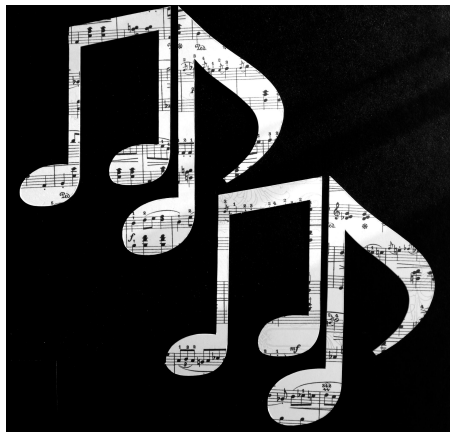


# **AFTER the Notes and Rhythms? Taking Your Ensemble to the NEXT LEVEL**



**East Rockford Middle School  
8th Grade Symphonic Band  
Rockford Michigan**

**Director, Rebecca Kilgore**

**Friday Dec 22, 2023 5:00pm**

# Concepts to take your groups to the next level.

**While teaching notes and rhythms from Day 2; also reinforce these concepts.**

**It can be done with concepts introduced in the 1st year of playing !**

- Pencil Check
- Melody Vs Accomp
- Four Bar Phrasing
- No Breathing After a Crescendo
- Playing Notes Full Value
- Finish the Phrases
- “Story Line”
- EPIC Performance

# Pencil Check

Check each student every day for pencils so they can write in rehearsal notes/changes.

Check each row - takes 5- 10 seconds of class each day - VERY WORTH IT

# **In 7th and 8th Grade (2nd and 3rd year of playing), DAY 2 of learning a piece.**

## **Students write in their music...**

- Which instruments have melody
- NO's where not to breathe on phrases/cresc
- Articulation marks in phrases
- Arrows to play notes full value (carry over)
- Style changes

**Why on Day 2?** To create habit, waiting until two weeks before the concert is too late to change how they have practiced each day in class.

# Student MUSIC EXAMPLES

## BLACK FOREST OVERTURE

**BARITONE SAXOPHONE** MICHAEL SWEENEY (ASCAP)

This page shows the musical score for the Baritone Saxophone part of the Black Forest Overture. The score is written in treble clef with a key signature of one flat and a 4/4 time signature. It includes various performance markings such as *Intensely*, *Boldly*, *Calmly*, *Tempo I*, and *D.S. al Coda*. The score is heavily annotated with handwritten notes in blue and black ink, including dynamic markings like *mp*, *f*, and *pp*, and tempo markings like *1/3 BPM* and *8 BPM*. Measure numbers 1 through 78 are clearly visible.

## BLACK FOREST OVERTURE

**BARITONE B.C.** MICHAEL SWEENEY (ASCAP)

This page shows the musical score for the Baritone B.C. part of the Black Forest Overture. The score is written in bass clef with a key signature of one flat and a 4/4 time signature. It includes various performance markings such as *Intensely*, *Boldly*, *Calmly*, *Tempo I*, and *D.S. al Coda*. The score is heavily annotated with handwritten notes in blue and black ink, including dynamic markings like *mp*, *f*, and *pp*, and tempo markings like *1/3 BPM* and *8 BPM*. Measure numbers 1 through 78 are clearly visible.

# Melody Vs. Accompaniment

- Publishers/composers put in dynamics the **SAME FOR ALL PARTS** of the music, even percussion
- Students write in which instruments have the melody.
- **ADJUST** the dynamics to fit your ensemble so the MELODY can be heard of over the accomp
  - Students will change the dynamic markings in their music
- Students should listen for melody when they play
- Record in class portions of the music and play it back - Have students listen to make sure the MELODY is heard clearly

# Melody vs Accomp Rules

Concept introduced in Dec of 1st year (6th grade). “Old MacDonald Had A Band” EE 2000 #56 and every band piece after

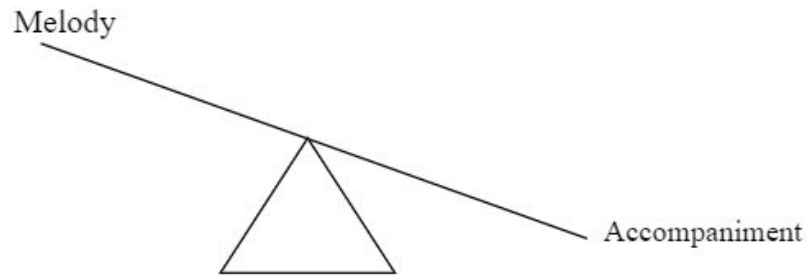
## Students’ Taught:

Never play louder than your neighbor

Never play louder than your entire section

Dynamics are relative – depends on which sections have melody

Rarely do we all play forte at the same time



# Four Bar Phrase

- 99% of musical phrases are 4 bars in Middle School Music.
  - DO NOT breathe in between meas 2 and 3
- As a reminder, we write the word NO (NB, X etc) and the write in breath marks also
  - Students write it for **EVERY** 4 bar phrase happens in the music
  - Do this **AS A CLASS** - everyone writes in their music; walk around and check



# FOUR BAR PHRASE

Concept Introduced, 1st year (6th Grade) in Nov 11/21 #53

“Aura Lee”

- Insist on NO BREATH after meas 2. Part of their quiz grade.
- Pick ONE song per page to **INSIST on the NO's** after Nov 21.

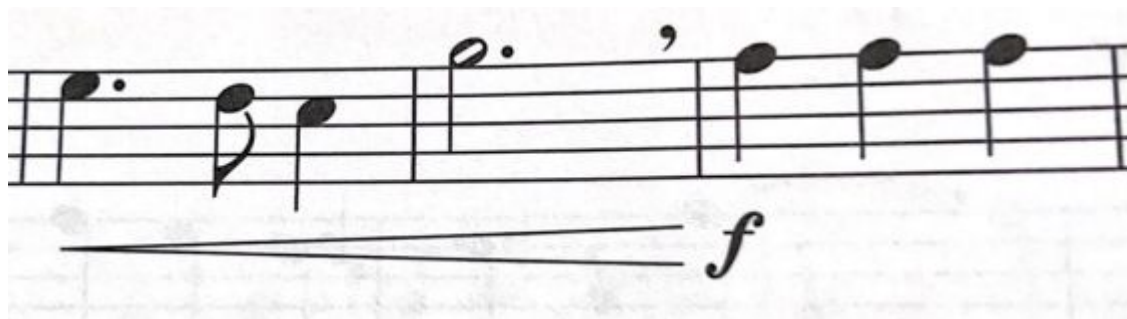
Students' Taught:

- Do not breathe in between meas 2 and 3
- Breathing after meas. 2 is like adding a comma after the word **THE**
- Breathing after meas. 2 interrupts the story/thought

Handwritten musical score for "53. AURA LEE - Duet or Band Arrangement". The score is written in 4/4 time, marked "Andante" and "mf". It features two staves, labeled "A" (Melody) and "B" (Bass). The score includes handwritten annotations: "smooth Lullaby Doo-Do" at the top, "NO" written above the melody staff, and "3 4 3 4" written vertically on the left side. The score is numbered "1421" in the top left corner.

# NO Breathing After a Crescendo

- Loudest part/impact of the crescendo is typical beat 1 of the next measure
- Crescendo is written to “look like” it ends at the end of the measure



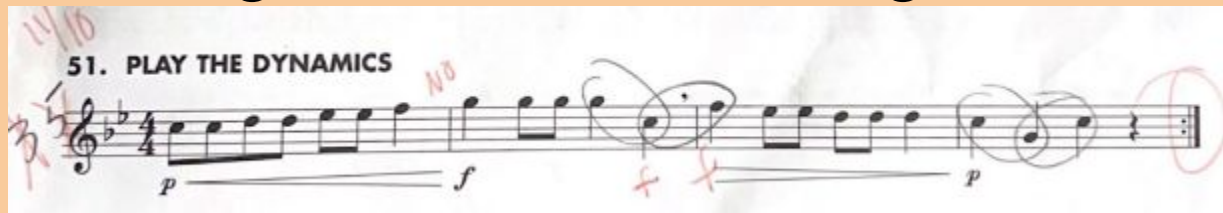
# NO Breathing After a Crescendo

Concept introduced: on Nov 10 of 1st year (6th grade)

# 51 in EE 2000 “Play The Dynamics”

## Students’ Taught

- Never breathe after a crescendo – write **NO**
- Draw the cresc to touch the dynamic in next measure
- Why? It ruins the impact point
- The end of a great book..... Missing the last two pages



# Playing Notes Full Value

- Students play notes too short
- Students start and stop note with tongue
- Notes are choppy and not flowing
  - Interrupt the phrasing

# Playing Notes Full Value

**Concept introduced: Day ONE of playing quarter, half notes etc.**

## **Students' Taught:**

- Tap foot while playing
- Hold note until the foot almost touches down on the last beat
  - Half note = tap down 2 times release note just before 3rd tap
- Modeled by teacher (full value); students copy what is heard
- All notes must touch
  - Tongue slightly interrupts the air to change note

# Finish the Phrases

- Always play a note before a rest until the rest – make it touch the rest
- Carry over into beat 1
- Pass the melody to the next melody line without a break

# Finish the Phrases

Concept introduced: 7th Grade Aug (2nd year of playing).

Lyrical/legato piece programmed for mid-October concert.

## Students' Taught:

- Always play a note before a rest until the rest
  - Hold note until the rest
    - Make note touch the rest
- We draw an arrow to the rest
- Carry over into beat 1
- Finish your part of the relay race, don't drop the baton



# “Story Line”

- Piece is not the ensemble’s “favorite”
- Students not playing dynamics, phrasing and style  
DRAMATIC with enough contrast
- Piece may have a historical background
- Piece may have a dedication
- 1st few “Story Line’s” by director
- Share part of the story with audience
- Keep story PG

**Characters** usually: knights, dragons, princess etc

**Weapon MUST** be school approved: SPORK or wet noodle



# “Story Line”

Concept introduced: 7th Grade Aug (2nd year of playing).

Lyrical/legato piece programmed for mid-October concert.

## Students’ Taught:

- Write in the story; abbreviated
- Tell the story to the audience with your dynamics, style, phrasing
- Can your family tell you how the story ends?
- After a few successful performances with a Story Line, let the students help you create one. KEEP IT PG

# EPIC Performance

E = Emotional Investment

P = Precise/Perfection notes, rhythms, MELODY, articulation

I = Intonation

C = Consistency

**Concept introduced: approx 2 weeks before the concert**

## **Students' Taught:**

- Focus on these concepts during rehearsals and a run through
- Listen back to recordings made in class for a different topic each time
  - Focus student listening

# THANK YOU..

- Students of the ERMS Symphonic Band for presenting this clinic today. I'm very lucky to work with such great students each day.
- Principal Adam Burkholder for his support of the Fine Arts and ERMS Bands. He continually supports my crazy ideas and is our biggest cheerleader.
- ERMS families, it is truly an honor to get to know your students and work with them each day.
- 6th Grade "Starting Week Teachers." Lisa Shatney, Paul Kline, Brian Topolewski, Paul VanderMey, and Dave Longtin

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