

2013 Midwest Clinic

TLC for Band:

A Prescribed Daily Routine for Development and Reinforcement of Tone, Literacy and Coordination

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The 7 Mastery Principles

Master Teachers start where their students are.

Master Teachers know where their students are going.

Master Teachers expect to get their students to their goals.

Master Teachers support their students along the way.

Master Teachers use feedback to help them and their students get better.

Master Teachers focus on quality rather than quantity.

Master Teachers never work harder than their students.

- Robyn R. Jackson, 2009 - *Never Work Harder than Your Students*, ASCD

Why TLC?

Observations...

Memories...

Objectives...

Defining TLC

Tone...

Literacy...

Coordination...

How Can TLC Be Applied?

Beginning Instruction...

Foundation for Remediation...

Desired Objectives and Outcomes

- ✓ Appropriate Tone production
- ✓ Matching all aspects of musical sound
- ✓ Realization of rhythmic & tonal notation with the voice
- ✓ Realization of rhythmic & tonal notation with the instrument
- ✓ Verbal communication of Rhythm (application of a counting system)
- ✓ Verbal communication of Pitch (application of solfeggio)
- ✓ Appropriate use of the instrument for accurate realization of notation
- ✓ Sequential and meaningful discovery and understanding of skills and knowledge
- ✓ Autonomous realization of musical notation
- ✓ Transfer of learned skills to new and fresh challenges

What Does This "Look Like" w/ Beginners?

Facets of each separate element of TLC are introduced, practiced and mastered in isolation

- ✓ These are gradually combined in pairs
- ✓ Ultimately, combining all elements

How Can TLC Be Applied In A Remedial Setting?

Introduction of, and emphasis on, the "Concept of One"

- ✓ In a musical ensemble setting everything that is the same must be the same.
- ✓ This concept should be developed and reinforced even in the most basic ideas and tasks.
- ✓ Extend this idea to every individual component of performance.

Materials for Remediation

Why Materials from Kodály?

Why Label Rhythm & Pitch?

Examples

Exercise #1

Musical score for Exercise #1, featuring seven staves: Flute, Clarinet in Bb, Alto Saxophone, Horn in F, Trumpet in Bb, Trb./Euph./Bsn., and Tuba. The score is in 4/4 time and consists of eight measures. Each measure is numbered from 1 to 8. The Flute part has a melodic line with eighth notes. The Clarinet in Bb, Alto Saxophone, and Tuba parts have a rhythmic pattern of eighth notes. The Horn in F, Trumpet in Bb, and Trb./Euph./Bsn. parts have a rhythmic pattern of quarter notes.

Exercise #2

Musical score for Exercise #2, featuring seven staves: Flute, Clarinet in Bb, Alto Saxophone, Horn in F, Trumpet in Bb, Trb./Euph./Bsn., and Tuba. The score is in 4/4 time and consists of eight measures. The Flute part has a melodic line with eighth notes. The Clarinet in Bb, Alto Saxophone, and Tuba parts have a rhythmic pattern of eighth notes. The Horn in F, Trumpet in Bb, and Trb./Euph./Bsn. parts have a rhythmic pattern of quarter notes.

Exercise #3

Musical score for Exercise #3, featuring seven staves: Flute, Clarinet in Bb, Alto Saxophone, Horn in F, Trumpet in Bb, Trb./Euph./Bsn., and Tuba. The score is in 4/4 time and consists of eight measures. The Flute part has a melodic line with eighth notes. The Clarinet in Bb, Alto Saxophone, and Tuba parts have a rhythmic pattern of eighth notes. The Horn in F, Trumpet in Bb, and Trb./Euph./Bsn. parts have a rhythmic pattern of quarter notes.

Exercise #4

Musical score for Exercise #4, featuring seven staves: Flute, Clarinet in Bb, Alto Saxophone, Horn in F, Trumpet in Bb, Trb./Euph./Bsn., and Tuba. The score is in 4/4 time and consists of eight measures. The Flute part has a melodic line with eighth notes. The Clarinet in Bb, Alto Saxophone, and Tuba parts have a rhythmic pattern of eighth notes. The Horn in F, Trumpet in Bb, and Trb./Euph./Bsn. parts have a rhythmic pattern of quarter notes.

Guidelines for Instruction

- It is recommended to only use the sequence on a single exercise each day
- However, incorporate the sequence daily with each successive exercise
- No conducting at any time, instructor should be 100% focused on assessment
- Instructor focus should be solely on all finite details of individual student participation
- Always use an even "down-up" foot pat
- Maintain audible volumes of electronic aides as soft as possible while remaining clearly discernible
- Establish complete environmental silence between sequential steps
- Tempi should be consistent within the given sequence and appropriate to skill level, however, varied from day to day
- All singing, counting and playing should be energized and clear, while remaining natural and unforced
- It is recommended to avoid skipping any of the primary TLC sequential steps
- As predictable routine is learned and established most steps will be very brief, ultimately resulting in a 3 to 8 minute routine, depending on the length and challenge of the given exercise
- Clapping technique should be consistent (as designated by the instructor) with hands together during note durations and separated during silence

- During fingering sequences instruments should be in playing positions with mouthpieces away from the embouchure
- All references to counting are meant to result in students NOT using specific pitches.
- All steps should be repeated as necessary until desired uniform mastery is confidently demonstrated
- Achievement of all individual performance goals should be based on the “concept of one”
- If the need for repetition for mastery throughout the majority of steps becomes habitual consider slowing tempo and examining both group focus and instructional environment
- For brass instrumentalists additional steps could be inserted using buzzing techniques (as designated by instructor)
- At an appropriate point earlier exercises should be repeated changing the meters from 4 beats per measure to 2 beats and 3 beats per measure to 1 beat
- If students need to gain confidence in the routine all single beat sequencing could be expanded to 2 or more beats

Recommended Initial Routine Sequence for Each Exercise (Remedial Ensemble):

Tonal Focus A Establish Key Center (all w/ Tonic Drone)

(all: play pitch, then sing pitch w/ solfeggio, play pitch again)

1	Long tone Tonic - Do (play - sing w/ solfeggio - play)
2	Tetra Chord, 2 beats per pitch w/ Leading Tone - Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do, Ti, Do (play - sing w/ solfeggio - play)
3	Triad - Do, Mi, Sol, Mi Do (play - sing w/ solfeggio - play)
4	<i>*OPTIONAL - Intervallic integrity (play - sing w/ solfeggio - play)</i> <i>Ascending intervals from Tonic, 2 beats per pitch:</i> <i>Do, Re, Do, Mi, Do, Fa, Do, Sol, Do</i> <i>Descending intervals from Dominant, 2 beats per pitch:</i> <i>Sol, Fa, Sol, Mi, Sol, Re, Sol, Do</i>

Literacy Focus A Understanding Sight to Sound

(all w/ soft subdivided metronome and “down-up” foot pat)

5	Count exercise using selected counting system/syllables
6	Clap and count exercise (using counting syllables)

Coordination Focus A Physical Skill Demand of Instrument

(all w/ soft subdivided metronome and “down-up” foot pat)

7	Finger exercise with all pitches 1 beat per pitch
8	Finger exercise in time while counting

Tonal Focus B Application of Sight to Sound
(all w/ soft subdivided metronome and "down-up" foot pat and Tonic drone)

9 Play exercise in time on Tonic Pitch

10 Sing exercise with solfeggio with all pitches 1 beat per pitch

Literacy Focus B Understanding Sight to Sound
(all w/ soft subdivided metronome and "down-up" foot pat and Tonic drone)

11 Sing exercise using solfeggio in time

Coordination Focus B Sight to Sound with Physical Skill Demand of Instrument
(all w/ soft subdivided metronome and "down-up" foot pat and Tonic drone)

12 Sing exercise using solfeggio, in time, while fingering

13 Play Exercise

Advanced Application: Transfer and Reinforcement of Skills and Understanding
(Repeat the following sequence with the proceeding exercise in the **new key center**.)

Tonal Focus Establish NEW Key Center (all w/Tonic Drone)

1 Play new Tonic

2 Play new Tetra Chord, 2 beats per pitch w/ Leading Tone

3 Play new Triad

Literacy Focus Understanding Sight to Sound
(all w/ soft subdivided metronome and "down-up" foot pat and Tonic drone)

4 Sing exercise using solfeggio in time

Coordination Focus Physical Skill Demand of Instrument
(all w/ soft subdivided metronome and "down-up" foot pat and Tonic drone)

5 Finger exercise in time

6 Sing exercise using solfeggio, in time, while fingering

7 Play Exercise in New Key Center