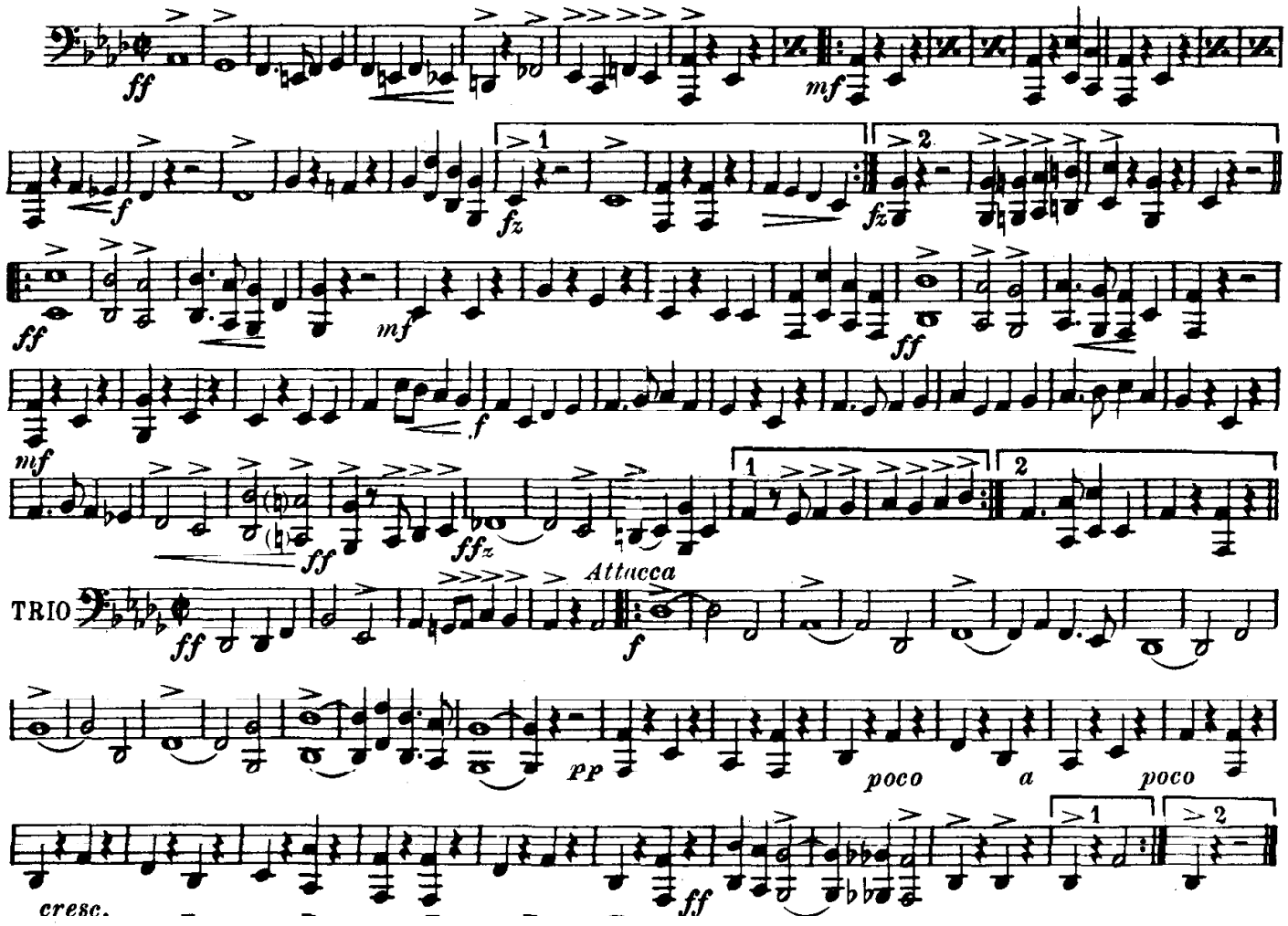
BASSES

MARCH

E. E. BAGLEY



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MARCH

TUBA

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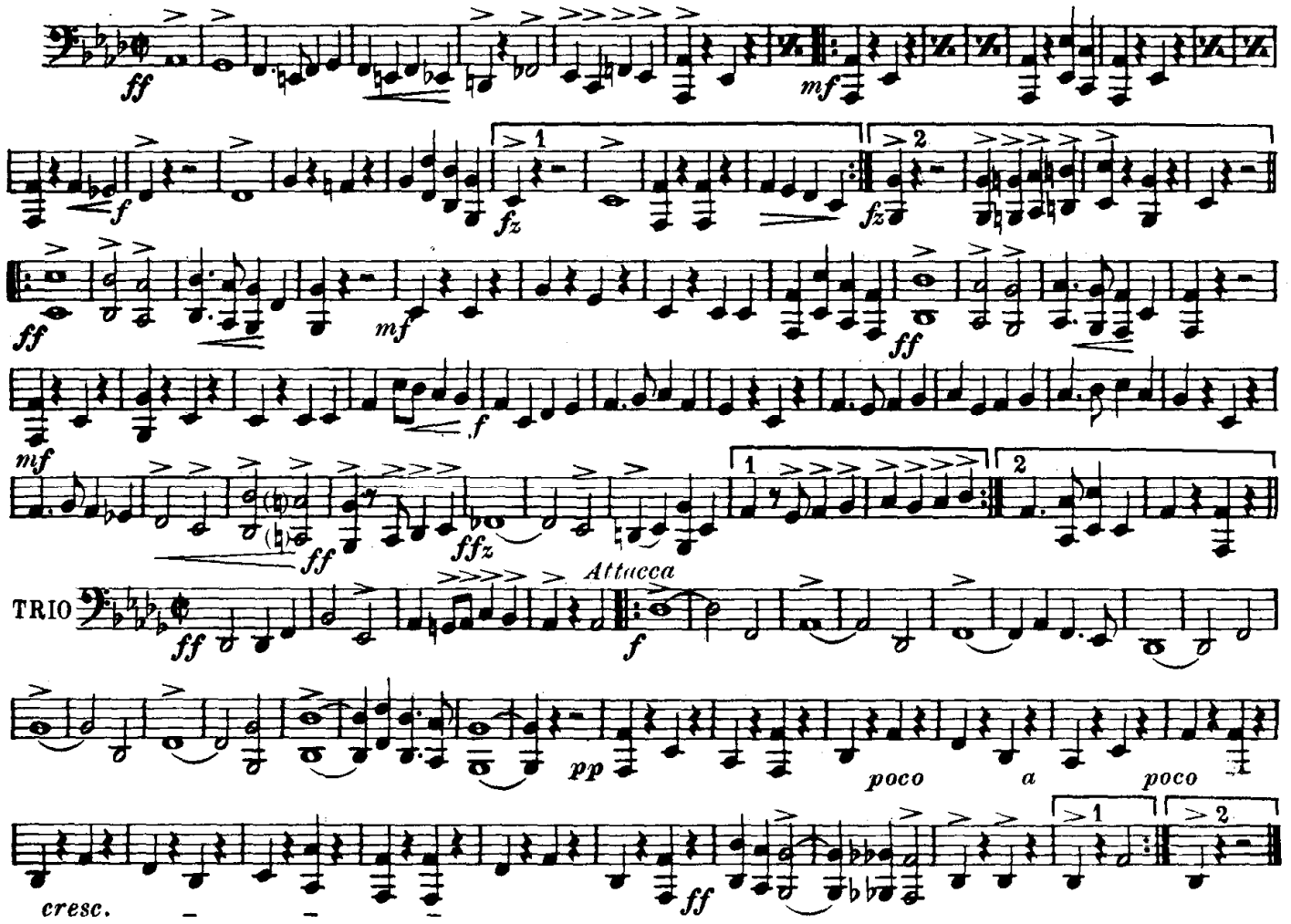

SMALL DRUM

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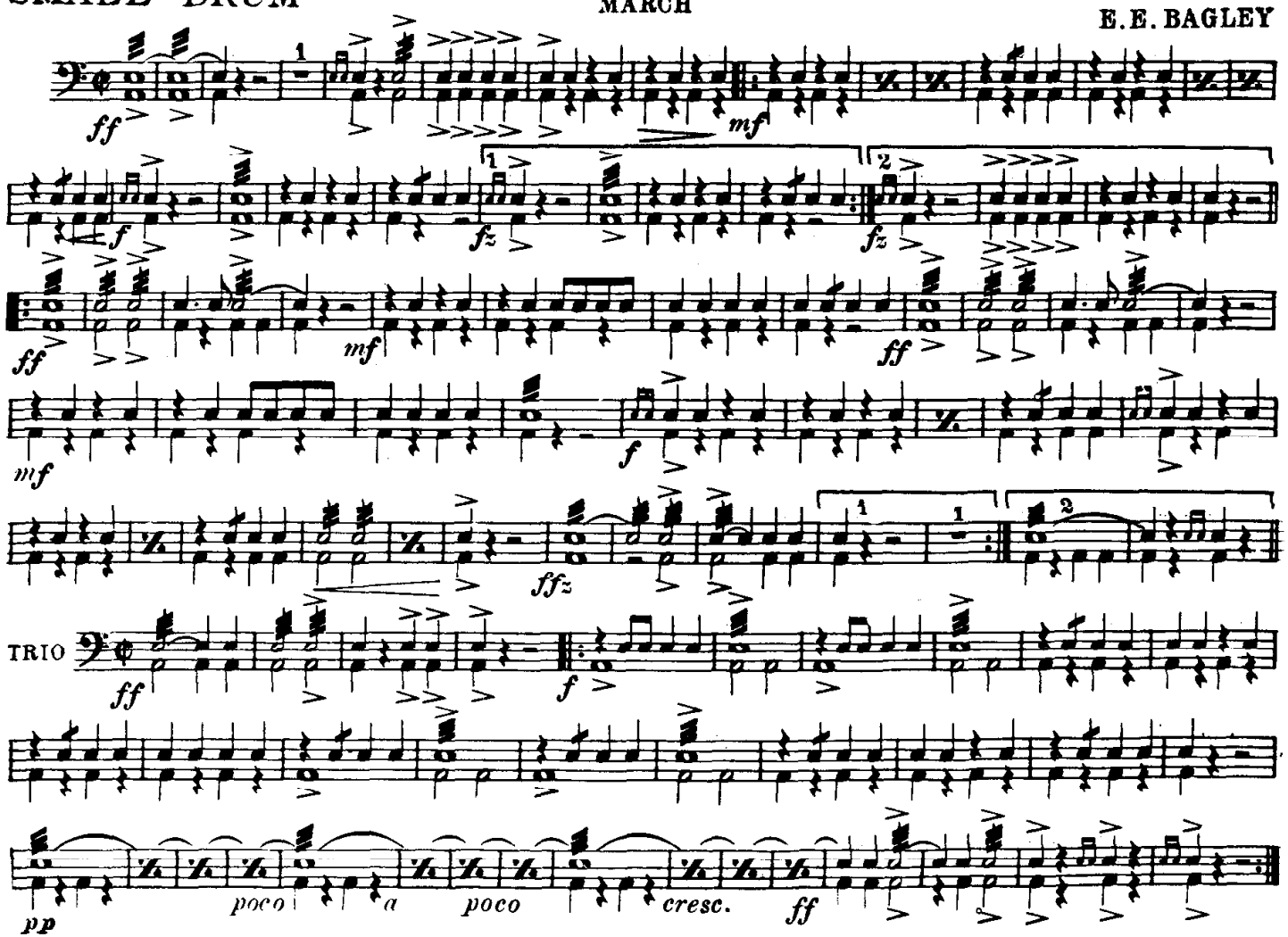
MARCH

E. E. BAGLEY

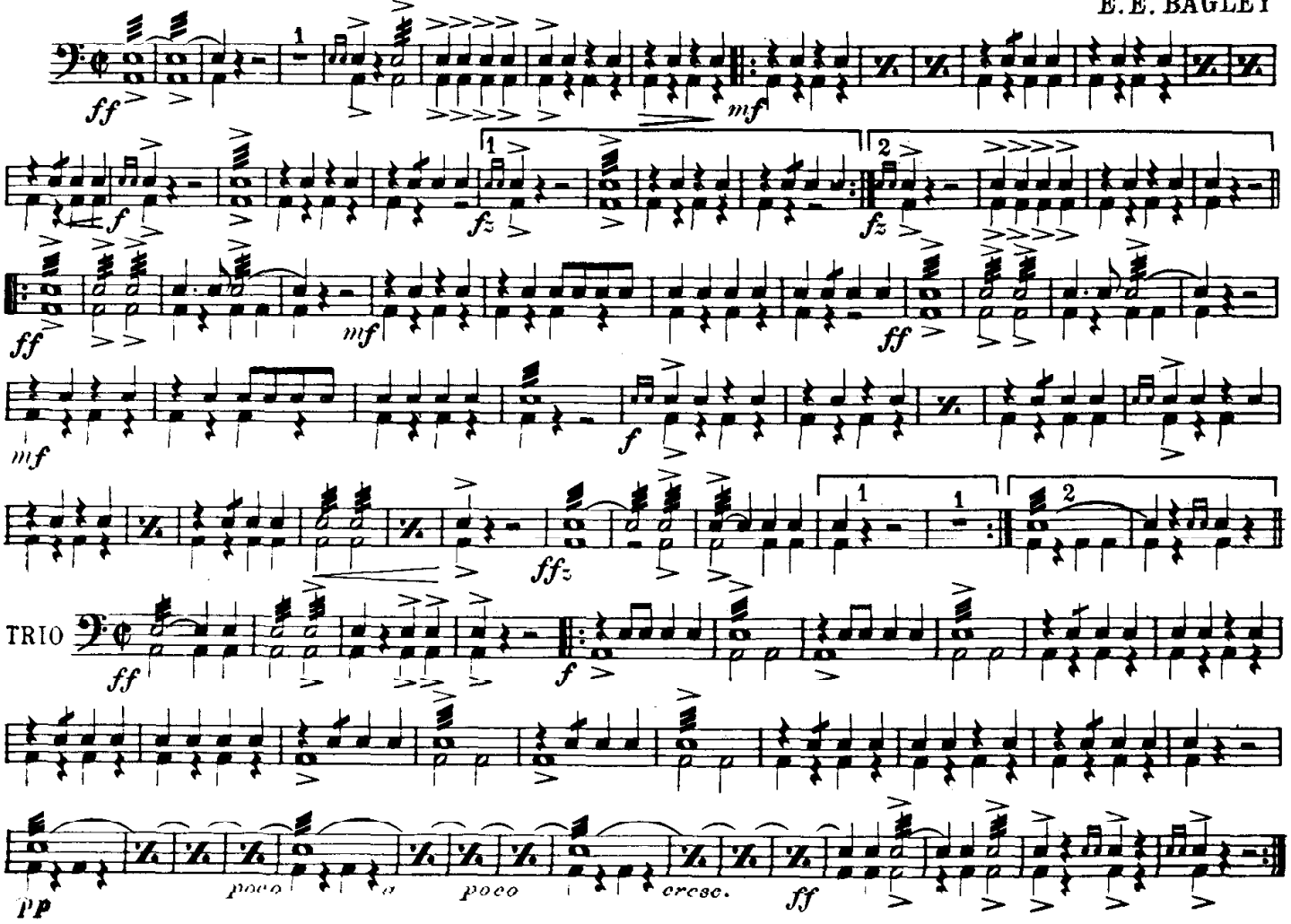


BASS DRUM

America Victorious

MARCH

E. E. BAGLEY



BW 2015

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

Kenneth Turner

Kenneth Turner has only been the Director of Bands for 2 years at Red Bluff High School in Lexington, South Carolina, but he has certainly been around and active since he began teaching in 1992.

Upon graduating from the University of South Carolina with his BS in MusEd,he moved from middle school to high school, back to middle school before ending up once again at Red Bluff HS.

Turner has served his state and his profession by holding many varied offices and positions in the SCBDA. He also serves as President of the Palmetto Concert Band.

Wherever Turner has been, his groups whether at the middle school or the high school level words like Superior Rating, Featured Performance and Grand Champions are sure to follow.

When stating his philosophy, Turner, says, "I believe that if you ask my students what defines my teaching style, they would say I am enthusiastic, yet extremely demanding. I believe that I have a positive attitude that is contagious to my students, but I am also tough on them when needed. To me, being enthusiastic means that you must exude excitement about all

things, put forth an enormous amount of personal energy, and avoid the temptation to quit or give up. Through an atmosphere of all of us constantly growing and learning, my students know that I live my life with a purpose, embracing the challenges as with much passion as the successes. My students feed off of my enthusiasm, which I believe is the key to igniting the passion for a subject in anyone. In short my students love band because I love band!" He adds, "Working together is paramount. To achieve our highest goals, our band has to work together for a common goal, and place high demands on ourselves for commitment, discipline, integrity, and dependability."

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at the annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago, Illinois.

Chairman of the Legion of Honor Committee is Terry Austin,Virginia Commonwealth University.

Legion Laureates List Link

Arlene Burney

Arlene Burney has been the Casa Grande High School Band Director in Petaluma, California for nearly 20 years. She has also been so much more. She has taught music at every level from elementary to junior high to high school to university and you can throw in community band as well.

Burney earned a BA in Psychology from UC at Santa Rosa. She then went on and earned a BS and an MS in Music Education from the University of Illinois.

She has been named the Director of the Year by the NCBDA in 2004. She was also named the Gilbert Freitas Veteran Teacher Award Winner by the Bay Section of the CMEA in 2013. She has given back to her profession by holding nearly every available office in the NCABDA.

Under her baton the Casa Grande HS Symphonic Band has established a pattern of Superior and Unanimous Superior Ratings at the CMEA and Music Heritage Festivals.

She says, "My musical mentors were many and varied, but I have to credit my junior high music teacher, Ted Dechter for igniting my interest in music with his enthusiasm and expertise as a

teacher. Much later in my career I have to thank my late husband Jimmie Howard Reynolds for encouraging and guiding me as a conductor, and taking me to all the ABA conferences where I had the opportunity to hear the best concert bands in the country and meet the outstanding music educators in our field. But over the years I realize my greatest inspiration has come from all my talented and dedicated students and their insatiable desire to learn and perform great music."

Her philosophy is this,"I work every day to help instill the passion for music in young adults so they can become a part of the world community of musicians, make new friends and lasting connections, and see themselves from a new perspective."

Terry Austin Bio
Legion of Honor Chairman

L.B.U.S.D.
TEACHER'S HANDBOOK
INSTRUMENTAL MUSIC

Elementary School Winds Edition

Written by Kevin Hamilton in fulfillment of Music 539 PA 3

TABLE OF CONTENTS

PREFACE

The purpose of this handbook is to provide instructional strategies, procedures, and standards for the elementary instrumental music teachers in the Long Beach Unified School District. It is the responsibility of each individual teacher to teach the fundamentals of every instrument regardless if the teacher can play the instrument themselves. The most critical concepts of the five elementary wind instruments; flute, clarinet, alto saxophone, trumpet, and trombone, have been outlined for you in order to help direct your weekly lessons. All of these concepts can be taught with multiple approaches. Regardless of the method, these concepts must be taught. In a district with 68 music teachers and no music administrator, it is very difficult to have all the teachers on the same page. That is the challenge we face. But, by using and referring to this handbook and the expectations presented in it, it is my hope that all of our students will be reaching the same benchmarks as they progress from year to year on their musical journey.

How to Use This Handbook

Begin by reading through the handbook, looking for any strategies that might help you teach more effectively. Mark those sections. Pay special attention to any critical concepts that you might not currently be teaching. If approached correctly, there is nothing in this handbook that your students should not be able learn.

Throughout the handbook, you will find sections labeled **Notes.** Use these sections to write down your thoughts and reflections about that particular section. After trying some of the strategies, note what worked well, what didn't, what could be done differently, and what questions arose as you taught a particular skill.

On a regular basis, review the sections marked **Critical**. These sections call attention to the most critical skills that the student musician must develop in order for them to progress to the next level of playing.

Pay special attention to all areas marked **Bad Habits**. Here you will find the most common bad habits on each instrument, and suggestions to combat them.

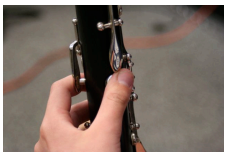
STANDARDS

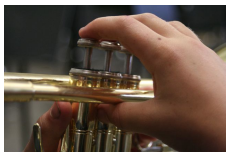
In nearly every subject being taught today, there are clear standards that have been laid out for both teachers and students. Every 5th grade teacher in Long Beach can tell you what math skills the 5th grade student is expected to learn and be able to demonstrate by the end of the year. Music must take the same approach. The three standards that I've put before you were not developed by an administrator or a district consultant. Instead, they are what our students expect us to provide for them when they sign up for music. We must live up to these standards.

1. Continued Success in Music - Your number one goal should be to provide each student with the fundamentals of air movement, hand position, posture, and embouchure. If the student can master these critical concepts, then they can have continued success in middle school, high school, and beyond. Without these critical concepts, the chances of the student finding enjoyment in music and continuing on are dramatically decreased.

2. Enjoy the Process of Making Music - Your students should be excited to come to class each week. Elementary students love praise, challenges, friendly competition, problem solving, compliments, creating, improvising, showing off, incentives, etc. Use a variety of motivational tools when planning each lesson. You are expected to teach music in a way that engages the students, and leads to self motivation.

3. Appreciate the Skills of the Musician - Students that study music learn great life skills in the process; teamwork, focus, personal responsibility, and dedication to name a few. Make your students aware of the various "other" skills they are developing as members of a music group. Show them the skill and dedication that musicians have developed in order to become professionals. Your students will then develop a greater appreciation for all types of music.




What Should My Students Know?

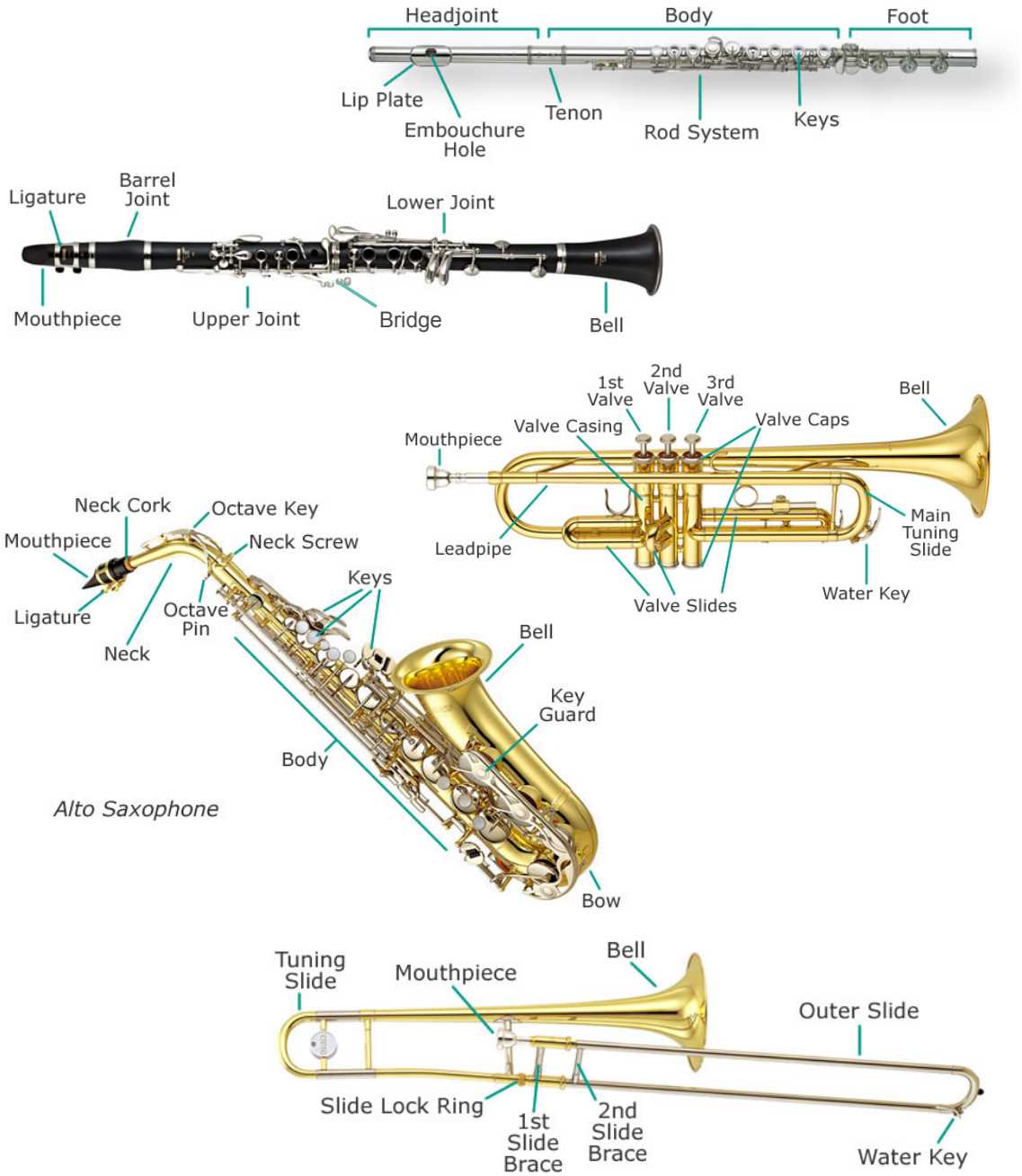
By the end of the first year, all students should be able to:

1. Sit with the correct posture when playing their instrument.
2. Correctly hold their instrument.
3. Play their instrument with the correct embouchure and air speed.
4. Play at least 6 different notes (Concert Bb, C, D, Eb, F, and G).
5. Identify and perform the above 6 notes on the music staff.
6. Define and perform whole notes, half notes, quarter notes, and pairs of eighth notes.
7. Blow an 8 count air stream and correctly tongue a rhythm within those 8 counts.

By the end of the second year, all students should be able to:

1. Demonstrate numbers 1 - 7 above with greater proficiency.
2. Play with a characteristic tone quality.
3. Play low and high concert Ab, low and high A natural, concert Db and high Bb
4. Play simple songs in 4/4, 3/4, and 2/4 time signatures.
5. Play simple songs in the key of concert Bb and Eb.
6. Make up simple songs using different notes and rhythms.

INSTRUMENT DIAGRAMS



COMMON CONCEPTS FOR WIND INSTRUMENTS

Air Movement

One of the most common problems with young wind players is their inability to move sufficient amounts of air through the instrument. As teachers, we tell them to "blow faster" and "use more air." However, we will not get the results we want unless we first teach the students how to get more air into their bodies. Without a **deep** and **relaxed** breath, there will be no air to "blow faster" or "use more of."

Inhalation

The Yawn - Breathing to play a wind instrument is very similar to yawning. When we yawn, our body naturally takes in a great deal of air in a relaxed manner. Students quickly grasp this concept. Translate this idea to music by teaching the students to speed up the yawn into one beat before playing.

Bad Habit - Students should avoid tension in the neck and shoulders while inhaling.

Imagery - Some students benefit by using imagery while inhaling. Tell your students to "fill up a balloon in your belly," or "inhale all the air between you and your stand before playing," or any other vivid image.

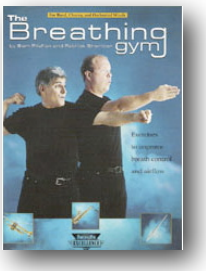
"An Active Breath" - Some students don't understand that they need to take a breath that is different than a normal, everyday breath. Tell the students that they must take "an active breath," in which they force air into their bodies. If you are a wind player, you might want to exaggerate your breath a little in order to get the concept across to your students. Otherwise, your students won't believe that you are taking "an active breath" because it has become natural for you.

Exhalation

Generally, blowing through any wind instrument can be taught the same way. The number one goal should be to produce an airstream that is fast, steady, and unrestricted. Encourage your students to imagine blowing air in a straight line, as if blowing through a long piece of pipe. Once your students can imagine this concept, you can affect the tone and range of the

notes by having the students imagine blowing through different sized pipes, skinny pipes for higher/brighter notes, and wider pipes for low/darker notes.

Exercises



Breathing Exercises - There are many different breathing exercises that can be done to maximize the inhalation of air prior to playing. The Breathing Gym by Patrick Sheridan and Sam Pilafian, has extensive exercises that have been shown to work well. However, beginners want to play. So keep the time spent on breathing exercises to a minimum.

In 4, Hold 4, Out 4 - A simple breathing exercise would be having your students take a "yawn breath" for 4 counts, hold the air in for 4 counts, and then hiss the air out for 4 counts. Tell the students that they have to breath during the entire 4 count inhale, and that they have to get all of the air out in the 4 count exhale (they will probably need to open their teeth slightly to get all the air out fast enough). Once they can do this, change the number of counts to mix things up.

Drinking Straw Exercise - See the section title "Drinking Straw Exercise" to further develop correct exhalation concepts for wind players.

Finger Habits

Critical - No matter the instrument, students must be constantly reminded to keep their fingers touching, or as near to the keys as possible. When the students fingers are far from the keys, I call it "flying fingers." **Bad Habit** - "Flying fingers" can prevent a student from being able to play fast passages and scales with control and fluency. Another bad habit is "flat fingers." Students should play with their finger tips on the keys, not the middle of their fingers on the keys (fig. Fh1).

fig. Fh1

Posture

Stretching - Take a minute to have your students stand and stretch their necks. Tilt the head to one side, the other side, and then to the front. Hold each stretch for 10 seconds or so. In a large class, this works well to focus everyone's attention at the beginning of class.

Drinking Straw Exercise

This next section describes a method for teaching and reinforcing various aspects of the trumpet, trombone, and flute embouchure, while also developing a strong yet relaxed air flow. It will not hurt to have your clarinetists and saxophonists participate as well.

1. Give the student a regular sized drinking straw and have them hold it between their teeth, without pinching it shut (fig. DS1). Tell them that this is the approximate distance that their teeth need to be spread apart in order to play with a good sound. This concept is often overlooked when teaching embouchure, yet it is a critical concept.


Fig. DS1

2. While holding the straw between the teeth, have the student close their lips and blow fast air. Point-out to the student how freely the air flows when the teeth are spread apart. Also, focus the student's attention on the looseness of their neck and shoulder muscles. All musicians should avoid tension while playing.


Fig. DS2

3. Keeping the straw between the open teeth, have the student form the facial "M" or "B" shape. The center of the lips should not close completely, allowing air to pass through. Have the student focus on the firmness of the cheek and lip muscles while blowing through the straw (fig. Ds2). Repeat this step over and over, building muscle memory in the looseness of the neck and shoulders, the space between the teeth and jaw, and the firmness of the cheeks and lips.

4. Now, translate this to the mouthpiece/head joint. Have the student hold the end of the mouthpiece with two or three fingers, take a deep breath, form the embouchure while placing the mouthpiece to the lips, and blow. **Critical** - More than likely, the student **will not get a buzz sound,** but rather the sound of rushing air. This is okay. If everything looks right (cheeks, lips, neck muscles, etc.), and the student is using fast air, simply have the student try again while pressing the middle of the lips more firmly against each other. It might take 4 or 5 attempts before a buzz is heard. However, once the student hears and feels it, they will be able to do it regularly.

Changing partials on a Brass Instrument

It is often very difficult for beginners to change partials on a brass instrument, especially going from low notes to high notes. Again, different approaches work for different students. Here are some exercises to help students change partials.

- **Increase the Air Speed** - For many kids, the only time they have been asked to blow fast air has been when they are blowing out candles on their birthday cakes. Giving them a visual can help a lot. **Raisin in the Straw** - Tell the student, "imagine that you have a tiny straw in your mouth with a big fat raisin stuck inside of it. Now, take a big breath and blow it out." If this works, great. If not, provide encouragement and tell them that, "the straw goes all the way across the room and that your air has to blow faster to push the raisin all the way out."

- **Change the Aperture Size** - Higher notes use a smaller aperture. If your student tries to blow faster air to play higher and the note only ends up getting louder, then they aren't changing the aperture size. Have them imagine that they are blowing out a single thread of air. Or tell them that they need to zip the corners of their lips up and form a tiny opening in the very middle. You can also draw a circle on a piece of paper and tell the student, "that's how big your aperture is." Then draw a smaller circle and tell them, "this is how big I want it to be."

- **Buzzing the Mouthpiece** - Have the student take the mouthpiece off and buzz any note. The goal is for them to buzz a different note, higher or lower. If they do, ask them what they did and have them do it again. Then have them go from buzzing the first note to the second note, up-down-up-down etc. Then see if they can make the notes farther apart, higher-lower-higher-lower. Put the mouthpiece back in the instrument and tell them to just concentrate on duplicating the high and low sounds of the mouthpiece. This will often result in the changing of pitches on the instrument.

- **Changing the Direction of the Air** - To play higher notes, have the student blow the air downward, into the bottom of the mouthpiece cup. Lower notes result from straighter air.

- **Tongue Placement / Syllables** - The speed and direction of the air can be greatly altered by the shape inside of the mouth. By shaping the mouth as if saying the syllable "ah", the tongue and jaw will drop, making lower notes sound more easily. To get higher notes, use the syllable "ee." This will raise the back of the tongue and cause the air to exit the mouth more quickly and in a downward direction.

Tonguing on Trumpet and trombone

Critical Tonguing should be taught on all instruments by the time the student is ready to play eighth notes. Some teachers choose to teach tonguing from the first note. If this works for you, great. However, this is probably easier to do in a private setting. Here's a process for teaching tonguing.

1. It's best to begin by demonstrating the way most beginners sound when they play quarter notes. Use your own instrument and puff each note without tonguing (start and stop the air). Then explain to the students that this way of playing is too much work and very tiring, and that you will teach them a new trick.

2. Next, demonstrate tonguing on your instrument by taking in a big breath and tonging as many notes as you can, in various rhythms, until you run out of air. Immediately, the students will want to be able to do this too.

3. Now, have the students open their mouths and touch their finger to the back of the top teeth where they meet the gums. Tell the students, "this is the contact point for tonguing".

4. Next, have the students close their mouths and touch the same spot with the very tip of the tongue.

5. Explain that tonguing is the process of starting the air and separating the air by quickly closing and opening the air stream.

6. Ask the students to say "TEW". Use the syllable "tew" to keep the tongue off the roof of the mouth and the cheeks firm. Then have them say "tew" while blowing.

7. Now, have the students experiment with this on their instruments. Tell them that you want to hear a "pop" sound at the beginning of the note (over tonguing at this point is okay)

8. Listen to each student give it a try. Here are some possible outcomes and ways to fix them.

Possible Outcomes and Remedies

- Correct tonguing technique - Good job teaching this skill.
- "Thu" sound with no "pop" - Encourage the student to make sure the tongue hits the back of the teeth/gums.

- No Sound - The tongue is blocking the air stream. Describe to the student that the tongue needs to jump away from the teeth and go back down to the bottom of the mouth in order for air to flow.
- Buzz sound but no tongue used - Have the student make the "tew" sound without the instrument a few times. Once it seems natural, have the student recreate the feeling with the mouthpiece on the lips.

Imagery - Spitting Seeds - Tell the student that they are eating watermelon and trying to spit the seeds as far as they can. Get them to blow air after the tongue releases.

Notes - Tonguing on Brass

FLUTE

Posture


fig. F1

Flute players should sit forward in their seats with a tall but relaxed posture. It's important to keep the muscles in the shoulders and neck as relaxed as possible. The head can be slightly tilted to the right as long as the lip line is parallel to the body of the flute (fig. F1).

Bad Habits - Do not allow flute players to rest their right arm over the back of the chair (fig. F2). Watch out for students that tilt their head to the side (fig. F3). Beware of students that turn their head to the left shoulder instead of extending their arms to the right (fig. F4).


fig. F2


fig. F3


fig. F4

Hand Positions


fig. F5

Right Hand - The right hand should be relaxed with the fingers curved as if holding a ball. The thumb should point forward (not in line with the body of the flute) and rest opposite the pointer and middle finger (fig. F5).

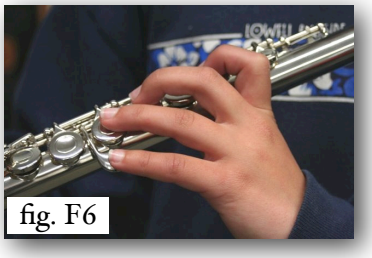


fig. F6

Left Hand - The left hand is not in an open position (fig. F6). The most important part of the left hand position is the shape of the base of first finger (fig. F7). **Critical** This is the part of the hand that supports the flute, **not the thumb**.

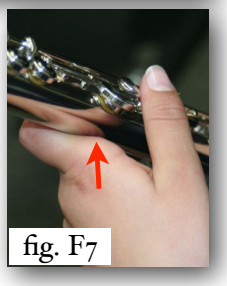


fig. F7

Bad Habits - A very common bad habit is "flat fingers" (fig. F8). Students should keep the cushioned tips of the fingers directly on the keys. Students with this bad habit will not be able to transition to an open holed flute down the road.


fig. F8

Support Points

There are four support points on the flute. The right pinkie, right thumb, base of the left pointer finger, and the bottom lip "snuggle spot".

Snuggle Spot: Often young flutist don't make enough contact between the embouchure plate and the skin under the lip. Teach this by placing the embouchure plate under the pink of the bottom lip, gently push the embouchure plate into the under lip skin, then wiggle it back and forth slightly. Now, release the pressure against face and check the alignment of the embouchure hole. That's the snuggle spot (fig. F9).

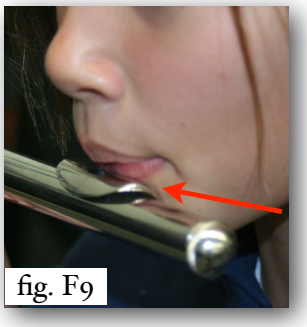


fig. F9

Embouchure (DVD)

1. To teach the embouchure, begin with the head joint alone. Have the student stand or sit tall with the head tall and eyes looking straight ahead. Without moving the head down, bring the lip plate to rest slightly under the bottom lip. Allow the lip to be loose. Move the head joint side to side,snuggling the lip plate into the skin below the pink part of the lip. Refer to this as the snuggle spot.

2. While holding the flute in the snuggle spot, have the student say the syllable "whee" while paying attention to the corners of the mouth. Teach the student to be able to form this shape without actually saying "whee" (fig. F10).


fig. F10

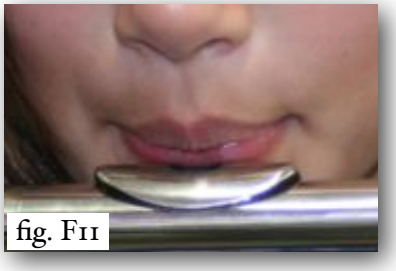


fig. F11

3. Have the student snuggle the flute, covering 1/4 to 1/3 of the embouchure hole with the bottom lip, make the "whee" lip shape, and then blow through the very center of the lips. It sometimes helps to start the air by using the "poo" or "too" syllable (fig. F11).

4. If the student doesn't get a sound but the embouchure looks good, begin to focus on the air. Sometimes the student is not focusing the air in the right direction and sometimes the

airstream is not small enough. This is a good time to get out a drinking straw for another demonstration.

Drinking Straw Demonstration (DVD) - Take a drinking straw and flatten out one end between your two fingers. Then, hold the flute head joint in front of you as if you were going to play. Next, take the rounded side of the straw and put it between your teeth. Finally, set the flattened end of the straw on the lip plate and blow through the straw. If you use the correct angle and cover the correct amount of embouchure hole, you will get a sound. This is a great way to illustrate to young flutists the amount of embouchure hole to cover and the direction that they need to blow to get the best sound.

Tonguing on a Flute

Tonging on the flute is very similar to that of the trumpet or trombone. (Refer to that section of this handbook to see the suggested method of instruction.) However, because the flute doesn't have the resistance the trumpet and trombone have, the flutist must position the tongue so that it completely blocks the air flow while tonguing, creating a more percussive attack. This can be achieved by tonging slightly higher in the mouth. The trumpet/trombone recommended contact point for the tongue is behind the top teeth, where the teeth and gums meet. Flute players should start there and then gradually tongue higher, towards the top of their mouths in order to get a clearly articulated note.

Notes - Flute

CLARINET

POSTURE

The correct body position on the clarinet is the same as with the other instruments (fig. C1). **Bad Habits** - The most common problems with clarinet posture are 1. The head is tilted down toward the mouthpiece, 2. The body is slouched, curving the back like the letter "C', and 3. The student's forearms are resting on their thighs (fig. C2). Don't let these occur with your students. Most of the time that you see the student's head tilted down, it is because they've gotten used to moving their head to the mouthpiece instead of moving the clarinet up to them. As a result, the student's embouchure will usually be more similar to a saxophone player's embouchure, where the mouthpiece enters at an 90 degree angle to the face (fig. C3).


fig. C1

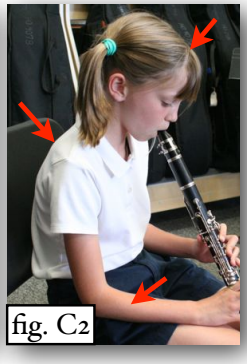


fig. C2


fig. C3

HAND POSITIONS

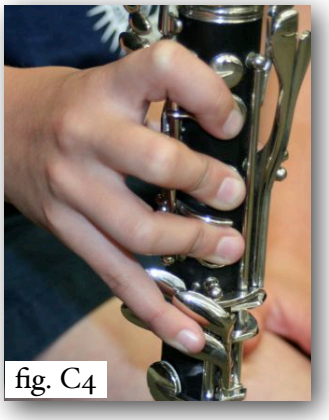


fig. C4

Right Hand - Have the student stand up and hang the right arm down by her side. Then tell her to bend her elbow up without moving her hand. The right hand should be in a good natural position for holding the clarinet (fig. C4). The most important thing when placing the right hand is the thumb under the thumb rest (fig. C5). **Critical** The thumb rest must line up with the cuticle of the thumb nail, not over the knuckle or further towards the hand.

Left Hand - Many students have trouble using the register key when it's time to because they were incorrectly taught how to press the thumb key. Have the students turn the clarinet over so the mouthpiece is facing away from them and the bell is on their stomach. Show them how to cover the thumb key so they can touch the register key with the tip of their finger. Tell them that it's just like using a remote for the TV. (Encourage them to practice covering and uncovering holes while watching TV. It will build muscle memory.) Next, have them curve their fingers to cover the holes, being careful not to touch the A flat key.


fig. C6

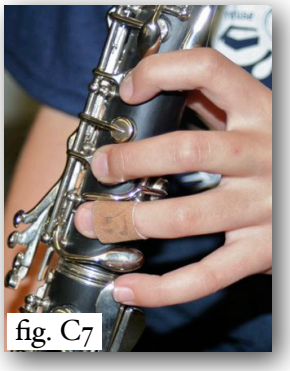


fig. C7

Support Points

The clarinet can be a difficult instrument for students to hold correctly. There are only two support points on the clarinet, the right thumb and the embouchure. Have your students practice holding the instrument with the right thumb and embouchure, while leaving their left hand in their lap. This is another "exercise" students can perform while watching T.V. The most common **Bad Habit** to look out for is students that support the clarinet with the side of their right index finger under the side keys.

One easy solution for those students that struggle to hold the instrument comfortably, is a neck strap. There are some neck straps on the market made just for clarinets. One neck strap that was recommended by Robert Spring of Arizona State University, is the Claricord.

Embouchure (DVD)

I recommend teaching the embouchure formation with the barrel, mouthpiece, and reed combination. Having the barrel attached makes it easier to hold and less painful to the ears. Begin by having your student stand and hold the mouthpiece combo straight out in front of their face. This will encourage them to hold their head straight. Tell them that you want them to keep their head completely still while they slowly move the mouthpiece towards their mouth. If their head dips down or moves towards the mouthpiece, stop them and have them restart.

Now, have the student open their jaw and say the letter "A". Exaggerating the facial "A" syllable should cause the lower lip to flatten a bit and slightly cover the teeth. Once the student can do this, have them set the reed against the lip (again, without lowering the head).

Next, tell the student to close their jaw, contacting the top teeth on the top of the mouthpiece. Finally, have the student say the letter "Q". The facial "Q" syllable brings the corners and top lip in and around the mouthpiece.

Practice these steps for a few minutes before trying to make a sound. When ready, have the student silently make the "A" shape, take a deep breath through the corners of their mouth, make the "Q" shape, and blow **at** the reed. I recommend telling kids to blow "at the reed" so that they don't lower their head and try to blow down the clarinet.

The goal of this embouchure exercise is for the student to get a free-blowing, steady, squawk -like sound. The resulting pitch should be a top line F#. If the note is considerably lower, the student's embouchure and/or air speed needs to be readdressed.

Air Speed

Critical The air speed of the clarinet should be fast and high pressured. This differs from the saxophone. If clarinetists aren't forced to play with fast air early on, they will never be able to play in tune with the rest of the section.

Going Over Break

Some clarinet teachers encourage their students to practice crossing the break as soon as they have a good embouchure, steady tone, and can accurately cover the holes. Ray Chapa, a well known clarinet teacher and lecturer in Texas, teaches students to play over the break before they know what notes they are even playing. By using Suzuki-like methods, his students learn finger exercises in the lower, chalumeau, register and then practice those same finger patterns with the register key in the clarion register. By practicing playing in the clarion register, the students are strengthening their embouchure and technical ability.

In most beginning method books the clarion register is introduced in the last third of the book. However, I would encourage you to spark your students' curiosity by showing and explaining the register key and break to all of your second year clarinet students. Many students enjoy the challenge of playing over the break and will learn it by themselves once you show them what it is. The easiest way to show students is for you to press the register key while they are playing a low C or G. If the correct note comes out, then you have done a good job shaping their embouchure. If not, then make sure the student is using the lips to add enough pressure around the mouthpiece.

Tonguing on the Clarinet

Tonguing on the clarinet requires the student to begin the note with the tip of the the tongue on the reed. Some teachers teach their students to contact the reed at the very tip, and others teach their student to contact the reed just under the tip. Tell your students that very little tongue is to touch the reed at all. I recommend using the syllable "tah" when teaching clarinetists to tongue. The "tah" syllable gets the tongue off the reed quickly and down to the bottom of the mouth.

Notes - Clarinet

ALTO SAXOPHONE

Posture


fig. S1

Saxophone players should sit forward and tall in their chairs (fig. S1). Because the saxophone is heavy, kids will tend to slouch or lean t the left in order to counter the weight, thus creating bad posture. It is critical that the student have a functioning neck strap in order to maintain good posture. **Bad Habits** - Students will often tilt their head to the left while playing the saxophone (fig. S2). Teach your students to instead turn the mouthpiece to the right so that the head can remain straight.


fig. S2

Neck Strap Set-up

Students should put their neck strap on prior to putting together the instrument. Have your students raise their neck straps before hooking the sax on. It is much easier. I tell my students to sit tall and raise the neck strap until the hook is at their belly buttons. After hooking the sax on, teach them how to check if their strap is the correct height. Begin by having the student sit very tall in their chair with the sax down at their side. The next step is to slide the sax forward on the side of their leg until it is near the right knee (fig. S1). Then, without moving the head an inch, tilt the mouthpiece toward the body. If the mouthpiece hits below the mouth, raise the neck strap. If it hits the child above the mouth, then lower the strap. **Bad Habits** - Many young students would rather scrunch their neck down or tilt their head back than raise their neck straps (fig. S3).


fig. S3

Hand Positions

Right Hand - The right hand thumb tip should be under the thumb rest, not the base of the thumb. The fingers should be spread like large crab claws in order to avoid hitting the alternate F# key (fig. S4).


fig. S4

Left Hand - **Critical** The left thumb should rest at an angle so that the tip can still press the octave key when needed. Like the right hand fingers, the left hand fingers should be open to avoid hitting the palm keys.


fig. S5


fig. S6

To the Side or in the Front

I strongly favor teaching young students to hold the sax on the side of their leg rather than between their legs. The side of the leg in combination with the neck strap helps support the weight of the instrument. Also, by sliding the sax forward, towards the knee, it improves the angle the mouthpiece enters the mouth. This extra support helps keep the weight off of the bottom lip thus allowing the reed to vibrate better and create a better tone.

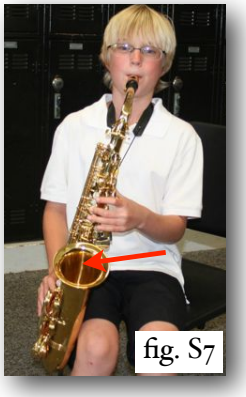


fig. S7

Embouchure

One would assume that the saxophone embouchure is very similar to that of the clarinet. They are similar, however, there are some very distinct differences.

First of all, the saxophone mouthpiece enters the mouth at nearly a 80-90 degree angle to the body. The clarinet mouthpiece angle is more like a 30-45 degree angle to the body. So, on the saxophone, air is directed between the reed and tip of the mouthpiece, where as on the clarinet, air is directed more at the reed.

Secondly, the bottom lip of the sax embouchure can be less firm than the bottom lip of the clarinet embouchure. It should be like a pillow just slightly covering the bottom teeth. The top teeth should rest on the top of the mouthpiece approximately 1/4 to 3/8 of an inch from the tip. **Critical** - the student should avoid letting the reed push down into the bottom lip.

Third, the lips on the sax embouchure should have an "O" shape. Pressure should be even around the mouthpiece like a rubber band. The clarinet embouchure is flatter.

When starting the embouchure, have the student form their mouth as if saying "O", in a perfect circle. If there is no sound, have the student make the "circle smaller" and try again.

Air Speed

Critical - The air speed of the saxophone should be wide and warm. This differs from the clarinet. The clarinet uses a higher pressure, more concentrated air stream, like a spray can. Sax players should think about filling the entire instrument with air.

Tonguing on a Saxophone

When tonging on a saxophone, the tongue should contact the reed where it naturally does when the student whispers the syllable "tah". Students should not think of the tongue as a hammer, instead they should think of it as a valve that opens and closes the air column.

Making Students Play Clarinet First Before Alto Sax

I have heard many teachers say that they only allow students to play saxophone if they have played clarinet first. I understand that you don't want 20 saxes in your beginning woodwinds class, but don't have the rule because you think clarinet will make the student a better saxophone player. Imagine that you wanted to play checkers but I told you that you had to learn chess first. It makes no sense. They are two different instruments and saxophone is the easier one. I understand recommending clarinet to a student that is very small and would have trouble holding the sax, or putting a limit on the number of saxophones that you are able to have in the class. But, if one of our goals as elementary music teachers is to make our students successful, shouldn't we allow kids to begin the easiest instrument if they are able to get one.

Why is sax easier? - First of all, to play sax you simply have to be able to reach the keys. You don't have to worry about air escaping underneath the finger tips like on the clarinet. Also, the octave key makes a lot more sense to a student than a register key. Finally, the sax embouchure is easier and more relaxed than the clarinet embouchure.

How Much Air is Too Much Air

As I mentioned earlier, the sax uses a slower and warmer air stream than the clarinet. Use the following exercise to check if the student is using too fast of an air stream.

1. Have the student play a second line G. Tell the student to keep this air speed the entire exercise.
2. Reach behind the sax and press the octave key for the student. The upper octave G should sound.
3. Then release the octave key. If the note does not return back to the lower G, tell the student to use slower air and repeat the exercise until the high G returns to the lower G when the octave key is released. That is the air speed the student should use all the time. Octave slurs are one of the best exercises for young sax players.

Notes - Saxophone

TRUMPET

Posture

Trumpet players should sit forward in their seats with a tall but relaxed posture (fig. T1). It's important to keep the muscles in the shoulders and neck as relaxed as possible. The angle of the trumpet to the body will be determined by the teeth and lip shape of the student. Therefore, trumpet angles will vary from student to student.


fig. T1

Bad Habits - Discourage trumpet players from resting their elbows in their sides or on their legs. Combat this by raising the student's music stand and/or giving them frequent reminders. Also, look out for extremely high or low trumpet angles (fig. T2 and T3). Most likely the student is moving their neck, which is bad.


fig. T2


fig. T3

Hand Positions

Right Hand - Begin by placing the thumb tip between the first and second valve casings, directly under the lead pipe. Curve the rest of the fingers, as if holding a baseball, and place the finger tips on the valves (fig. T4). The right pinkie should be placed **on top** of the pinkie ring (fig. T5). Tell your students that if they keep their pinkie on top of the ring, they will be able to move their fingers faster and more smoothly. The ring is only to be used if they need to hold the instrument up with one hand while they turn pages.


fig. T4


fig. T5

Left Hand - The left hand position can vary slightly from student to student depending on their hand size. The basic position should have the thumb placed behind the valve casings, the three fingers curved around the opposite side, and the pinkie resting naturally below (fig. T6). Advanced elementary students should place their ring finger in the tuning slide ring and


fig. T6

"kick" (extend) the slide on 1/3 and 1/2/3 valve combinations to lower the pitch.

Embouchure Formation

There are many methods to teaching embouchure formation for the trumpet. Unfortunately there is not one "magic method." Some students will get the correct results from the first method you teach and others will not. It is important that you have a few tricks up your sleeves in order to get each student to a place where they have the fundamentals of a good trumpet embouchure. Those fundamentals are...

1. Generally have the mouthpiece split 50% on the top lip and 50% on the bottom lip.
2. A firm lip shape that will hold strong while air is forced through.
3. A space between the teeth for air to flow through.
4. **Critical** - a tight seal of the cheeks to the gums in order to avoid air pockets, "puffing cheeks" (fig. T7) **Bad Habit** - Students that are allowed to puff their cheeks will have a difficult time breaking that habit. Never allow students to puff their cheeks.


fig. T7

Teaching the Embouchure

Here are a few approaches to teaching the embouchure.

"M" Syllable

1. Have the student press their lips together as if saying the syllable "M". Look for a straight line where the lips come together with very little of the pink part of the lips showing. Also, look to make sure the student maintains a firmness of the lips while shaping the "M" syllable (fig. T8).


fig. T8

2. Now, try to get the student to blow air through the very center of the lips while maintaining the firm "M" lip shape (they should not be making the "mmm" sound). If the student can do this, have the student increase the speed and amount of air they are blowing.
3. Take the mouthpiece and set it against the students lips with 50% on the top lip and 50% on the bottom lip (fig. T9). The student can now feel where the mouthpiece should contact the lips. Also, have the student put equal pressure on each lip. This will dictate at what angle they will play the trumpet. If possible,


fig. T9

have a couple of hand mirrors for the students to look at while forming their embouchure.

4. Have the student blow fast air through the "M" shape with the mouthpiece against the lips. It's okay if the student doesn't get a buzz sound right away. Encourage the student to blow faster air while at the same time firming the lips together. A buzz should eventually be produced.

Why it works - This method works because it is systematic. Simply asking the student to put the mouthpiece up to their mouth and blow might result in a buzz sound, but it won't necessarily be correct. If the student continues to buzz the mouthpiece without the correct embouchure, they are forming very strong habits that will prevent them from being a successful trumpet player.

Notes - Trumpet

TROMBONE

Posture


fig. Tb1

Trombonists should sit tall and forward in their chairs (fig. Tb1). **Bad Habit** - Like the saxophone, the trombone is another instrument that will cause kids to want to turn their necks when they play (fig. Tb2). Beginning trombonist will also tend to point their slides over their right knee so as to help them reach the further positions (fig. Tb3). Set your students up right by having them sit tall and straight and not letting them slouch (fig. Tb 4). Encourage them to sit as if the instrument was not even there.


fig. Tb2


fig. Tb3


fig. Tb4

Obviously, kids with shorter arms, might struggle reaching 6th and 7th position. There are a couple of options. First, you can just ignore the pitch problems and let them reach as far as they can. Second, show them how to move the slide out with just the finger tips (fig. Tb5), and third, you can encourage them to choose a different instrument. If the student really likes low instruments, you can encourage him or her to play the baritone. The switch from baritone back to trombone can be made quickly once the student is taller.


fig. Tb5

Hand Positions

Right Hand - On trombone, the right hand (slide hand) is the most critical in terms of correct position. The slide is to be held between the thumb and the first two fingers of the right hand (fig. Tb6). The fingers should pinch the slide not wrap around or grab it. While pinching the slide, the back of the right hand should face the director and the wrist should be loose and flexible.

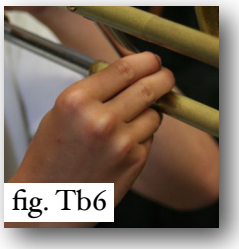


fig. Tb6

Left Hand - Begin the left hand by making an "L" with the thumb and pointer finger. Place the thumb under the bell brace and the pointer finger up along the 1st brace or by the shank of the mouthpiece (if the student's fingers are long enough). The other three fingers can wrap around the 1st brace (fig. Tb7). But, be careful not to put the fingers on the inner slide or they can get pinched.


fig. Tb7

Embouchure

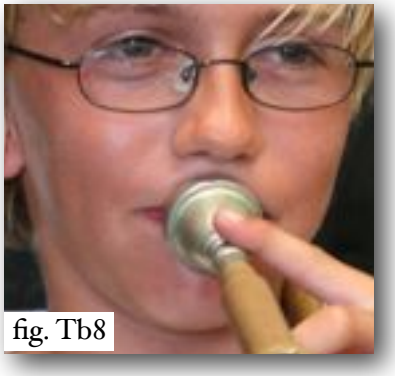


fig. Tb8

The embouchure on the trombone can be taught the same way as the trumpet. The main differences would be more relaxed lip muscles and a wider space between the teeth. Also, while the trumpet mouthpiece is generally split 50% on the top lip and 50% on the bottom lip, trombone should be split 66% on the top lip and 33% on the bottom lip (fig. Tb 8). **Bad Habit** - Every cartoon that your students have ever seen with a trombone or tuba player in it has shown them puffing their cheeks while playing. Do not allow your students to puff their cheeks while playing. If they start to puff their cheeks, tell them to "make the air from their lungs go straight into the mouthpiece without stopping in their cheeks," or "keep your cheeks firm, against your gums and teeth, like you are eating sour candy." If your student is very resistant, take the mouthpiece and trombone away and have them practice the straw exercise over and over until they get used to the feel of the air going straight into the straw without puffing out the cheeks. Tell them that they must practice in front of a mirror until they can buzz the mouthpiece without their cheeks puffing. It's helpful to have some hand mirrors in your classroom for these instances.


fig. Tb9

Exercises

Mary Had a Little Lamb - A simple approach to teaching the positions is to use the tune Mary Had a Little Lamb. Once the students can play an F or Bb in 1st position, have them sing Mary Had a Little Lamb beginning on that first note (F or Bb). Then tell them that they are going to play it on their trombone by moving their slide out for the different notes. The goal is for them to use their ears to correctly move from 1st position to 3rd position and then to 5th position. Go back and forth, singing vs. playing, while trying to get each pitch

correct. Once they can play each note in tune, reveal to them that they are playing 1st, 3rd, and 5th position.

Next, start them in 2nd position, on a third space E, and repeat the process for positions 2, 4, and 6.

Snapping Positions - The first 4 positions that students will learn in the method book are usually 1st, 3rd, 4th, and 6th. You can easily make a game out of them by calling out a position and having them show you that position as fast as they can. Gradually get faster and try to trick them, they'll have more fun. You can even let them call out the positions for each other. While they are doing this, stress to them to "snap" to each position as fast as possible without going past the position and needing to come back to it.

Notes - Trombone

PROBLEM SOLVING MAPS

Use the following charts to help you assess different problems that may arise with each instrument. The common problems are outlined in black. Any block directly under that problem is a possible cause for that problem. Notice that some causes can lead to multiple problems.

FLUTE

NO TONE / RUSHING AIR	SOME SOUND, MOSTLY AIR	HIGH-PITCHED "WHISTLE" (OVERTONE)	FLAT PITCH
Air is going across hole	Too large of an aperture	Too much air	Rolled in too far
Lower lip not on hole	"Splitting" the tone	Head joint rolled in too far	
Corners of lips are not pulled together		The aperture hole is covered too much	

CLARINET

NO TONE / RUSHING AIR	SQUAWK, FLAT PITCH	SQUEAKS, HIGH SQUEAL	STOPPED OR INTENSE AIR	THIN, SHARP PITCH
Insufficient pressure against the reed			Too little reed in mouth	
Too much reed in mouth			Too much lip pressure	Tight, closed throat
The reed is too hard	Insufficient air speed	Clarinet angled too far from body	Stopped: The reed is too soft	The reed is too hard
	The reed is too soft		Intense air = the reed is too hard	

Saxophone

Choked Sound	Wobbly Sound	Rough Squak	Hard to Blow/ Leak	Weak and Nasally Sound
Too much pressure from lower lip	Upper lip is touching mouthpiece instead of teeth	Too much mouthpiece in mouth	Poor pads and/or keys	Air stream is too slow
Too much mouthpiece in mouth		Reed is too stiff		
Reed is too thin, closed				

Trumpet

No Tone / Rushing Air	Airy Tone	Tight, thin, pinched tone	Stopped (No sound)
Too much pucker in lips ("oo" shape)			Too much mouthpiece pressure toward lips
Lips are not together		Tight, closed throat	
Dry lips / mouthpiece	Teeth are closed	Tense, excessively pursed lips (biting)	
Insufficient air speed			

Trombone

Pinched Sound	Fuzzy Sound	Difficulty with Upper Register	Difficulty with Lower Register
Throat is closed	Aperture too large	Mouthpiece is too low	Mouthpiece is too high
Teeth are closed	Mouthpiece is pressed too hard on lips	Lips are too puckered	Lips are too tight
Insufficient air		Lips are too loose	Aperture is too small

CLASSROOM PROCEDURES

Taking Role

It is important that you take role each day. The school district wants to know how many students are participating in the music classes. This data is critical to the justification of funding elementary music in Long Beach.

The other main reason for taking role is to monitor your students' progress. If you have a student that is frequently absent, you need to contact the child's parent or classroom teacher to try and remedy the situation. It is in everyone's best interest that you address these issues as soon as possible.

One of the quickest ways to take role is to have assigned seating and a seating chart. This way you can quickly check off who is missing.

Entering the Classroom

Every elementary school music room is different. Many schools use the auditorium stage for rehearsal, others have classrooms or portable rooms. Whatever your classroom situation, you need to establish a procedure for your students to follow upon entering the room. Consider the following points when designing your own procedure.

1. What type of environment do you want to work in? Kids can adapt to and be comfortable in very structured classrooms as well as more independent classrooms. Whatever type of classroom you want to have, establish it from day one. Teachers that decide to establish structure in a class that was originally unstructured will have a year long struggle.
2. Start on time. Don't wait for students that arrive late from their regular class. You want the students to know that your class is just as important to you as their regular class is to their regular teacher. Late students should be instructed to come in quickly and quietly.
3. Maximize music time. Design a procedure that gets the instruments out and assembled as quickly as possible. Here are a list of a few strategies you can try.
    I. Instruct sax and clarinet players to come in and soak their reeds in their mouths while they assemble their instruments. Sax players should begin by putting on their neck straps.

II. Have all of the wind students assemble their instruments, without mouthpieces, as soon as they enter the class. This way you control when the students begin warming up.

4. **Bad Habit** - Do not encourage sax and clarinet players to leave their reeds on their mouthpieces between practice sessions. Reeds need to dry out to avoid growing mold. Part of playing the sax and clarinet is learning to put on reeds quickly.

Notes

Showing Up Without an Instrument

Students that forget their instrument should still attend music class. These students need to watch the lesson in order to have a chance at success the following week. When students are sent back to class for forgetting their instrument, there can be negative results for your music program. Some of these results are listed below.

1. You will have to re-teach what the student missed and possibly more. Students that miss a lesson not only lose out on the new material, but also have a harder time remembering content from the previous week.

2. Students will forget their instrument on purpose. This happens when students feel that they are missing out on something "better" in their regular class, like P.E., art, a special project, recess, etc. By having the students attend music class, you are teaching them the importance of upholding a commitment.

Administrators, classroom teachers, and parents might view the music program as insignificant or expendable. Imagine if a student showed up to a math lesson about measuring angles without a protractor. Would the classroom teacher tell the student to sit in the hall?

Of course not, they would expect the student to pay attention because the lesson is important. If you dismiss students from lessons for forgetting their instrument, what you are saying about your lessons? If you give the impression that your classes are insignificant, what's to keep others from feeling the same way.

Notes

Dealing With Classroom Teachers

On occasion, you may run into a classroom teacher that doesn't particularly enjoy sending his or her students to music. Often, these feelings stem from the pressure of raising test scores. Teachers are expected to show improved test scores from year to year regardless of the level of students they happen to teach. Plan a time to meet with the teacher to discuss your concerns. Explain to them that you take your teaching as seriously as they do and that you feel each student deserves a well rounded education. If the teacher is still uncooperative, it is probably best to discuss the conflict with the school principal.

Other times, you will encounter teachers that habitually send their students to music class late. Teachers often lose track of time and don't realize it until one of the students speaks up. Others, don't send their students to music until the exact time your class is scheduled to begin. By the time the students grab their instruments and books and walk to your class, they are 5 minutes late. Send a polite note asking the teacher to send his or her students so that they arrive at the start time. Again, meet with the teacher first. If the tardiness continues, speak to the principal.

Dealing With Broken Instruments

Because you have limited time with each class of students, do not spend a great deal of time trying to fix a broken instrument. Instead, have the student follow along and do the fingerings. After class, send the student home with a copy of this form.

Request for Instrument Service

Students - Please put this form in your homework folder and give it to your parents when you get home.

To the Parent/Guardian of _____,

Your child's instrument is not working correctly. Please take it to a repair shop immediately. Bring this form along with you to give to the technician.

- ☐ - Check/replace leaking pad(s)
- ☐ - Replace cork(s)
- ☐ - Fix bent key(s)/bar(s)
- ☐ - Free stuck slide(s)
- ☐ - Repair sticking valve(s)
- ☐ - Remove dent(s)
- ☐ - Check/lubricate slide
- ☐ - Repair damaged spring(s)
- ☐ - Other _____

_____

For information on common maintenance and care, check your student's method book or visit www.musiccenters.com/care.html

CONCERT GUIDE

The First Concert

The goal of the first concert is provide your students with a chance to show their families what they have learned during the first part of the year and to motivate your students to practice. Don't be overly concerned with how the students sound. At this point, you should be more concerned with how they are creating their sound, holding their instrument, sitting while playing, and focusing on the music.

Hints For A Great Concert

1. When you send home a concert information flier, inform the parents about the importance of attending the concert and the role live performance has in learning an instrument. **Critical** - Be sure to also include a list of the songs/exercises that the children will be performing. This way, the parents can support their child's preparation for the concert.
2. Make sure your concert is advertised in the PTA newsletter. It's a good way to keep your program visible.
3. Encourage kids to prepare solos. This is a great way to motivate students. By choosing a handful of students to play solos, you are rewarding them for their hard work while also showing the rest of your students, and their parents, what is possible when regular practice and hard work are put in.
4. **Critical** - Make concert programs. In order to keep your students in music, you want them to have fond memories of their concerts. Kids get so excited just seeing their name on a piece of colored paper.
5. Make sure your audience has a place to sit. If there is standing room only, schedule your concert differently. Consider having your string classes at one time and your winds later in the evening. No parent wants to stand in the back.
6. During the concert, tell the audience why you are playing a particular song/exercise. What are the children learning from this song? What skills are involved in performing this song? Better yet, have individual students announce the songs and additional information. The students will have a great sense of pride doing this and the parents will be super impressed.

7. Plan for a photo opportunity. At the end of each group's performance, have each row of students stand up so that the parents can get a good picture of their child. Taking a minute to do this shows the parents that you care about their desire to get that great picture of their child on stage with their instrument. You'll win many parents' hearts with this simple gesture.

What Should I Expect My Beginners To Do ?

First of all, realize that the parents of your beginners aren't expecting their child to sound like a pro at the first concert. It's very likely that you've only had 8 to 10 meetings. But, here is a list of things that parents can and should witness at the first concert.

Correct posture – Have your students sit with good posture from the very first day.

Correct hand and body playing positions – Students should be able to adjust their instruments, neck straps, mouthpieces, music stands, etc. so that their body is tall, straight, and relaxed while playing.

Focus and Discipline – The students should be focused on making music while on stage. Teach the students proper concert etiquette.

Music Making – Pick 4 or 5 songs/exercises that cover the first part of the year. Don't be afraid to play songs with 2 or 3 different notes. If they are performed with focus, discipline, and good playing position, your audience will be happy.

Final Concert

The main goal of the final concert is to show your audience the progress the students have made since the first concert. It's important that the songs are more advanced and that the technique and tone of the group has improved.

Additional Hints for Making Your Final Concert Great

1. Recognize your outgoing students. At some point in the concert, thank the students for their hard work and commitment during the past year or years. Tell the audience how much you would like for them to continue their music education in middle school.
2. Thank the parents in the audience for supporting their child's music education and recognizing the importance of music and the arts.
3. Recognize the administrators for their attendance and/or support throughout the year.
4. Thank the teachers for sending their students to you each week for music lessons. Many teachers have a difficult time sending their students out of the class due to the tremendous pressure put on them to raise standardized test scores.

Notes - Concerts

Notes

L.B.U.S.D.
PRINCIPAL'S HANDBOOK
INSTRUMENTAL MUSIC

Elementary School Winds Edition

Written by Kevin Hamilton in fulfillment of Music 539 PA 3
American Band College

TABLE OF CONTENTS

PREFACE

The purpose of this handbook is to help the elementary principals in the Long Beach Unified School District better understand what is expected of the instrumental music teacher. In an effort to get the teachers on the same page, each of them has been given a copy of the teacher's handbook with the critical concepts and yearly standards. The teacher's edition has numerous instructional strategies, procedures, and standards to help guide their instruction. Throughout this handbook you will find **"snap shots,"** (like the one below), of sections from the teacher's edition that can be useful when conversing with or observing your music teacher. You will also see many pictures of the correct posture, and hand positions for each instrument, as well as pictures of common bad habits that your music teacher will need to look out for.

Snap Shot

STANDARDS

In nearly every subject being taught today, there are clear standards that have been laid out for both teachers and students. Every 5th grade teacher in Long Beach can tell you what math skills the 5th grade student is expected to learn and be able to demonstrate by the end of the year. Music must take the same approach. The three standards that I've put before you were not developed by an administrator or a district consultant. Instead, they are what our students expect us to provide for them when they sign up for music. We must live up to these standards.

1. **Continued Success in Music** - Your number one goal should be to provide each student with the fundamentals of air movement, hand position, posture, and embouchure. If the student can master these critical concepts, then they can have continued success in middle school, high school, and beyond. Without these critical concepts, the chances of the student finding enjoyment in music and continuing on are dramatically decreased.

2. **Enjoy the Process of Making Music** - Your students should be excited to come to class each week. Elementary students love praise, challenges, friendly competition, problem solving, compliments, creating, improvising, showing off, incentives, etc. Use a variety of motivational tools when planning each lesson. You are expected to teach music in a way that engages the student and leads to self motivation.

3. **Appreciate the Skills of the Musician** - Students that study music learn great life skills in the process; teamwork, focus, personal responsibility, and dedication to name a few. Make your students aware of the various "other" skills they are developing as a member of a music group. Show them the skill and dedication that professional musicians have developed in order to get where they are today. Your students will then develop a greater appreciation for all types of music.

What Should My Students Know?

By the end of the first year, all students should be able to:

1. Sit with the correct posture when playing their instrument.
2. Correctly hold their instrument.
3. Play their instrument with the correct embouchure and air speed.
4. Play at least 6 different notes (Concert Bb, C, D, Eb, F, and G).
5. Identify the above 6 notes on the music staff.
6. Define and perform whole notes, half notes, quarter notes, and pairs of eighth notes.
7. Blow an 8 count air stream and correctly tongue a rhythm within those 8 counts.

By the end of the second year, all students should be able to:

1. Demonstrate numbers 1 - 7 above with greater proficiency.
2. Play with a characteristic tone quality.
3. Play low and high concert Ab, low and high A natural, concert Db and high Bb.
4. Play simple songs in 4/4, 3/4, and 2/4 time signatures.
5. Play simple songs in the key of concert Bb and Eb.
6. Make up simple songs using different notes and rhythms.

OBSERVING YOUR TEACHER

Time Management

Due to the limited minutes the music teacher has with each group of students, it is imperative that he or she uses that time effectively. First, look to see that the teacher has a system in place for starting class. Are students getting ready without prompting? Is time being wasted? Does the teacher have to give instructions multiple times? Do students come in late? What is being done about tardiness?

Discipline

Time management and discipline go hand in hand. Without discipline, it is likely that time is being wasted. However, discipline should not equal anger. The music teacher must have consequences in place for students that disrupt the class and prevent others from learning. One of the best forms of discipline in a music class, is simply telling the student to put their instrument down until you decide that they can play again. Moving a disruptive student to another spot in the classroom can also be effective.

Expectations

Does the music teacher have high expectations for his or her students in terms of posture, focus, and sound quality? These are the years in which habits are formed. If the teacher lets poor technique slide, they are in essence, putting a gigantic barrier between the student and long term success. Being good at an instrument should not be up to luck. Each teacher needs a bag of tools to use in order to correct students with improper technique.

Positive Interaction

It's important for students to have a positive connection with music. Does the music teacher make class fun and interesting? Do they use various methods to engage students in their learning? If students aren't enjoying music class, they won't continue the following year. It has to be worth it to be pulled out of class each week.

Motivation

Finally, do the students seem motivated? Does the teacher challenge the students and get results? What types of motivation does the teacher use? The music teacher must find ways to get kids to practice at home.

FLUTE

POSTURE


fig. F1

Flute players should sit forward in their seats with a tall but relaxed posture. The head can be slightly tilted to the right as long as the lip line is parallel to the body of the flute (fig. F1).

Bad Habits -

1. Resting the right arm over the back of the chair (fig. F2).
2. Tilting the head too far to the side (fig. F3).


fig. F2


fig. F3

HAND POSITIONS


fig. F5

Right Hand - The right hand should be relaxed, with the fingers curved, and thumb pointing forward (fig. F5).

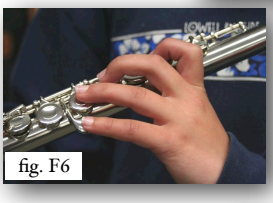


fig. F6

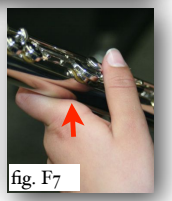


fig. F7

Left Hand - The left hand fingers should be curved (fig. F6) with the base of first finger supporting the flute (fig. F7).

Bad Habits -

1. "Flat fingers" (fig. F8). Finger tips should be directly on the keys.


fig. F8

EMBOUCHURE

1. The lip plate should rest under the bottom lip.
2. The corners of the lips should be firm (fig. F9).
3. The bottom lip covers 1/4 to 1/3 of the embouchure hole.
4. The air should be blown in a downward direction, creating a pure tone (fig. F10).

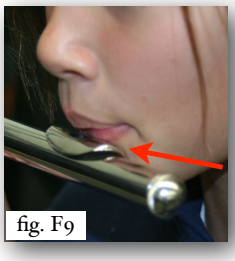


fig. F9

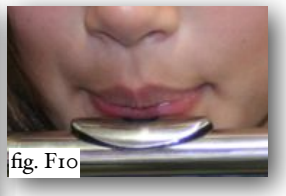


fig. F10

CLARINET

Posture

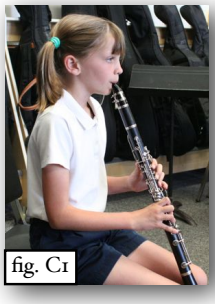


fig. C1

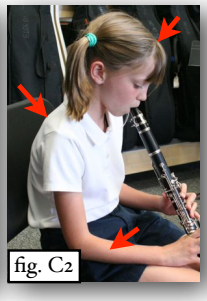


fig. C2

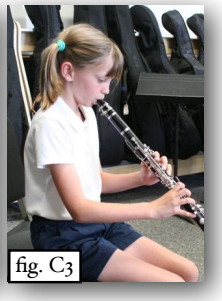


fig. C3

The clarinet player should sit straight and tall (fig. C1).

Bad Habits

1. The head is tilted down
2. The body is slouched
3. The forearms are resting on the thighs (fig. C2).
4. The clarinet enters at an 90 degree angle to the face (fig. C3).

Hand Positions

Right Hand - The fingers angle downward, covering all of the holes (fig. C4). The thumb **tip** is under the thumb rest (fig. C5).


fig. C4


fig. C5

Left Hand - The thumb covers the thumb hole with the tip on the register key (fig. C6). The fingers angle downward, covering all the holes (fig. C7)


fig. C6

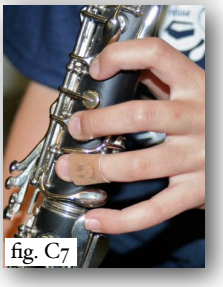


fig. C7

Embouchure

1. The bottom lip is flat and covers the bottom teeth.
2. The top teeth contact the top of the plastic mouthpiece.
3. The corners of the lips are firm.
4. The chin should be pointy, not bunched up.
5. The head is straight, and the clarinet enters the mouth at a 30-45 degree angle (fig. C8)


fig. C8

Bad Habits

1. Both lips are covering the teeth.
2. Embouchure is too loose
3. The angle of the clarinet to the body is too small or to big.

ALTO SAXOPHONE

Posture


fig. S1

Saxophone players should sit forward and tall (fig. S1).

Bad Habits -

1. Tilting the head to the left while playing (fig. S2).
2. Having the neck strap too high or too too low (fig. S3).
3. Slouching while playing.

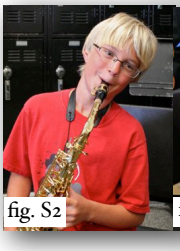


fig. S2


fig. S3

Hand Positions

Right Hand - The thumb tip should be under the thumb rest. The fingers should be spread, like large crab claws, in order to avoid hitting keys near the palm (fig. S4).


fig. S4

Left Hand - The left thumb should rest at an angle so the thumb tip can still press the octave key (fig. S5). The left hand fingers should be open to avoid hitting the palm keys (fig. S6).


fig. S5


fig. S6

Embouchure

1. The bottom lip is soft, and slightly covers the bottom teeth.
2. The top teeth contact the top of the plastic mouthpiece.
3. The lips hold the mouthpiece in an "O" shape.
4. The head is straight and the sax enters the mouth at a 80-90 degree angle (fig. S7).

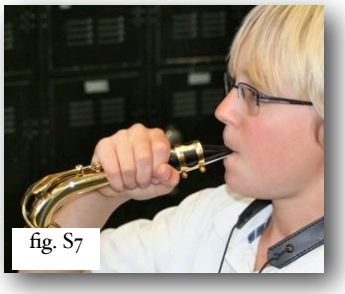


fig. S7

TRUMPET

Posture


fig. T1

Trumpet players should sit forward in their seats with a tall but relaxed posture (fig. T1).

Bad Habits

1. Resting the elbows against the body (fig. T2).
2. Extremely high or low trumpet angle (fig. T2 and T3).
3. Slouching while playing.


fig. T2


fig. T3

Hand Positions

Right Hand - The thumb tip should be between the first and second valve casings, directly under the lead pipe (fig. T4). Curve the rest of the fingers, and place the pinkie **on top** of the pinkie ring (fig. T5).

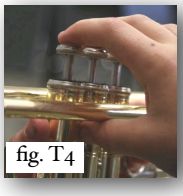


fig. T4


fig. T5

Left Hand - Position the thumb behind the valve casings, the three fingers around the opposite side of the valve casings, and the pinkie along the third valve slide (fig. T6).

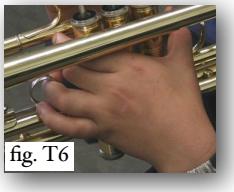


fig. T6

Embouchure

1. Have the mouthpiece split 50% on the top lip and 50% on the bottom lip.
2. Have firm lips, not puckered.
3. Maintain a tight seal between the cheeks and the gums (fig. T7).


fig. T7

Bad Habits

1. Puffed cheeks (fig. T8).
2. Puckered or pursed lips.
3. Excessive pressure against the lips.


fig. T8

TROMBONE

Posture

Trombonists should sit tall and forward (fig. Tb1).


fig. Tb1

Bad Habits

1. Tilting the neck when playing (fig. Tb2).
2. Pointing the slide off to the right (fig. Tb3).
3. Slouching while playing (fig. Tb 4).


fig. Tb2 fig. Tb3 fig. Tb4

Hand Positions

Right Hand - The slide is held between the thumb and the first two fingers of the right hand (fig. Tb5). The fingers should pinch the slide, not wrap around or grab it.


fig. Tb5

Left Hand - The thumb goes under the bell brace, and the pointer finger rests along the 1st brace or by the shank of the mouthpiece. Wrap the other three fingers around the 1st brace (fig. Tb6).


fig. Tb6

Embouchure

1. Have the mouthpiece split 50% on the top lip and 50% on the bottom lip.
2. Have firm lips, not puckered.
3. Maintain a tight seal between the cheeks and the gums (fig. Tb7)


fig. Tb7

Bad Habits

1. Puffed cheeks (fig. T8)
2. Puckered or pursed lips.
3. Excessive pressure against the lips.


fig. Tb8

CLASSROOM PROCEDURES

Entering the Classroom

Every elementary school music room is different. Many schools use the auditorium stage for rehearsal, others have classrooms or portable rooms. Whatever your classroom situation, you need to establish a procedure for your students to follow upon entering the room. Consider the following points when designing your own procedure.

1. What type of environment do you want to work in? Kids can adapt to and be comfortable in very structured classrooms as well as more independent classrooms. Whatever type of classroom you want to have, establish it from day one. Teachers that decide to establish structure in a class that was originally unstructured will have a year long struggle.
2. Start on time. Don't wait for students that arrive late from their regular class. You want the students to know that your class is just as important to you as their regular class is to their regular teacher. Late students should be instructed to come in quickly and quietly.
3. Maximize music time. Design a procedure that gets the instruments out and assembled as quickly as possible.

Taking Role

It is important that you take role each day. The school district wants to know how many students are participating in the music classes. This data is critical to the justification of funding elementary music in Long Beach.

The other main reason for taking role is to monitor your students' progress. If you have a student that is frequently absent, you will want to contact the child's parent or classroom teacher to try and remedy the situation. It is in everyone's best interest that you address these issues as soon as possible.

One of the quickest ways to take role is to have assigned seating and a seating chart. This way you can quickly check off who is missing.

Showing Up Without an Instrument

Students that forget their instrument should still attend music class. These students need to watch the lesson in order to have a chance at success the following week. When students are sent back to class for forgetting their instrument, there can be negative results for your music program. Some of these results are listed below.

1. You will have to re-teach what the student missed and possibly more. Students that miss a lesson not only lose out on the new material, but also have a harder time remembering content from the previous week.
2. Students will forget their instrument on purpose. This happens when students feel that they are missing out on something "better" in their regular class, like P.E., art, a special project, recess, etc. By having the students attend music class, you are teaching them the importance of upholding a commitment.

Dealing With Classroom Teachers

On occasion, you may run into a classroom teacher that doesn't particularly enjoy sending his or her students to music. Often, these feelings stem from the pressure of raising test scores. Teachers are expected to show improved test scores from year to year regardless of the level of students they happen to teach. Plan a time to meet with the teacher to discuss your concerns. Explain to them that you take your teaching as seriously as they do and that you feel each student deserves a well rounded education. If the teacher is still uncooperative, it is probably best to discuss the conflict with the school principal.

Other times, you will encounter teachers that habitually send their students to music class late. Teachers often lose track of time and don't realize it until one of the students speaks up. Others, don't send their students to music until the exact time your class is scheduled to begin. By the time the students grab their instruments and books and walk to your class, they are 5 minutes late. Send a polite note asking the teacher to send his or her students so that they arrive at the start time. Again, meet with the teacher first. If the tardiness continues, speak to the principal.

CONCERT GUIDE

The First Concert

The goal of the first concert is provide your students with a chance to show their families what they have learned during the first part of the year and to motivate your students to practice. Don't be overly concerned with how the students sound. At this point, you should be more concerned with how they are creating their sound, holding their instrument, sitting while playing, and focusing on the music.

Hints For A Great Concert

1. When you send home a concert information flier, inform the parents about the importance of attending the concert and the role live performance has in learning an instrument. **Critical** - Be sure to also include a list of the songs/exercises that the children will be performing. This way, the parents can support their child's preparation for the concert.
2. Make sure your concert is advertised in the PTA newsletter. It's a good way to keep your program visible.
3. Encourage kids to prepare solos. This is a great way to motivate students. By choosing a handful of students to play solos, you are rewarding them for their hard work while also showing the rest of your students, and their parents, what is possible when time and effort are put in.
4. **Critical** - Make concert programs. In order to keep your students in music, you want them to have fond memories of their concerts. Kids get so excited just seeing their name on a piece of colored paper.
5. Make sure your audience has a place to sit. If there is standing room only, schedule your concert differently. Consider having your string classes at one time and your winds later in the evening. No parent wants to stand in the back.

1. During the concert, tell the audience why you are playing a particular song/exercise. What are the children learning from this song? What skills are involved in performing this song? Better yet, have individual students announce the songs and additional information. The students will have a great sense of pride doing this and the parents will be super impressed.

2. Plan for a photo opportunity. At the end of each group's performance, have each row of students stand up so that the parents can get a good picture of their child. Taking a minute to do this shows the parents that you care about their desire to get that great picture of their child on stage with their instrument. You'll win many parents' hearts with this simple gesture.

What Should I Expect My Beginners To Do ?

First of all, realize that the parents of your beginners aren't expecting their child to sound like a pro at the first concert. It's very likely that you've only had 8 to 10 meetings. But, here is a list of things that parents can and should witness at the first concert.

Correct posture – Have your students sit with good posture from the very first day.

Correct hand and body playing positions – Students should be able to adjust their instruments, neck straps, mouthpieces, music stands, etc. so that their body is tall, straight, and relaxed while playing.

Focus and Discipline – The students should be focused on making music while on stage. Teach the students proper concert etiquette.

Music Making – Pick 4 or 5 songs/exercises that cover the first part of the year. Don't be afraid to play songs with 2 or 3 different notes. If they are performed with focus, discipline, and good playing position, your audience will be happy.

Final Concert

The main goal of the final concert is to show your audience the progress the students have made since the first concert. It's important that the songs are more advanced and that the technique and tone of the group has improved.