

Teaching Old Tricks to Young Pups

Great Beginnings

and

Strategies for Success

that

Develop Music Literacy

through

Listening and Singing Skills,

Rhythmic and Melodic Reading Skills,

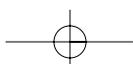
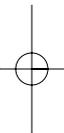
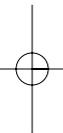
and Improvisation Skills

A clinic presentation by
Linda Gammon & Marguerite Wilder

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Old Tricks for Young Pups!

BEFORE THE PUPPIES ARRIVE

ORGANIZE YOUR CLASSROOM

- Set up chairs and stands before the students enter the classroom – an organized environment signals a place where serious learning will occur.
- Decorate with colorful posters and pictures of students performing or rehearsing.
- Prepare music ahead of time – if possible have parts on chairs or ready to distribute quickly.
- Create a word wall with vocabulary, musical symbols and terms.
- Tape mallets with colored tape for each class.
- Create an area for mouthpiece storage for shared instruments.
- Percussion equipment and appropriate implements should be readily accessible and listed on the board.
- Create a procedure for instrument storage, locker assignment, and traffic flow. Follow a consistent plan for case, music folder, and equipment storage. Create a plan and place for everything.
- Try not to sell reeds, valve oil, etc., before, during or after rehearsal. This takes your focus from the class and wastes valuable rehearsal time. Set aside time after school or a time that fits your particular situation.
- Discuss the temperature and humidity requirements of your instrument and uniform storage areas with your administrator or building supervisor.
- Minimize the time spent repairing instruments to a few minutes before or after class.
- Maintain an organized and thorough inventory of all school- and student-owned instruments.
- Organize and maintain your music library.
- Organize and maintain uniforms. Involve parent volunteers to assist.
- Keep school instruments in good repair.

BEFORE THE PUPPIES ARRIVE EACH DAY

PLANNING

- Understand the importance of a lesson plan. Review the Lesson Plan before each lesson.
- Divide rehearsals into more than one segment. Challenge and engage students every day with a variety of activities during the class period.
- Develop a band handbook with calendar, expectations, policies, procedures, grading policies, schedules, etc.
- Music and handouts should be ready to distribute along with the tuner, metronome, recordings, and media ready to use.
- Greet your students as they enter the band room; learn their names as soon as possible.
- List your agenda for the day on the board.

- Prepare the audio equipment for the listening activity.
- Establish routines on the first day. These should include:
 1. How to enter the room
 2. How to set up and prepare for the day's lesson
 3. How to break down and store supplies/equipment
 4. How to exit the room
- Students should have ample time to get set up and sufficient time to put away instrument, books, accessories, etc.
- The students should have all materials every day.
- When books are introduced, establish the routine for students to check the height of their music stands. These should be raised high enough so that each student has an eye-level posture with a line of sight just above the stand to the director. This position also allows the head to be upright and tension-free.
- Present as much information as possible in visual form through the method book and with the use of overheads, chalkboards, etc. Most students are visual learners.
- If the schedule allows, it helps to start beginning band students in the summer months. Students will not have academic homework and will be able to concentrate on learning the instrument. This setting can also involve the parents.
- Keep explanations simple and present new information in small segments. Utilize repetition, questioning, and include different musical games.
- Review and reinforce often. At the beginning stage of instruction much individual time needs to be spent with each student. However, strive to keep the entire class engaged.
- Students keep a notebook to record instructions, new information and assignments.

DISCIPLINE TIPS

- Students who are actively engaged and on task will seldom cause discipline problems.
- Be fair and be consistent with every student.
- Classroom expectations should be clearly stated and understood by all.
- Praise students in front of the group; discipline students in private. Simply ask the student(s) to see you at the end of rehearsal to discuss the problem.
- Walk to the student's seat and very quietly ask them to stop their behavior.
- Use a check-off form to record forgotten instruments, mouthpieces, music, and discipline problems. (see example on next page)
- Use a "strike" system to refocus attention: Strike one – refocus attention; Strike two – stop the behavior; Strike three – place a mark in the grade book, see the student after class. Look for all the factors contributing to discipline problems.
- When a problem persists, involve the counselor if necessary, and make a phone call to the parent.
- Resolve concerns in their early stage.
- Create a positive and cooperative learning environment during the band rehearsal.
- Keep shoes in closets away from puppies.

Band Daily Rehearsal/Behavior Report*Please Print*Name _____ Date _____
First Last

Class Period: (circle one) 1 2 4 6 8

Check all that apply:

1. Not prepared:
 - music
 - pencil
 - instrument
 - mouthpiece/reed
2. Not seated and ready to play
3. Incorrect posture
4. Doing homework/writing notes instead of following rehearsal
5. Inappropriate talking
6. Chewing gum
7. Eating food
8. Disrespectful to teacher/student
9. Disrespectful to equipment

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TREATS and REWARDS

- Reinforce good performance and proper behavior often. Students become discouraged without positive reinforcement. Students progress at different rates during the first few months of playing an instrument for the first time. Make certain that students know that you care about them personally in addition to how well they progress in band.
- Provide words of encouragement to help balance instructional comments.
- Perform a selection that students are familiar with or one where they have made great progress. Always end on a good note.
- Play recordings to demonstrate good tone, balance and blend, or style.
- Remember: the better the tone, the better the intonation.
- Ask the students to critically listen and correct ensemble problems by identifying problem areas and offering solutions during rehearsal.
- Vary the band seating from time to time. For example, move the brass up front and the flutes to the back or ask the students to sit by someone who plays a different part.
- Choose interesting and appropriately challenging literature that addresses the instructional needs of the ensemble.
- Keep your procedures consistent but vary the method of delivery.
- Establish a signal for silence before the rehearsal begins – conductor on podium, cut-off, dimming lights, and hand in air or whatever works for your circumstance.
- Create a plan for distributing and/or collecting practice records, forms, money, fundraising forms, etc. Some directors have found a lockbox to be helpful when collecting money and forms.
- Rearrange seating to create variety or to isolate individuals or sections needing extra attention.
- Dog Biscuits for good behavior.

WARM-UP

Always warm-up musically, concentrating on proper posture, embouchure, and rest/ready/play positions. Reinforce playing fundamentals: balance and blend, proper attacks and releases.

- Breathing exercises – a critical key to tone and ensemble skill development
- Humming, singing
- Brass buzzing on mouthpiece
- Long tones
- Scales and patterns in keys related to the selections you will be rehearsing
- Dexterity patterns and rudiments for percussion
- Slurred intervals, lip slurs, bowing patterns
- Rhythm patterns (counting and subdivision)
- Dynamic changes
- Chorales
- Wind tuning (only after proper warm-up)

SINGING EXAMPLES (USING SCALE DEGREE NUMBERS OR SOLFEGGIO)

Singing Example #1

Teacher Sings

do re mi re do

1 2 3 2 1

Flute Sings, Plays

Singing Example #2

Teacher Sings

do re mi fa mi re do

1 2 3 4 3 2 1

Flute Sings, Plays

Singing Example #3

Teacher Sings

do re do mi do fa do so

1 2 1 3 1 4 1 5

Flute Sings, Plays

Singing Example #4

Teacher Sings

do do re re mi fa so fa mi re do do

1 1 2 2 3 4 5 4 3 2 1 1

Flute Sings, Plays

CALL-AND-RESPONSE WARM-UPS USING SOLFEGE

- Moving from the Bb Concert Scale numbers to solfege.
- (This is worth TWO biscuits and a new chew toy!)

SIT, SHAKE, RATTLE, AND ROLL OVER AND STAY.....

LEARN TO HOWL – I MEAN SING - TEACHING SONGS BY EAR

Develop inner hearing skills for thinking, composing and performing tricks (I mean, tunes).

While you are in the beginning days of band class where you are teaching how to take instruments out of the case, hand and body positions, etc., have the class experience a song that you will teach them later by ear.

* * * * IMPORTANT TRAINING RULE * * * *

ALWAYS SING OR PLAY FOR NOT WITH YOUR PUPS - - (I mean, band students)

SING - - - SING - - - SING (Alone and then with an accompaniment)

- Mary Had a Little Lamb
- Oh, When the Saints Go Marching In
- Jingle Bells
- Bingo “There was a farmer had a **DOG** and Bingo was his name-o!”

Gaily American Ballad (9)

There was a farm-er had a dog and Bin-go was his name - o B - I - N - G - O,
 B - I - N - G - O, B - I - N - G - O and Bin-go was his name - o.

Later you will return to these songs.

- Review the words and sing the song.
- Introduce the solfege for those songs.

TEACHING SONGS BY EAR

PROCEDURE

- Sing the song
- Solfege the song
- Play the song “by ear”
- Play the song YOUR way!
- Write the song that was learned “by ear”

EXAMPLES

- Hot Cross Buns
- Twinkle, Twinkle, Little Star
- Twinkle balance exercise

1 Twinkle, Twinkle, Little Star (SOLO, DUET, TRIO, OR QUARTET)

Smoothly

French Folk Tune
Text by Jane and Ann Taylor (1806)

Fine

Twin - kle, Twin - kle, lit - tle star, How I won - der, what you are.

D.C. al Fine

Up a - bove the world so high, Like a dia - mond in the sky.

2 Harmony Part One to Twinkle, Twinkle, Little Star

Softly and smoothly

Fine

mf

D.C. al Fine

3 Harmony Part Two to Twinkle, Twinkle, Little Star

Softly and smoothly

Fine

mf

D.C. al Fine

I'VE GOT RHYTHM!

Basic Flashcards

- Duple
- Triple

Advance Flashcards

- Looks different: sounds the same.
- 16th note reading.

PHONETIC RHYTHMIC SYLLABLES

DUPLE PATTERNS:

Du Du Du de Du de Du ta de ta Du ta de ta Du de ta Du de ta

Du ta de Du ta de Du ta ta Du ta ta Du ta Du ta Du ta Du ta

Du as in Dew
De as in Day

TRIPLE PATTERNS:

Du Du Du da di Du da di Du di Du di Du da Du da

Du ta da ta di ta Du ta da ta di ta Du ta da di Du ta da di Du da ta di Du da ta di

Du da di ta Du da di ta Du ta di Du ta di Du ta ta ta Du ta ta ta

Da as in Dot
Di as in Deed
Ta as in Top

James O. Froseth and Albert Blaser

¹James O. Froseth and Albert Blaser, *IMPROVISE! IN POPULAR JAZZ IDIOMS* (Chicago: GIA Publications Inc., 1979).

²Edwin Gordon, *LEARNING SEQUENCES IN MUSIC* (GIA Publications Inc., 1980), p.197, "The author is indebted to Professor James O. Froseth of the University of Michigan for the research that brought about the revision of the (rhythmic) syllables."

re-search: a studious inquiry or examination; *esp.*: critical and exhaustive investigation or experimentation having for its aim the discovery of new facts and their correct interpretation, the revision of accepted conclusions, theories, or laws in the light of newly discovered facts, or the practical applications of such new or revised conclusions, theories, or laws: a presentation (as a publication) incorporating the findings of a particular research.

from *Webster's Third New International Dictionary*

Can Can by Jacques Offenbach from Conversational Solfege – Level 1

Conversational Solfege – Level 1

General Music

Unit 1

Can Can

Jacques Offenbach
(1819-1880)

2/4

Etc.

 CD #1, Track #7

SRB 30 TM 131

John Feierabend

In the Hall of the Mountain King from Conversational Solfege – Level 2

Conversational Solfege – Level 2

General Music

Unit 7

In the Hall of the Mountain King

Edvard Grieg
(1843-1907)

2/4

Peer Gynt Suite

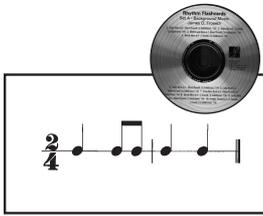
Perform entire page with repeats three times.

 CD #2, Track #8

SRB 77 TM 151

John Feierabend

Resources Used in This Clinic



M421 Rhythm flashcards with CD, Set One (50 cards)\$35.00

James O. Froseth • Albert Blaser

Includes CD with 10 tracks of music—each 7 minutes long in a variety of styles, tempos, and meters—especially suited as lively backgrounds for building rhythm skills. All flashcards are 12 1/2" x 6 1/2", in duple and triple meters. Coordinates with *Do It! Play in Band*, but may be used in any classroom.

M423 Rhythm Flashcards with CD, Set Two (60 cards)\$35.00

James O. Froseth

Includes CD with 16 tracks of music—more difficult patterns.



Do It! Play in Band

See <http://giamusic.com/doit/> for more information.

James O. Froseth • Marguerite Wilder and Molly Weaver, contributing editors

An entirely musical method for beginning band. Includes Student Books 1&2 (with CD), Home Helper, Solo & On Stage. Teacher's Resource Edition includes full score with instructional resources and 2 CDs. Double-size percussion edition (*Steve Houghton*, co-author) that is comprehensive and creative. String editions also available (*Bret Smith*, co-author).



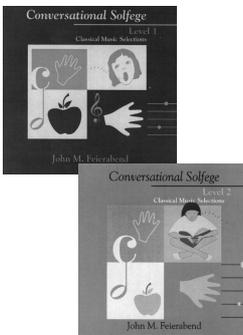
Teaching Music through Performance in Beginning Band, Volume 2

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	CD-526 Classical Selections CD 15.95
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	G-5381S Student Book 15.95
	CD-527 Classical Selections CD 15.95



DVD-549 Move It! Expressive Movements with Classical Music.....\$44.95

Peggy Lyman • John Feierabend

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Adaptable choreography is perfect for early childhood specialists, elementary music teachers, and dance educators for use with children of all ages, as well as senior citizens and the physically challenged. An approach as fun and expressive as it is educational!

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