

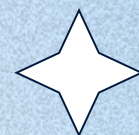


Practical Pedagogy

LEVEL UP YOUR REHEARSALS



Laura Bell and Katie Lewis





Expectations for Every Musician

Beginner Band

- Practice and learn on their own with steps.
- Practice Records
- Objective Sheets
- Rhythm Racers/Studies
- Testing weekly
- Mini Scales/Scales pass offs



Performing Bands

- Marking parts in advance of passing out.
- Practice Records
- Objective Sheets
- More Rhythm Racers
- Testing weekly
- More Scales pass offs
- Lesson plans that focus on instrument specific skills
- Fun tools to keep them engaged!



Strong Starts lead to Rigorous Rehearsals

- Incorporate daily exercises
- Melody Sheets and Rhythm Studies
- Accountability checks on materials
- Clear rehearsal outline – record yourself!
- Be careful not to get “stuck” on a section in rehearsal





Crafting Confident Players from the Podium

- You will have to teach all instruments, so pedagogy matters!
- Study individual student parts
- Isolate parts that need help and encourage refinement
- Know alternate fingerings or ways to fix intonation



Flute

TONE

- “Bunny down” – “Be a Flute Snob”
- Fixing airy/sharp tone qualities
- Vibrato!

TUNING

- Check students’ corks in first sectional of each semester
- C, C#, F – adding fingers
- How to adjust tuning the right way

TECHNIQUE

- 3 types of Bb and when to use them – no sliding!
- Right hand position



Oboe



TONE

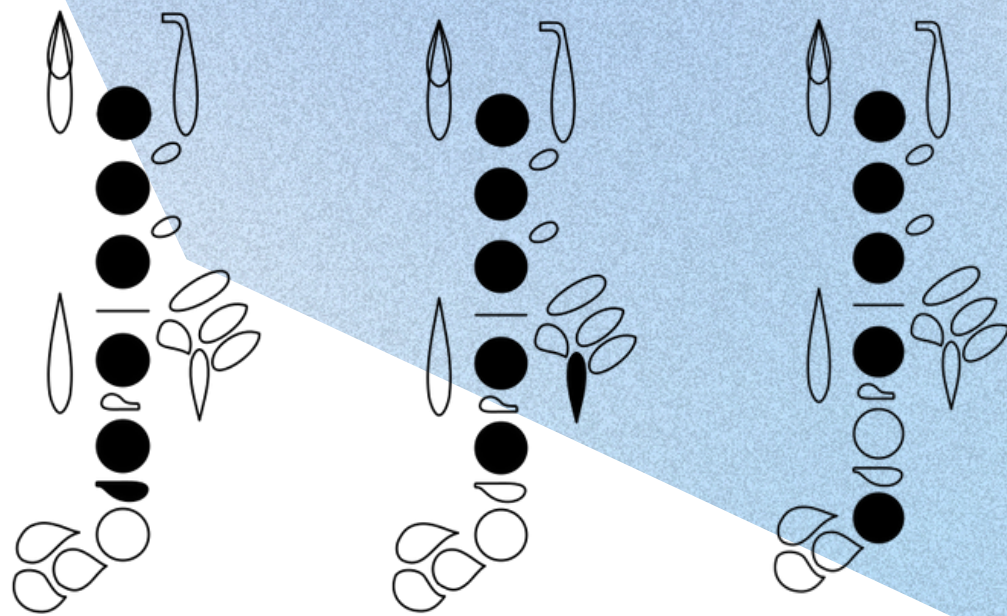
- “Drawstring bag”, “round” embouchure
- Reed checks!

TUNING

- They need to use tuners DAILY
- Third space C – how to adjust
- Adjusting tuning for above the staff notes – no biting and corners in!

TECHNIQUE

- 3 types of F’s and when to use them
- Left versus Right Eb
- Hand position and half holing





Bassoon

TONE

- Corners in and no biting
- Voicing is open (oh – ah – ee)

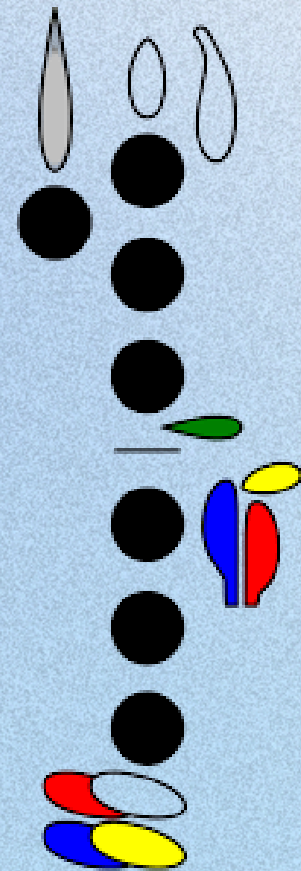
TUNING

- Home/Whisper Key F & E right below that are often flat
- Eb – forked fingering with resonance pinky and half hole G – use the resonance pinky

TECHNIQUE

- “Half” hole – In the staff Ab is $\frac{1}{3}$ uncovered; G is $\frac{1}{2}$ uncovered; F# is $\frac{2}{3}$ uncovered
- Know your thumb keys!
- Half hole – roll, don’t slide!

Clarinet



TONE

- “Click in” or “Anchor” with right handed thumb
- Corners in and tongue high (“E” position)
- Reed strength – on an individual basis (and reed checks!)

TUNING

- Throat tone tuning adjustments
- Where to adjust the instrument

TECHNIQUE

- Alternate pinky fingerings (F#/C#, E/B, F/C)
- Hand position – RH thumb, No sliding your pinkies (Left C), no “flying fingers”
- Avoid flipping fingers (Bb/B nat; F/F#)

Alto Saxophone



TONE

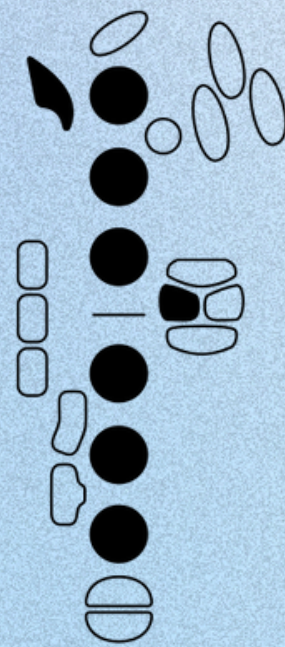
- Angle of mouthpiece/instrument/neck strap
- Reed strength and reed checks

TUNING

- Covered C#
- Adjusting sustained D's

TECHNIQUE

- Hand position – “prints on the pearls”
- Alternate C – when to use
- No flipping F/F#
- 3 Bb's – when to use them
- If there is a problem with your saxophones, check the octave key mechanism and the G# key first



Trumpet



TONE

- Voicing is critical! (Ah – eh – ee)
- “Corners in for the win”
- Teeth and lips apart – no pinching – lips to teeth

TUNING

- Use the thumb valve slide on 4th position or 1&2 E
- Use the 3rd valve slide on their D and C#
- 5th partial notes are flat (D, Eb, E) – lip up or adjust fingerings
- 6th partial notes are sharp (F, F#, G)

TECHNIQUE

- Check tuning slides – must maintain them or you can’t tune!
- Consider teaching positions in a full band setting for ease

Horn



TONE

- Hand position
- Horn angle – “Ski slope” – “Can’t see your hand”
- Articulate on the bottom of the front teeth
- Voicing (oh – ah – e – ee)

TUNING

- Regular A to C is super sharp – can play without trigger to help
- NV bands – if needed, rewrite parts to keep them lower and in tune

TECHNIQUE

- Check tuning slides often! Should always be out a little. If you have a double horn, tune both sides!
- Alternate fingerings if the technique calls for it



Trombone

TONE

- Corners in for high notes
- Air support – fill up the instrument (“air to the water valve immediately”)

TUNING

- Check tuning slide! Many cases make them push in on trigger trombones
- 2nd vs. 3rd position (“inch of silver” or “at the bell”)
- 4th position (D/G) – muscle memory and use tuners when they are young
- DRONES and Ear training!

TECHNIQUE

- Fast slides! Must be maintained properly – “Move the slide later and faster”
- Teaching 6th and 7th positions if you start with triggers



Euphonium

TONE

- Corners in for high notes – “More Lip in the Cup”
- Posture – Rolled up towel/shelf paper
- Vibrato for advanced players

TUNING

- Check main tuning slide! Tune Eb and D for slides
- High C is super flat – corners in

TECHNIQUE

- Hand position – no flat fingers!
- Check 4th valves are pushed by 4th finger, or use 1st finger on left hand if needed



Tuba

STONE

- Embouchure is key! "Egg inside mouth"
- Voicing (oh – maybe ah for 6th partial)
- Articulation is very critical for clarity (tongue on lower part of front teeth)
- "Feel the enamel"

TUNING

- Check slides again
- Open teeth and corners in

TECHNIQUE

- Hand position
- Maintain your instrument! (school and home if they have both!)
- Tuba stands for players

Percussion



ORIENTATION OF EQUIPMENT

- Know the proper setup of each instrument your students are playing. If you don't have a resource in your district, reach out to a state or local mentoring program!

STRIKE ZONE

- Each instrument has a specific place that it should be struck. This may vary depending on the style or dynamics.

IMPLEMENTS

- Choice of mallet/stick can make a HUGE difference in sound.
- Don't be afraid to experiment with a variety of implements!



Thank you Midwest!

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BFFs” podcast!



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