

***Moving from
Beginning Instrumental Classes
to Ensemble Performances***

**A Clinic Presentation by
Marguerite Wilder**



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Partner Tunes and Lead Sheets

The musical elements of rhythm, melody, harmony, balance; blend and form in band literature often are challenging for middle school students. Young musicians should first experience how rhythm, melody, and harmony combine to produce fine ensemble performances. These elements of music should be taught one at a time. Rhythm, melody and harmony should be taught and practiced separately, before the student is called to the difficult task of attending all at once. The student should practice each step of these divisions, until he is master of it, before passing to the next. An immediate goal is to teach musical understanding, with the long-term goal of transferring that understanding to other repertoire.

Young instrumentalist should have an understanding of the structure of the music. As band students move from band method book music to full band arrangements they are often uncertain as to what to listen for in the music. Most of the songs in band books are performed in a unison or duet format, while band literature offers melody, counter, bass and percussion lines. Understanding the component parts of music and the relationships that exist between melody, rhythm, harmony and form of the score allows the band student to see, hear and relate their individual lines to the ensemble as a whole.

Full band literature requires the student perform a single line of music while relating his line to the other components of the music. It is helpful for students to hear and see the other parts in the full band piece.

Partner Tunes can be used to demonstrate how melody, rhythm, balance and blend relate. This gives an understanding of the purpose of each component part and its relationship to other parts of the music. Each student should be able to play each of the lines found in the music. This comprehensive approach facilitates the achievement of balance and blend by the beginning students. Balance and blend are often new concepts for the beginning band student. Musical growth can be achieved when students acquire ownership of these concepts. Beyond reading and performing music, instrumentalist should gain an understanding of the importance of structure in music. Being able to recognize these components aurally and to describe this recognition verbally enhances students' overall musicianship. The knowledgeable performer, by understanding how music communicates, is then prepared to see and hear the individual lines as they relate to the full score.

Partner tunes are songs that have a common accompaniment. “This Old Man,” “Pawpaw Patch,” “Old Brass Wagon” and “Bow Belinda” are a set of partner tunes.

- 1) Sing the songs to the CD accompaniments.
- 2) Play the songs to the CD accompaniment.
- 3) Compare and contrast rhythms found in measure 1 – 8 of each song.
- 4) When rhythms are different for a measure, play them and “line up” the patterns.
- 5) Divide the class into two groups.
- 6) Have Group 1 plays “This Old Man” while tracking “Pawpaw Patch”
- 7) Have Group 2 plays “Pawpaw Patch” while tracking “This Old Man”.
- 8) Students should be able to hear and balance to the other song.
- 9) Divide the Group into three groups.
- 10) Add the song “Old Brass Wagon” to the ensemble.
- 11) Divide the Group into four groups.
- 12) Add the song “Bow Belinda” to the ensemble. (Students should now be tracking four parts.)
- 13) Balance all four songs.
Relate this to the four parts found in full band literature.
- 14) Put two or three students on one song and then have the remaining three songs be played by equal parts of the remaining members of the ensemble. (This will relate to a solo line being played in a full band piece.)
- 15) Partner Songs in Eb Concert and Partner Songs in F Concert
- 16) “Michael Finegan,” “Sandy Land,” “Skip to My Lou,” and “Blue Bird” are another set of Partner Songs, this time in F Concert.
- 17) Opportunities for transposition.
- 18) Opportunities for more balance and blend exercises.

B \flat Partner Songs for This Old Man

This Old Man

This old man, he played one. He played knick knack on my thumb; with a
knick knack pad-dy wack, Give a dog a bone. This old man came roll - ing home.

Pawpaw Patch

Where, oh where is dear lit - tle Mar - y? Where, oh where is dear lit - tle Mar - y?
Where, oh where is dear lit - tle Mar - y? 'Way down yon-der in the paw - paw patch.

Old Brass Wagon

Cir-cle to the left, old brass wag - on. Cir-cle to the left, old brass wag - on.
Cir-cle to the left, old brass wag - on. You're the one my dar - lin'!

Bow Belinda

Bow, bow, bow, Be - lin - da. Bow, bow, bow, Be - lin - da.
Bow, bow, bow, Be - lin - da. Won't you be my dar - ling?

B \flat Partner Songs for Michael Finegan

Michael Finegan

'Twas an old man named Mi - chael Fin - ne - gan He had whis - kers on his chin - ne - gan
 Long came the wind and blew them in - a - gan Poor old Mic - hael - Fin - ne - gan. - Be gin - a - gain.

Sandy Land

Make my liv - in' in Sandy - y land. Make my liv - in' in Sandy - y Land.
 Make my liv - ' in Sand - y Land. La - dies, fare you well.

Skip to My Lou

Fly in the but - ter - milk shoo fly shoo! Fly in the but - ter - milk shoo fly shoo!
 Fly in the but - ter - milk shoo fly shoo! Skip to my Lou, my dar - ling.

Blue Bird

Blue - bird, blue - bird, through my win - dow Blue - bird, blue - bird through my win - dow,
 Blue - bird, blue - bird through my win - dow, To find an - other - er bird.

Portrait of a Clown B \flat

1 *f*

2

3

4

5

6

7 *p*

8

9 *f*

10

11 *mf*

12

13

14

15 *f*

16

17 *mf*

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34 *p*

35 *mp*

36 *p*

37 *mp*

38 *p*

39 *mp*

40 *p*

41 *mp*

42

43 *mp* *espressivo*

44

45

46

47

48

49

50

51

52 *p* 53 54 55 56

Musical staff 52-56: Treble clef, starting with a whole rest. Notes: 52 (Bb), 53 (Bb), 54 (Bb), 55 (Bb), 56 (Bb). Dynamics: *p*. Phrasing: Slurs over 52-53, 54-55, and 56.

57 58 59 60 61 *mf* *espressivo*

Musical staff 57-61: Treble clef. Notes: 57 (Bb), 58 (Bb), 59 (Bb), 60 (Bb), 61 (Bb). Dynamics: *mf* *espressivo*. Phrasing: Slurs over 57-58, 59-60, and 61.

62 63 64 65 66

Musical staff 62-66: Treble clef. Notes: 62 (Bb), 63 (Bb), 64 (Bb), 65 (Bb), 66 (Bb). Phrasing: Slurs over 62-63, 64-65, and 66.

67 68 69 70 71 *f* *mf*

Musical staff 67-71: Treble clef. Notes: 67 (Bb), 68 (Bb), 69 (Bb), 70 (Bb), 71 (Bb). Dynamics: *f*, *mf*. Phrasing: Slurs over 67-68, 69-70, and 71.

72 (legato) 73 74 (staccato) 75 76 *f* *p* (echo)

Musical staff 72-76: Treble clef. Notes: 72 (Bb), 73 (Bb), 74 (Bb), 75 (Bb), 76 (Bb). Dynamics: *f*, *p* (echo). Performance markings: (legato) above 72, (staccato) above 74. Phrasing: Slur over 72-73.

77 78 79 80 81 *mf*

Musical staff 77-81: Treble clef. Notes: 77 (Bb), 78 (Bb), 79 (Bb), 80 (Bb), 81 (Bb). Dynamics: *mf*. Phrasing: Slurs over 77-78, 79-80, and 81.

82 83 84 85 86 *ff*

Musical staff 82-86: Treble clef. Notes: 82 (Bb), 83 (Bb), 84 (Bb), 85 (Bb), 86 (Bb). Dynamics: *ff*. Phrasing: Slurs over 82-83, 84-85, and 86.

87 88 89 90 91

Musical staff 87-91: Treble clef. Notes: 87 (Bb), 88 (Bb), 89 (Bb), 90 (Bb), 91 (Bb). Phrasing: Slurs over 87-88, 89-90, and 91.

92 93 94 95 96 *mf*

Musical staff 92-96: Treble clef. Notes: 92 (Bb), 93 (Bb), 94 (Bb), 95 (Bb), 96 (Bb). Dynamics: *mf*. Phrasing: Slurs over 92-93, 94-95, and 96.

97 98 99 100 101 *mp* *mf* *mp* *sf* *p*

Musical staff 97-101: Treble clef. Notes: 97 (Bb), 98 (Bb), 99 (Bb), 100 (Bb), 101 (Bb). Dynamics: *mp*, *mf*, *mp*, *sf*, *p*. Phrasing: Slurs over 97-98, 99-100, and 101.

Portrait of a Clown

Name: _____ Instrument: _____ Date: _____

1) Who is the composer? _____

2) When was this piece composed? _____

3) What is the form of the piece? _____

4) Name and define the following dynamic markings:

- f _____
- mf _____
- mp _____
- p _____
- ff _____

5) Define the following terms:

- staccato _____
- legato _____
- echo _____
- Come prima _____
- Subito _____
- Cresc. poco a poco _____
- div. _____

6) Draw and define:

- Crescendo _____
- Diminuendo _____
- accent _____

7) How many times and where do you hear the melody of the A Section that first appears in the flutes and oboe at Letter A of the music?

8) List the Time Signature of this piece. _____

9) List the Key Signature of this piece. _____

10) List the dynamic markings in this piece. First list the measure and then the dynamic marking. (This includes crescendos and diminuendos)

Portrait of a Clown

- 11) List the measures where your instrument plays the melody in the A Section.

- 12) List the measures where you instrument plays the melody in the B Section.

- 13) List your lowest note and highest note. (give line or space)

- 14) List all note types found in this piece. (Whole note, etc.)

- 15) List measures that have tied notes.

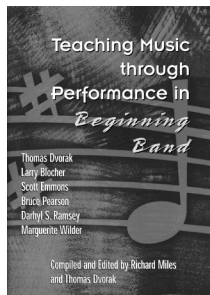
- 16) List measures that have slurred notes. Label them as 2 note, 3 note, etc.
length slurs. _____

- 17) List the measures that have accented notes: _____

- 18) List the measures that have staccato notes? _____

- 19) How many times does this piece change tempo? _____

- 20) How many times does this piece change style? _____



Teaching Music through Performance in Beginning Band

Thomas Dvorak, Larry Blocher, Scott Emmons, Bruce Pearson, Darhyl S. Ramsey, and Marguerite Wilder

Compiled and Edited by Richard Miles and Thomas Dvorak

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Erin Cole, Dennis W. Fisher, Cheryl Floyd, Linda J. Gammon, John O'Reilly, and Marguerite Wilder

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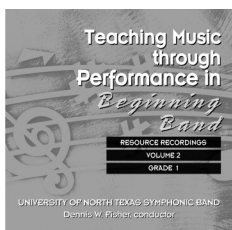
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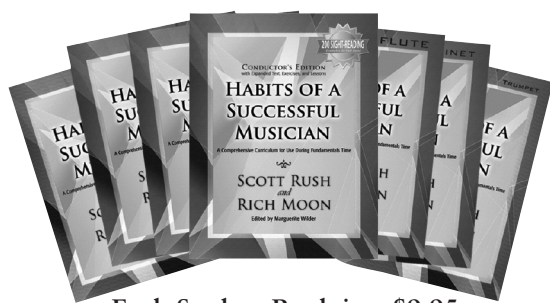
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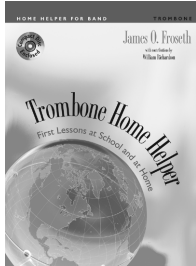
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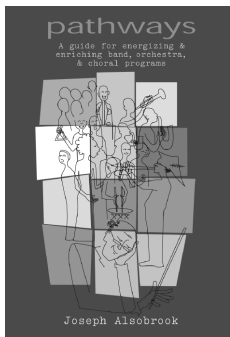
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James O. Froseth • Marguerite Wilder and Molly Weaver, contributing editors



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Margerite Wilder is widely recognized as a conductor and clinician, having conducted Honor Bands through out the United States, Canada, England, Italy, Turkey and Australia. Serving as a resource person for in-service sessions, she works with both local and regional school systems and universities. Her clinics on Motivational Techniques for the Beginning Band are often featured at state and national conventions including the Midwest Band and Orchestra Clinic. Mrs. Wilder has served as a conductor/clinician for the Bands of America Concert Band Camp in Normal, Illinois, as well as numerous middle school music camps.

Mrs. Wilder was director of the Lovett School Middle School Band, Woodward Academy Band and Recorder programs and taught at Tapp Middle School. While serving as middle school director she assisted with both the lower and upper school band programs in each school system.

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Materials used in the Clinic:

Partner Tunes from Do IT! Play
in Band Method Book 2
GIA Publications, Inc.

James O. Froseth, Marguerite Wilder, Molly Weaver
and Steve Houghton

Musical backgrounds from:
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