You, Too, Can Be a Winner with Beginners

Great Beginnings

Strategies for Success

Development of Music Literacy

Listening, Singing, Reading and Improvisation Skills

Presented by
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Mary Land

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Some Winning Tips

TWO THREE-RING BINDERS

Every band student has two three-ring binders with a pocket. The first binder is for music and forms, and the second is for music theory handouts.

- All sheet music, documents, forms, etc., are three-hole punched before they are passed out.

- Band books are three-hole punched and kept in the binder. Horn and percussion books are thicker and require a professional printer to drill the three holes.

- The purpose for the pocket in the binder is for students to keep their pencils along with ETs.

STUDENT NAME AND NUMBER LABELS ON EVERYTHING!

- This includes sheet music, worksheets, Extra Try’s, band books, instrument storage cubbies, binder slots, etc. Before class, students print their first and last names at the top of the first 15 pages of their band book. (This is a way for teachers to learn students’ names and call them by name at the beginning of the year. Also, if the cover falls off, you have all the pages with a name on the book.)

BEFORE CLASS

Mouthpiece Motel

- Create an area for mouthpiece storage for shared instruments.

- Each class period, different students use the school-owned tubas, baritones, French horns, bassoons, tenor and baritone saxophones. They share instruments but have a storage “motel” for their own individual mouthpieces and reeds.

Band Supply Store

- Students may purchase reeds, valve oil, and cork grease.

- Free reinforcements for hole-punched materials in their binders.

- Sell reeds, valve oil, etc., before or after rehearsal. Selling items during class disrupts the musical focus and wastes valuable rehearsal time. It is best to set aside time after school or a time that fits your particular situation.
Pay or I.O.U. Options

Problem: • Student does not have money to buy a reed.

Solution: • Student fills out IOU form at the Band Supply Store.
• Student has a good reed and doesn’t miss playing in rehearsal/class.
• Student repays the band when he/she has money.
• IOU is kept on file until it is repaid.

The Band Box

• Any student needs (e.g., new band book, music, forms, questions, etc., are written on a slip of paper and dropped in the Band Box before or after class. Teacher can address the issue after class time and have requested items ready for the student in the next class. This process ensures all rehearsals are started in a musical format. If verbal announcements are really necessary, or if students really need to ask questions during class time, this should happen at the end of class.

Clutter-Free Rehearsal Area

• This means instrument cases, backpacks, and all other worldly possessions are kept in another place outside of the rehearsal area.

Day’s Lesson Plans on the Board:
Pass-Off Order or Concert Order

• Students know the plan and purpose for each rehearsal. Percussion can set up accordingly.

Traffic Flow through the Band Room

• If there are two doors to the rehearsal area, consider having one labeled ENTRANCE and the other labeled EXIT.

Band Class DJ

• Assign a DJ to operate the CD player for each class. Have the DJ sit next to the CD player, not in pass-off order.
ORGANIZE YOUR CLASSROOM

• Set up chairs and stands before 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 in advance. 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.
• Make sure percussion equipment and appropriate implements are 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 a place for everything.

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.
• Have music and handouts ready to distribute along with the tuner, metronome, recordings, and media.
• 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

• How to enter the room
• How to set up and prepare for the day’s lesson
• How to break down and store supplies/equipment
• How to exit the room
• How to signal the beginning of the class by having all students stand up – This is a visible sign that the class has officially begun.
• Students should have ample time to set up and put away instruments, books, accessories, etc.
• Students should have all materials every day.
• Create and establish a procedure that allows students to acknowledge their understanding of a concept. For example: “If you understand what I just said, please raise your hand.”
WARM-UP

Warm up musically, concentrating on proper position, 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 to be rehearsed
- 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)

Teacher Sings

Flute Sings, Plays

Singing Sample #1

Teacher Sings

Flute Sings, Plays

Singing Sample #2

Teacher Sings

Flute Sings, Plays

Singing Sample #3

Teacher Sings

Flute Sings, Plays

Singing Sample #4
GOOD MODELS

THE DEFINITION OF THE WORD TEACH IS:
TO SHOW OR TO MODEL

• Model for your students: “Telling is not teaching.”
• Model a different instrument each day.
• Play recordings to demonstrate good tone, good balance, and good style.
  Remember...the better the tone, the better the intonation.

FOCUS IS ON MUSIC...
A NEW START TO CLASS

Establish Pulse and Pitch

This is done while students are entering the band room and finding their seats.

  Teacher sings solfege pattern — student echo sings solfege pattern
  Teacher plays pattern — student echo plays pattern
  Teacher sings solfege pattern — student plays pattern (assessment)

• When all students are seated, transfer the singing echo to a playing echo.
  A pitched, looping accompaniment for the echo warm-up enables students to establish a pulse and pitch base.

• Establish long tones into the daily echo routine, and then gradually add interesting patterns related to the music to be played in the lesson.

• Scales and patterns in keys related to the day’s lesson.

  Penta Scales 1 and 2 — Sing and Play (Beginners)
  Full Scales 1 and 2 — Sing and Play (Advanced)

ADVANCED CALL AND RESPONSE WARM-UPS USING SOLFEGE AND EAR-TO-HAND EXERCISES

E♭ Concert Scale Warm-Ups

This is done while students are entering the band room and finding their seats.

• Accent
• Staccato and legato
• Slur patterns
• Tenuto
• Musical style
RHYTHM CARDS

The Experiences

Kinesthetic Experience — It “feels” like (Move)
Aural Experience — It “sounds” like (Listen)
Oral Experience — It “sounds” like (Sing or Play)
Visual Experience — It “looks” like (Read)

YES...this begins with rote teaching!
Name all of the languages in the world that were \textit{not} taught by rote.

- Sound before symbol
- Experience before labeling

VERBAL DESCRIPTION OF MUSIC NOTATION IS NO SUBSTITUTE FOR KINESTHETIC, AURAL, ORAL, AND VISUAL EXPERIENCE

- Procedure – the rhythmic echo
- Associate syllables to the sounds of rhythmic patterns.
- Rhythmic flashcards with harmonic background enables students to place a rhythmic pattern into a musical context and address intonation at the same time.
- Always have students sing – teach songs by ear.
- Develop inner hearing skills for thinking, composing, and performing tunes.
- While you are in the beginning days of band class, when 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 and that they will eventually read in notation.

MOST IMPORTANT...

Always sing or play for your students.
Never sing or play with your students.
HOW CAN WE EXPECT OUR STUDENTS TO UNDERSTAND WHAT THEY SEE IF THEY CANNOT DEMONSTRATE THAT THEY UNDERSTAND WHAT THEY HEAR?

A. \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{6}{8} \) \( \frac{6}{8} \)

IT FEELS LIKE
- Listen to the Music
- Watch Your Teacher, and
- Move to the Music

IT LOOKS LIKE
- Listen to Your Teacher
- Move to the Beat of the Music and,
- Echo What You Hear, and
- Look at the Flashcard

James O. Froseth
HAND-FINGER PATTERNS
DUPLE AND TRIPLE METER
— PATTERNS WITH BEATS LEFT OUT —

MUSIC: Any Duple or Triple Cut.

1. PAT-CLAP-SNAP-CLAP Motion: Down-In-Out-In

2. PAT — SNAP —

3. — CLAP — CLAP

4. PAT CLAP SNAP —

5. PAT — SNAP CLAP

6. — CLAP SNAP CLAP

7. PAT CLAP — CLAP

8. PAT — —

9. — CLAP —

10. — — SNAP —

11. — — — CLAP
PHONETIC RHYTHMIC SYLLABLES

DUPLE PATTERNS:

\[ \text{\footnotesize \begin{array}{c}
\text{\texttt{Du}} & \text{\texttt{Du}} \\
\text{\texttt{Du}} & \text{\texttt{De}} & \text{\texttt{De}} \\
\text{\texttt{Du}} & \text{\texttt{Ta}} & \text{\texttt{De}} & \text{\texttt{Ta}} \\
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\text{\texttt{Du}} & \text{\texttt{Ta}} & \text{\texttt{Ta}} & \text{\texttt{Ta}} & \text{\texttt{Ta}} & \text{\texttt{Ta}}
\end{array}} \]

TRIPLE PATTERNS:

\[ \text{\footnotesize \begin{array}{c}
\text{\texttt{Du}} & \text{\texttt{Du}} \\
\text{\texttt{Du}} & \text{\texttt{Da}} & \text{\texttt{Di}} & \text{\texttt{Da}} & \text{\texttt{Di}} \\
\text{\texttt{Du}} & \text{\texttt{Di}} & \text{\texttt{Du}} & \text{\texttt{Di}} & \text{\texttt{Du}} & \text{\texttt{Da}} & \text{\texttt{Da}}
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\end{array}} \]

Du as in Dew
De as in Day

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

James O. Froseth and Albert Blaser


2 Edwin 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
LISTEN — THEN ECHO SING OR ECHO PLAY

Rhythmic Pattern Exercise
#1 sequence: HOT CROSS BUNS
1) Listen to the flute model track.
2) Sing words to the first half of the song with the model track.
3) Sing solfege syllables to second half of the song with the model track.
4) Class will play with the flute model track.
5) Flutes will play with the flute model track.
6) Sing words of the song with accompaniment track (first half of song).
7) Sing solfege with accompaniment track (second half of song).
8) Students who are actually on this song will attempt a pass-off playing the song to the accompaniment track.
9) Teacher will initial and date the song when played correctly.

#2 sequence: HOT CROSS BUNS
1) Listen to the trumpet model track.
2) Sing words to the first half of the song with the model track.
3) Sing solfege syllables to second half of the song with the model track.
4) Class will play with the trumpet model track.
5) Trumpets will play with the trumpet model track.
6) Sing words of the song with accompaniment track (first half of song).
7) Sing solfege with accompaniment track (second half of song).
8) Students who are actually on this song will attempt a pass-off playing the song to the accompaniment track.
9) Teacher will initial and date the song when played correctly.

What is the difference between #1 and #2? Style, Tempo
What are the two style differences? Traditional Folk Song, Honky Tonk
What is honky tonk style? Rowdy music characterized by a lively piano accompaniment

#2 sequence: AU CLAIRE DE LA LUNE
1) Listen to the clarinet model track.
2) Sing words to the first half of the song with the model track.
3) Sing solfege syllables to second half of the song with the model track.
4) Class will play with the clarinet model track.
5) Clarinet will play with the clarinet model track.
6) Sing words of the song with accompaniment track (first half of song).
7) Sing solfege with accompaniment track (second half of song).
8) Students who are actually on this song will attempt a pass-off playing the song to the accompaniment track.
9) Teacher will initial and date the song when played correctly.

Is the style separated or connected? Teacher models style and length of notes.
Teacher model: Style and length of notes (especially whole notes)
Demonstrate: What it is and what it isn’t
(page 10) **#5 sequence: DOWN BY THE STATION**

1) Listen to the trombone model track.
2) Sing words to the first half of the song with the model track.
3) Sing solfege syllables to second half of the song with the model track.
4) Class will play with the trombone model track.
5) Trombone will play with the trombone model track.
6) Sing words of the song with accompaniment track (first half of song).
7) Sing solfege with accompaniment track (second half of song).
8) Students who are actually on this song will attempt a pass-off playing the song to the accompaniment track.
9) Teacher will initial and date the song when played correctly.

(page 10) **#6 sequence: DOWN BY THE STATION (Jazz Style)**

1) Listen to the also sax model track.
2) Sing words to the first half of the song with the model track.
3) Sing solfege syllables to second half of the song with the model track.
4) Class will play with the alto sax model track.
5) Alto sax will play with the alto sax model track.
6) Sing words of the song with accompaniment track (first half of song).
7) Sing solfege with accompaniment track (second half of song).
8) Students who are actually on this song will attempt a pass-off playing the song to the accompaniment track.
9) Teacher will initial and date the song when played correctly.

(page 11) **#1 sequence: COBBLER COBBLER (Reggae Style)**

1) Listen to the percussion model track.
2) Sing words to the first half of the song with the model track.
3) Sing solfege syllables to second half of the song with the model track.
4) Class will play with the percussion model track.
5) Percussion will play with the percussion model track.
6) Sing words of the song with accompaniment track (first half of song).
7) Sing solfege with accompaniment track (second half of song).
8) Students who are actually on this song will attempt a pass-off playing the song to the accompaniment track.
9) Teacher will initial and date the song when played correctly.
B-I-N-G-O

Gaily

There was a farmer had a dog and Bingo was his name-o. B-I-N-G-O,

B-I-N-G-O, B-I-N-G-O and Bingo was his name-o.

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

Smooothly

Twinkle, Twinkle, little star, How I wonder what you are.

Up above the world so high, Like a diamond in the sky.

2 Harmony Part One to Twinkle, Twinkle, Little Star

Softly and smoothly

D.C. al Fine

3 Harmony Part Two to Twinkle, Twinkle, Little Star

Softly and smoothly

D.C. al Fine
In the Hall of the Mountain King

Edvard Grieg
(1843-1907)

Peer Gynt Suite

Perform entire page with repeats three times.

CD #2, Track #8
Resources Used in This Clinic

M421  Rhythm flashcards with CD, Set One (50 cards)
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)
James O. Froseth
Includes CD with 16 tracks of music—more difficult patterns.

Do It! Play in Band / Home Helper / Solo and On Stage
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).

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