

*Teaching Through Performance  
or  
Performance Through Teaching?*

*A Pedagogical Approach to Teaching  
Instrumental Music*

*The Midwest Clinic  
Chicago, Illinois  
Thursday, December 19, 2002  
8:30 AM*

*Dr. Laurie Lafferty, Clinician  
The University of Akron*

*Assisted by members of the  
Bachholz High School Wind Symphony  
Paula Thornton, Director*

## **WHAT IS DRIVING OUR MUSIC EDUCATION CURRICULUM?**

- Numbers
- Sports (“Jock”) Mentality
- Non-curricular objectives as primary course objectives
- Literature

## **WHAT SHOULD BE DRIVING OUR MUSIC EDUCATION CURRICULUM?**

**Curriculum needs to be driven by a sound educational philosophy and good pedagogical practice**

### **GOOD PEDAGOGICAL PRACTICE MEANS:**

- Teaching and reinforcing correct embouchure, posture, hand position, breathing, and articulation which results in the development of good tone, technique, range, flexibility, and musicality.
- Teaching students to read, interpret and perform musical notation, i.e., teaching students to play with a steady pulse; read and play correct notes; memorize fingerings; count and play correct rhythms; and, recognize and respond appropriately to musical terms and symbols.
- Teaching students to make music (play literature) by applying the above skills to make music.

The literature is dictated by the curriculum not the curriculum by the literature.

**A thorough, systematic warm-up can be used as the focal point for the development of fundamental playing skills**

# **Instrumental Music Education What Should Our Students Learn?**

Improved Intellectual Capacity

Discipline

Improved Social Skills

**To Play Their Instruments**

**To Read, Interpret & Perform  
Musical Notation**

**To Make Music  
(Literature)**

Responsibility

Sense Of Accomplishment

Ability To Work As A Team

Knowledge Of Music History

Life Long Friendships

Music Appreciation

How To Travel

## **Three Essential Components of a Rehearsal**

### **PART 1 Warm-up (think in terms of building)**

#### **Purpose**

- Warm up muscles slowly and gently
- Bring focus to the rehearsal
- Establish a routine
- Reinforce fundamental playing position
- Provide the opportunity to develop and refine endurance, improve technique, and develop musical and listening skills through repetition
- Review previously learned material
- Tune

#### **A Warm up should contain the following:**

- Long Tones
- Lip Slurs/Arpeggios
- Scales:
- Listening exercises, number patterns, singing and tuning:
- Chorales

### **PART 2 Review Of Previously Learned Material And/Or Introduction Of New Concepts**

### **PART 3 Literature**

- Use above exercises to teach skills, use band music to apply the skills learned and work in depth on musical/aesthetic aspects of performance.
- In other words:  
Don't let the band music dictate the curriculum.  
Choose music that is technically accessible to the students so they can concentrate on a musical performance

Scales & arpeggios are the basis of at least 90% of all finger technique required in school bands and orchestras and form the foundations of all exercises intended to improve finger dexterity.

Colwell & Goolsby, *The Teaching of Instrumental Music*, 2<sup>ND</sup> ed.

Beginning players must devote their concentration and most of their practice time developing the embouchure. Tone quality, pitch, range, endurance, and articulation depend upon the embouchure.

Colwell & Goolsby, *The Teaching of Instrumental Music*, 2<sup>nd</sup> ed.

Warm-up is not just a warm-up; it is a place to learn. We maintain, develop or extend an individual's and the group's ability and skill.

Robert Foster

The warm-up is a period for daily embouchure training, during which habits can be established. The routine of long tones, lip slurs, technical exercises, and lyrical playing will accelerate development.

Colwell & Goolsby, *The Teaching of Instrumental Music*, 2<sup>ND</sup> ed.

Kids don't like what they can't play.

Carl A. Bly, Lake Braddock H. S., VA.

Repetition is Mastery

Marquerite Wilder

Musicality starts with the establishment of good tone and good technique. Good tone and good technique are obtained through the development of good embouchure, posture, and playing position.

Laurie Lafferty

People teach the way they were taught, not the way they were taught to teach.

(Anonymous)

## **Percentage of Class Time Fundamentals\* vs. Literature**

### **First Year (5th Grade)**

**80% Fundamentals 20% Literature**

### **Second Year (6th Grade)**

**70% Fundamentals 30% Literature**

### **Third Year (7th Grade)**

**50% Fundamentals 50% Literature**

### **Fourth Year (8th Grade)**

**50% Fundamentals 50% Literature**

### **High School (9 - 12)**

**20% Fundamentals 80% Literature**

**\* long tones, lip slurs (arpeggios), scales, etudes, rhythm studies,  
method books listening exercises**