

# **Beginning Band 101-“You Have No Free Will”**

**The Midwest Clinic**

*Wednesday, December 17<sup>th</sup> and Thursday 18<sup>th</sup>, 2008*

*Congress Plaza Hotel*

*George Hayden and RoAnn Romines*

*Maryville Intermediate School Directors*

**Sponsored by Rush’s Music Service**

*Opening and Explanation of title*

*Selecting an Instrument and Second year Switching*

*Ten Vital Components*

*Individual Instrumental skills*

**Flute, Clarinet, Saxophone, Brass, Percussion**

*Section Skills*

*Ensemble Skills*

*Defintion of a warm up*

*Band Skills*

*Seating Arrangement*

*Rehearsal Discipline*

*Director Skills*

*Classroom management and Discipline*

*Band Room Daily Environment, Climate and Culture*

*Teaching Tips*

*Equipment*

*Ten Things Never to Say to your Band*

*Literature*

*Philosophy*

*L E A R N*

## *Closing Remarks*

---

“I have come to a frightening conclusion. I am the decisive element in the classroom. It is my personal approach that creates the climate. It is my daily mood that makes the weather. As a teacher, I possess tremendous power to make a child’s life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate or humor, hurt or heal. In all situations, it is my response that decides whether a crisis will be escalated or de-escalated. And a child humanized or de-humanized.”

Dr. Haim Ginott

## Maryville Intermediate Brass Guideline-5<sup>th</sup> Grade

### **August**

- Putting the instrument together
- Proper care and maintenance
- Instrument aerobics-The left hand holds the instrument; the right plays
- Hand position, elbows and instrument angle slightly down, trumpet thumbs!
- Buzz mouthpiece-an actual note matching everyone else!
- Tonguing where roof meets back of teeth
- Hold concert D 1 minute-maintaining correct air stream and embouchure
- Correct breathing, “straight-line” sound through entire instrument
- Six notes
- Maintain embouchure when taking a breath
- Pitch consistency when tonguing many quarter notes in one breath
- Both feet on floor, sit on edge of chair
- Tap with both feet alternating.
- An enjoyable, motivating tune for them.
- Encourage lessons

### **September**

- Correct embouchure is set.
- Hold concert F 1 minute
- Differentiate between cold/fast and warm/slow air
- Buzzing tessitura of actual tunes.
- Tonguing multiple quarter notes on concert F in one breath-MAINTAIN PITCH!

### **October**

- Level one and level two of chromatic
- Concert F and Concert Bb scales
- Reading music
- Tonguing and reading elementary rhythms

### **November**

- Band arrangements
- Blend, balance, tuning chords

### **December**

- Band concert
- Playing for enjoyment, play for family members, play in church

### **January**

- Hold pitch for 2 minutes
- Level three chromatic up to concert Bb

### **February**

- New concert literature
- Level 4 chromatic up to concert D

### **March-April-May**

- Refine fundamentals

Always monitor hand position, embouchure, instrument carriage, posture, tongue position, breathing, eye contact and podium awareness, entrances, releases and always intonation!

### **“Fix its”**

Fuzzy, Windy, Whispery, Foggy? Secure mouthpiece, straight-line sound, push belly

Bumpy, Crackly, Garggly? Push Belly

Scooping? Form embouchure BEFORE you play!

Cracking? Focus aperture

Pinched, Squeezed? Yawn, open teeth, relax neck and shoulders, jaw forward, flare nose

BUZZ, BUZZ AND BUZZ

## MARYVILLE INTERMEDIATE CLARINET GUIDELINE-5<sup>TH</sup> GRADE

### August

Hold note 30 counts-maintaining correct air stream and embouchure

Correct breathing. Breathe through the inst.

Hold one note 2 minutes – maintain pitch, breathe correctly, maintain embouchure when re-entering.

Tongue on E and open G. Monitor this with tuner.

Move quickly to size 3 reed.

Student should be able to play “down” the horn to low E. Immediately begin chromatic scale when student can play Low E consistently.

Monitor the use of good/new reeds.

Embouchure is “set”. Continue observing lower lip and tongue placement.

Hand position, finger position, head angle, keep stand at eye level so student does not lean down.

Both feet on floor, sit on edge of chair

Tap with both feet-alternating.

### September

Correct embouchure is “set”.

Student plays Low E or Low F. (monitor ring finger for cover placement)

Tongue Low C D E F open G A and Bb consistently on quarter notes at tempo of 100. Find music student will enjoy learning this skill.

When student succeeds at tonguing quarter and half notes, move to sixteenth notes. (Monitor lower jaw, top teeth position, consistent airstream- avoid throat pushing) THIS IS A SINGLE NOTE study only.

Use band method book with other clarinet books.

Student should be able to breathe correctly while tonguing successive notes-maintaining pitch.

Chromatic to throat tone Bb.

Begin throat tone Bb to high C. Use “fun” music to help achieve this without any stress.

Tongue on Bb with good sound and no overtones.

Tongue high C consistently. No changes in tone or pitch.

Every lesson should begin with the Chromatic Scale to high C

### October

Chromatic to high C or high G. If mouth is set correctly, high G will be easy.

F scale, G, C and Bb scale

Tonguing

Student has jumped around band method book to assist in the skills needed. Clarinet books have aided in the development.

Once Chromatic scale has developed, begin READING notes with octave key. “Fun” books have been given, sheet music, etc to aid in this need.

### November

Start Christmas songs-duets, trios.

Continue adding notes above Bb in selection of music.

Lots of Tonguing within a selection of music

Observe Breathing

Scales

### December

Duets, trios, Christmas books, etc to show off, reward and aid in all the skills.

Encourage student to perform in Church or for family.

Perform with other students in their Church, talent show, nursing homes, malls etc.

### January

D, B-flat, E-flat Scales

Chromatic to high A-if possible

Holding high C-32 Counts

Expand study books: Find appropriate books for the student to study from. Books that are developed for clarinets to learn proper tonguing, scales, musical elements, 3<sup>rd</sup>s, etc.

### February

Continue these skills.

Rein Ensemble Skills with their peers.

## **March**

Find selections for Easter or their appropriate Holiday  
Continue Etude books, scale books.  
Copy-off selections that they will enjoy.  
Duets, Trios, Quartets

## **April**

Continue Etude Books, scale, etc.  
Keep finding selections to copy that will enhance and motivate the student  
Find ways for the student to perform –even for 2 min. in front of a class

## **May**

Start talking to parents about upgrading the instrument.  
Begin calling to set up lessons for the summer.

---

## **ALWAYS MONITOR:**

Hand position

Lower lip placement and top teeth placement

Lower jaw position and head angle

Right hand position

Posture

Tongue position and movement (up and down). Look for back and forth or the “lick” action or NO action.

Eye movement-does the student LOOK at the music or guess and play by ear

Breathing

Making the first note respond-check for all skills

---

## **Tidbits**

Fuzzy sound.....hard reed/lower lip not against teeth/ lower lip rolled in too far

Constant High note.....too much mouthpiece/loose mouth placement/ not blowing/blowing from throat/  
Hand position is off/blowing way too hard...list is endless.

“Squeal” sound.....teeth on reed. Only one sound like this.

Fuzzy, flat and scratchy.....Not enough mouthpiece.

Hard to blow.....loose lower lip/reed.

Flat and keeps playing high note.....

Lower lip in too far/on occasion this is also when lip is hanging down the reed

High note keeps playing, fuzzy, air comes out the sides and hard to blow.....

Both lips are curled in. Looks like double lip.

“Spit sound”, muffled, sound is not focused.....possibly tongue on the reed/lower lips have wings that hang out.

“Spit sound”, watery sound, gargle sound.....pinching and too much spit on back of reed.

Sound is flat and not focused.....Jaw is too far opened and pulled forward/head is aimed to floor.

Upper notes not speaking.....Not blowing/ upper teeth not set/lower lip is a pout.

“grunt” sound or delayed sound.....Top teeth not secure/lower lip is not set.

Honky, spread, flat sound with occasional squeaks.....Too much mouthpiece/ wrong brand of reed and size.

Squeezed, small and sharp sound.....Too little mouthpiece/ wrong brand of reed and size.

Always use good mouthpieces and good reeds to limit the possible “bad” situations.

## MARYVILLE INTERMEDIATE FLUTE GUIDELINE-5<sup>TH</sup> GRADE

---

### **August:**

Set lip plate with a “pout”

Hold and play head joint for 30 counts. Monitor breathing and lip movement.

Quickly move to holding entire instrument. Finger D and hold inst. for 2 min.

Play low F and hold for 2 min.

Monitor breathing, wrist position, hand position, thumbs, angle of inst.

Tongue on head joint for 30 beats at quarter note equals 100.

Play down to low C

Hold one note without breathing for 8-12 counts.

Head joint is set for pitch control.

Begin Vibrato as soon as possible.

Have students stand in band for better posture and breathing.

### **September:**

Hold note for 16 counts without breathing.

As soon as low C is developed, learn Chromatic.

Match pitches every day. Do not push and pull head joint-if possible. Tune with slight roll, jaw, head angles, etc.

Slur A, B-flat, C, D, E-flat monitoring the physical skills.

Tongue quarter notes on ONE note. Quarter note equals 100

Chromatic to high C

Students stand -occasionally

### **October:**

Scales E-flat, B-flat, F, C

Chromatic to high C. Slowly up to the highest C. (this aids in embouchure and air support)

Hold note longer than 16 counts.

Incorporate “fun” books to achieve tonguing, pitch, matching pitch, etc.

### **November:**

Start Christmas books, duets, trios.

Chromatic, scales

Monitor physical problems that can occur.

### **December:**

Encourage student to play in Church, for family.

Duets, trios.

### **January:**

Continue learning scales of 5 flats and 5 sharps.

Begin holding High E, F and G for 8-16 counts

Continue Chromatic past high C.

Expand method books for pitch studies, tonguing and range.

### **February:**

Continue these skills. Begin using more ensemble music-duets, flute choir, etc.

### **March:**

Find music for the Holidays

Continue with etudes and scales; find sheet music to help advance the student.

Duets, Trios, choir..

### **April:**

Continue with etudes and scales; find ways for the student to perform in class.

Continue finding music to motivate the student.  
Student should begin working to hold pitch 32 counts or longer.

**May:**

Students should begin looking to upgrade the Flute.  
Start setting up lessons for the summer.

**TIDBITS**

If the sound is thin but clear.....Corners of lips pulled too far back  
If the sound is airy.....Hole placement off, not blowing/probably can see inside of tone hole  
Thin sound and weak.....Not blowing-corners too tight-not pouting  
No high notes.....Not Blowing-air stream at wrong position  
Sound is not centered and flat.....Tear drop is too far forward-jaw alignment off  
Puffy air.....Jaw to open, possibly dropped  
“sighing”air entrance.....upper lip opens too far  
“thud” sound on entrance.....tongue is moving and not set  
Work on lip plate position and hand position for changes between D and C#  
Hold the flute for 2 min. with the correct hand positions-no sound. Lip should not move around on the plate.  
Always think about: the jaw alignment, upper lip placement, lower lip placement, neck angle, head angle,  
Shoulder position, relaxed shoulders, breathing, direction of air stream, opening of lips, lips do not slide around on lip plate,  
Opening of lips is situated correctly with lip plate, etc.  
Plays flat.....wrong lip position/lip covers too much hole  
“huffy” sound.....lip opening too large  
Thin ugly sound.....lips pulled too far back, very tense  
Keep fingers in right hand similar to a great pianist right hand. Never “ride” the rod.

## **Maryville Intermediate BAND Guideline Directors Outline**

---

Any method book, etudes, scale book, etc can be used, as long as the objective and correct results are obtained.

Each student will be “taught” as if they are attending a qualified university. This is the simplest way to identify the approach to each student. The expectations are “slowed-down” only if problems arise, but never are the expectations of any student lowered.

Students must be taught with discipline and personality ( laughter, humor, smiles and “THANK YOU’s” )

The student **MUST** feel free to make mistakes. **DO NOT** scold for playing wrong. Scold "only" when not trying. Mistakes are not wrong...only incorrect.

Band is a discipline of body and mind working for the needs of the music and the needs of the students to bring about a higher cognitive experience, but a relaxed, happy atmosphere.

The student is free to learn and free to fail. However, the Director will always show the physical attributes to succeed.

The Director will do “whatever it takes” for the student to understand the concept and succeed. The Director will control, inspire, instruct, and reward every aspect of the rehearsal.

The student is relaxed in knowing the Director will have all the answers or has the means to find out. The Director will **HELP** in everything pertaining to music, including fixing instruments, equipment, finding more music to inspire the student, showing new equipment and techniques, and building self-esteem through discipline.

### **THE DIRECTOR MUST OBSERVE:**

Reading comprehension weaknesses

Eyesight problems

Actual perception of the meaning of notes

Breathing difficulties-asthma, mouth breathing, persistent allergies, sickness

Poor self-esteem

Any undue emotional stress that may need attention

Dental difficulties that can interrupt the embouchure

Dexterity of fingers, hands (too small??) Correct wrist and hand position

Shoulders too high-tense (back problems?)

Inappropriate back-pressure, headaches, blowing from sinuses, etc.

Using “glottal” mechanism to move notes or tongue.

Incorrect body/horn angle