

# Building the Strongest Foundation for Your Band or Orchestra Program



*2016 In Service Conference*

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# Quality Instruments

- Communicate with parents about where they should go to purchase/rent a quality instrument for their child
- Have some recommended instruments available for parents to examine
- Explain why it is important that they steer away from the “disposable” instruments that most music stores will not repair if/when something goes wrong or breaks
- Steer away from purchasing an instrument at the same store they can buy peanut butter and tires.

# Network with Local Vendors

- For those parents who won't listen to your advice and must purchase online: provide options to ***reputable*** online retailers to steer them from junk
- Have an instrument rental night if your district allows and invite reputable dealers to set up booths

# Sequencing

- Appropriate sequencing builds a strong foundation, allows students to be successful, and promotes good practice habits.
- *Micro* and *Macro* - plan the semester, school year, and 3 years of middle school and even 4 years of high school in mind.

# EEi Sequencing Video



“Putting it all together” = 4 step sequence

# Successful Rehearsal Procedures

- Have a procedure for everything!
  - How to enter the classroom
  - How/when to unpack
  - Have a pencil on stand
  - No talking during rehearsal
- Explain why you have the expectations you do
- **STICK TO IT!** Students will learn how to rehearse correctly if you stick to the plan and have high expectations every day!

# Pacing

- Rapid pacing keeps kids engaged
- Be careful not to move too quickly so that basic concepts such as posture and instrument position can be reinforced as good habits.
- Keeping kids engaged reduces behavior problems.
- "Don't give them time to misbehave!"

# Pacing

- Impacts student's motivation.
- Is the director's responsibility!
- Must meet the educational objectives while keeping students actively involved.
- Careful not to turn your rehearsal into a sectional and neglect other sections for long periods of time (i.e. percussion, double basses)



# Modeling

- Modeling great tone quality on the instruments is very helpful for the students. Play for the classes as often as possible.
- The student's tone will mature at a much faster pace when they hear and emulate characteristic tone quality.
- Intonation is often easiest to interpret when timbres are matched.



# Take Volunteers!



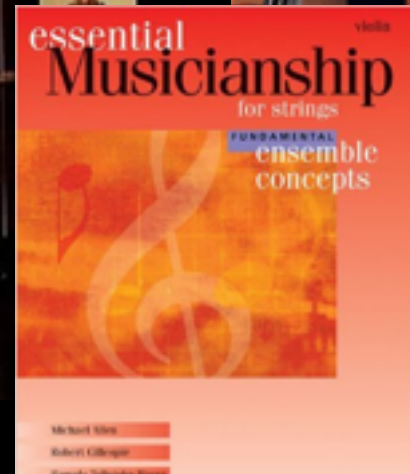
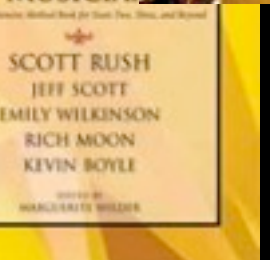
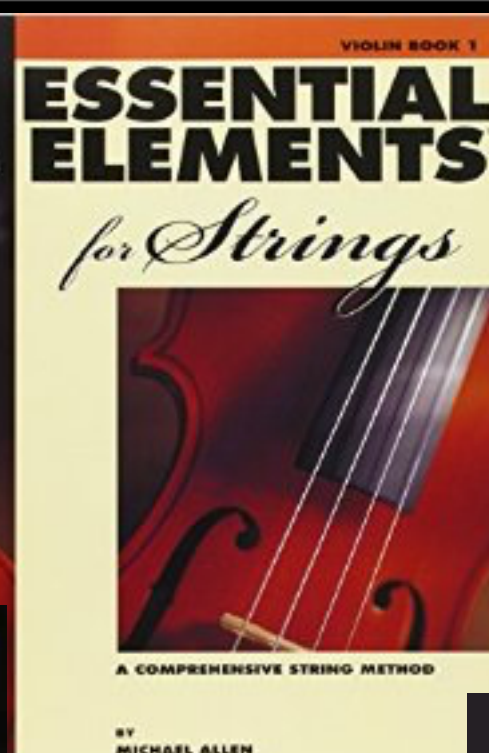
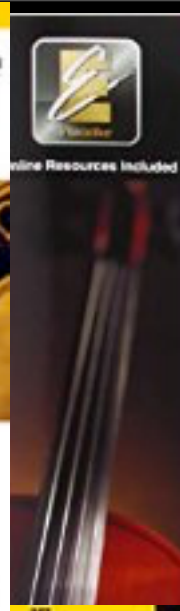
- When the students are playing lines in the book, warm-ups, or scales, TAKE VOLUNTEERS!
- Students love to show off and play in front of the class.
- Promotes self confidence.
- Provides an opportunity to hear students individually and give them feedback
- Keeps students motivated - peer pressure works!

# Method/Warm up Books

- Choose the appropriate level method book(s)
- Use to reinforce the concepts you want the students to learn
- Correlate with skills found in your ensemble literature!
  - Stylistic concepts
  - Key & Time signatures
  - Rhythms
  - Technique exercises
  - Long tone exercises
  - Lyrical playing

# Supplement and Customize

- No book is perfect. Period.
- Every method book actually is a compromise!





# RHYTHM STUDIES #6

Relates to EE Band Book 1 through page 11.

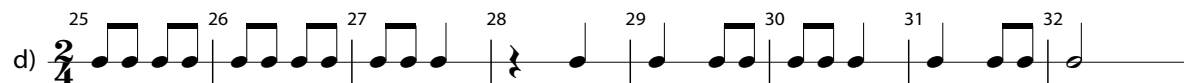
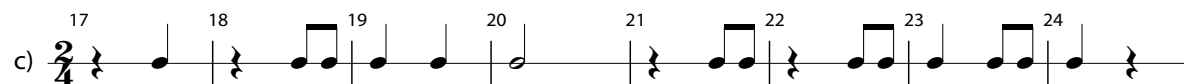
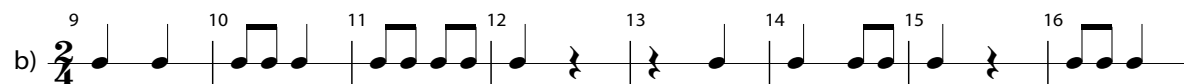
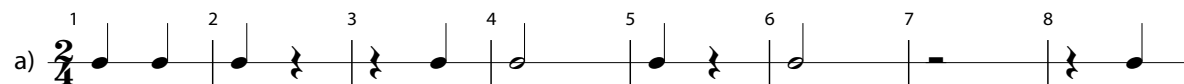
2/4 Exercises

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Practice the rhythms below.

\* To begin, you can write in the counts. Then, work to perform accurately with no written counts.





## ***EEI Flute Start-up Sheets***

**Goal:** Introduce and establish all fundamentals needed to perform music from pages 4 and 5 in Essential Elements Book 1.

### **Section Study #1 - Head Joint**

- Introduce and set the embouchure
- Set proper airflow and aperture size
- Establish proper head joint placement
- Perform a tone on head joint (with or without end covered)

### **Section Study #2 - First Sounds**

- Study #2 & Study #3 can be interchanged if different starting note is desired
- Transfer steady head joint sound from SS #1 to #2
- Regular head joint sound (Hand NOT covering the end of the head joint)
- Long tones only
- Start on 4th space E-flat
  - Allows to set proper hand position with almost all fingers down
  - Easier for holding the flute
  - No issue with octaves (like F)
- Work down to Bb (establishes all notes from pages 4 & 5 except for F)

### **Section Study #3 - Lower Sounds**

- Establish low head joint sound (right hand covering the end of the head joint)
- Transfer tone from B-flat from SS #2 to #3
- Long tones only
- Work down to low F

### **Section Study #4 - Changing Notes**

- Work on changing pitches with slurs
- Delay articulation to establish full value notes
- Keep the air moving through note changes
- Establish proper hand position & finger movement
- Start in lower octave for simple note changes (nothing changing from C to D yet)
- Use this page later to add articulation on moving notes.

### **Section Study #5 - Low and High Sounds**

- Establish control over octaves (Low and high register on head joint with end covered)
- Low head joint sounds connected to low F
- Upper head joint sounds connected to upper F
- Control moving from low to high head joint sounds
- Control moving from 1st space F to 5th line F on the flute
- Bridge the gap from D to E-flat to F (notes with and without the 1st finger down)

### **Section Study #6 - Articulation**

- Establish correct articulation technique
- Transfer articulation from singing to head joint to the instrument
- Establish clear articulation on the notes from EE Book 1, Pages 4 & 5
- Also, revisit Section Study #4 and perform moving notes with articulation.



# SECTION STUDY #1 – Head Joint

Correlates with EE Band Book 1, Pages 1 – 3

Flute

Name: \_\_\_\_\_ Date: \_\_\_\_\_

After reviewing the *Posture and Breathing & Airstream* sections on page 2 of your student book, use your head joint to work on the important concepts below. Use a mirror to ensure proper head joint placement and embouchure formation.

## EEi Videos

For information on properly setting your head joint and playing your first sounds, it may be helpful to watch:  
• EEi Flute Video #2: Aperture • EEi Flute Videos #3: Head Joint Placement • EEi Flute Video #4: First Head Joint Sounds

## AIR AND EMBOUCHURE

### Checkpoints:

- Lips touch naturally with bottom lip pouted out slightly
- Teeth slightly apart
- Small and round **Aperture** (Opening in the lips)
- Small coffee straw can help create the correct aperture size
- Take a full breath
- Focus all of the air through the straw
- While blowing, remove the straw to create the aperture
- Practice moving focused air to the palm of your hand
- Use a full air stream at a consistent speed

Small & Round Aperture



Coffee Straw Practice



Mark an "X" in a box for every 5 times you move focused air to your hand with a small and round aperture:

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

## HEAD JOINT PLACEMENT

### Checkpoints:

- Head up (prideful)
- Lips touch naturally with bottom lip pouted out slightly
- Open end of head joint facing to the player's right
- Bring head joint to your mouth (Keep head up)
- Embouchure hole centered left to right on mouth
- Embouchure plate on edge of bottom lip
- Bottom lip covering 1/4 to 1/3 of the embouchure hole
- Embouchure plate flush against chin (No Gaps)
- Head joint at or slightly below parallel to the ground

Bottom Lip Covers 1/4 to 1/3 of the Embouchure Hole



Embouchure Plate Flush Against Chin (No Gaps)



Mark an "X" in a box for each time you place your head joint correctly and stay still for 15 seconds:

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

## HEAD JOINT WORKOUT

### Checkpoints:

- Proper head joint placement from above
- Take a full breath at the start
- Correct embouchure and aperture size
- Move air slightly downward, across the embouchure hole
- If the sound does not happen, check head joint placement and try again, focusing the air in the correct direction.

On your head joint, practice playing a steady sound.



You can perform this exercise with the open end covered or open. Your teacher can help you decide which is best for you.



# EEi Flute Articulation Video



**Goal:** Introduce and establish all fundamentals needed to perform music from pages 4 and 5 in Essential Elements Book 1.

**Section Study #1 - Mouthpiece**

- Establish proper mouthpiece placement
- Introduce and set the embouchure
- Move air through the mouthpiece
- Perform non-pitch specific tone

**Section Study #2 - Sirens**

- Transfer steady sound from SS #1 to #2
- Allow students to start changing pitch on the mouthpiece
- Start with sirens down only
- Sirens down and back
- Finish with sirens up and back down
- This flexibility will allow them to properly center pitch on the instrument

**Section Study #3 - First Sounds (G or C)**

- Goal is to get students performing two open partials
- Allow students to work on the sheet best suited for them based on their natural starting pitch (higher or lower)
- Carefully bridge the gap between the two partials using sirens

**Section Study #4 - First Notes**

- Long tones on whole notes from from upper partial to lower partial
- Establish all of the first notes from page 4 & 5 in EE

**Section Study #5 - Changing Notes**

- Work on changing pitches with slurs
- Delay articulation to establish full value notes
- Keep the air moving through note changes
- Establish proper hand position & finger movement
- Use this page later to add articulation on moving notes.

**Section Study #6 - Articulation**

- Establish correct articulation technique
- Transfer articulation from singing to head joint to the instrument
- Establish clear articulation on the notes from EE Book 1, Pages 4 & 5
- Also, revisit Section Study #4 and perform moving notes with articulation.

# EEi Trumpet Articulation Video



# Balloons

Learning the art of using the air properly that we take in is a huge part of playing with a great sound.

The later we wait to instill these fundamentals the more difficult for the player and the tougher it is for the habits to become permanent



The balloon compression point teaches students the best quality feeling which allows them to start down the road toward greater sounds.



# Mouthpiece Buzzing

Understanding how air and vibration work to create the best possible sound give all players, young and older alike, the clarity of understanding to take their quality of sound to the next level of development.

Mouthpiece buzzing is a must for the player at every age and developmental level.



# James Thompson Buzzing CD



[jamesthompsonmusic.com](http://jamesthompsonmusic.com)

# James Thompson Buzzing CD



[jamesthompsonmusic.com](http://jamesthompsonmusic.com)



# Chorales/Lyrical Warm-ups

- Lyrical sections of pieces or lines from books
- Chorales
  - BAND
    - 10 Chorales for Intermediate Band - Hilliard
    - Chorale Suite – Swearingen
    - 5 Progressive Chorales - Balmages
  - ORCHESTRA
    - 371 Chorales published - DeHaske (Hal Leonard).
    - Bach & Before, published by Kjos
    - Bach Chorales for Strings, Southern Music

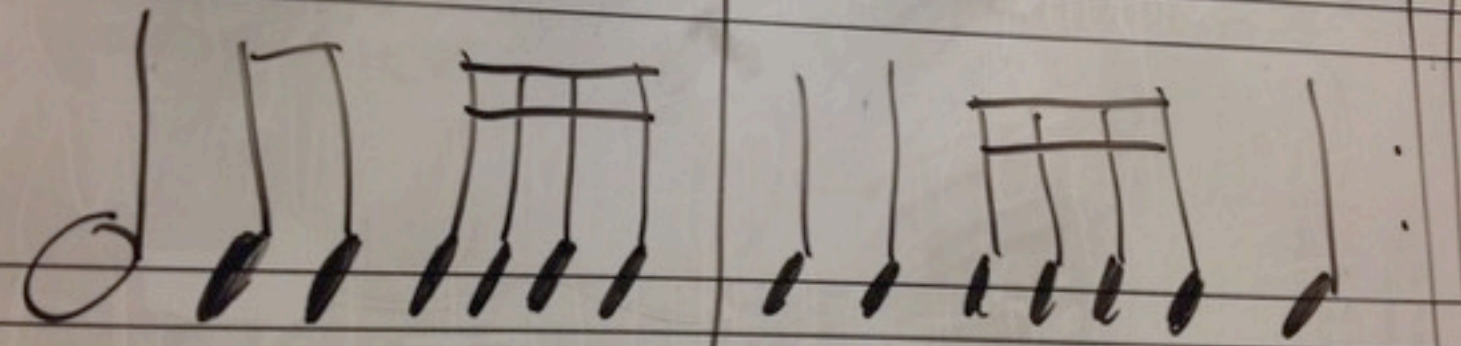
**ESSENTIAL FOR THE MATURATION OF SOUND**

# Peer and Teacher Assessment

- *Informal* - “Fist to 5” ratings from peers
- *Formal* - students use a rubric and assess their peers. The students love this and so do the administrators!
- Use the all-state scale score sheet when they perform those scales for the class.

# Rhythm of the day: Have a weekly contest!

By: Kennedy Head



1 2 3 + 4 e + a | 1 2 3 e + a 4 .

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# Smart Literature Selection

***Backward design planning – have the end in mind***

- allows student to learn fundamental techniques and develop musicality.
- reinforces the skills you want your students to learn.
- Select literature that explores different genres, styles, composers, and arrangers.

# Smart Literature Selection

- Challenge your students with new concepts and skills
- Choose literature that will allow your group to sound good with time and great pedagogical teaching.
- There are plenty of great teaching pieces out there for all grade levels.
- Spend the time listening to recordings and browsing scores to find them!

# Don't rule out popular, movie, and Broadway music

- Teaches rhythmic/syncopated reading
- Students enjoy playing it and will work extra hard!
- Consider performing a “Pops” Concert

# Halloween Concert!

- Fantastic for working on enharmonics, chromaticism, and expression.
- Make it fun! Allow them to dress up in Halloween costumes for the concert!

# Tapp Band Spooktacular Concert





# HALLOWEEN SPOOKTACULAR

Ghost in the Machine.....George Sweet

8-2 Band and Jazz Class

Thriller.....arr. Robert Longfield

8-1 and 8-2 Band

Zombie Tango.....James Meredith

Count Rockula.....Timothy Loest

McEachern Fight Song









# Games

*Unique ways to reinforce the fundamentals!*

- Band/Orchestra Baseball
- Band/Orchestra Karate
- Scale Wars

# Band Karate



Bb Major Scale - 8<sup>th</sup> Notes at 60bpm  
F Major Scale - 8<sup>th</sup> Notes at 60bpm  
Chromatic Scale 1 Octave - 8<sup>th</sup> Notes at 60bpm  
Rhythm Test #1



C Major Scale - 8<sup>th</sup> Notes at 60bpm  
Eb Major Scale - 8<sup>th</sup> Notes at 60bpm  
Ab Major Scale - 8<sup>th</sup> Notes at 60bpm  
Rhythm Test #2



Db Major Scale - 8<sup>th</sup> Notes at 60bpm  
G Major Scale - 8<sup>th</sup> Notes at 60bpm  
D Major Scale - 8<sup>th</sup> Notes at 60bpm  
Rhythm Test #3



Gb/F# Major Scale - 8<sup>th</sup>s at 60bpm  
A Major Scale - 8<sup>th</sup>s at 60bpm  
E Major Scale - 8<sup>th</sup>s at 60bpm  
B Major Scale - 8<sup>th</sup>s at 60bpm  
Rhythm Test #4



F, Bb, Eb Scales at 100bpm  
Etude #1  
Rhythm Test #5



C, Ab, Db Scales at 100bpm  
Chromatic Scale 2 Octaves at 75bpm  
Etude #2  
Rhythm Test #6



G, D, A Scales at 100bpm  
Etude #3  
Rhythm Test #7



E, B, Gb/F# Scales at 100bpm  
Etude #4  
Rhythm Test #8

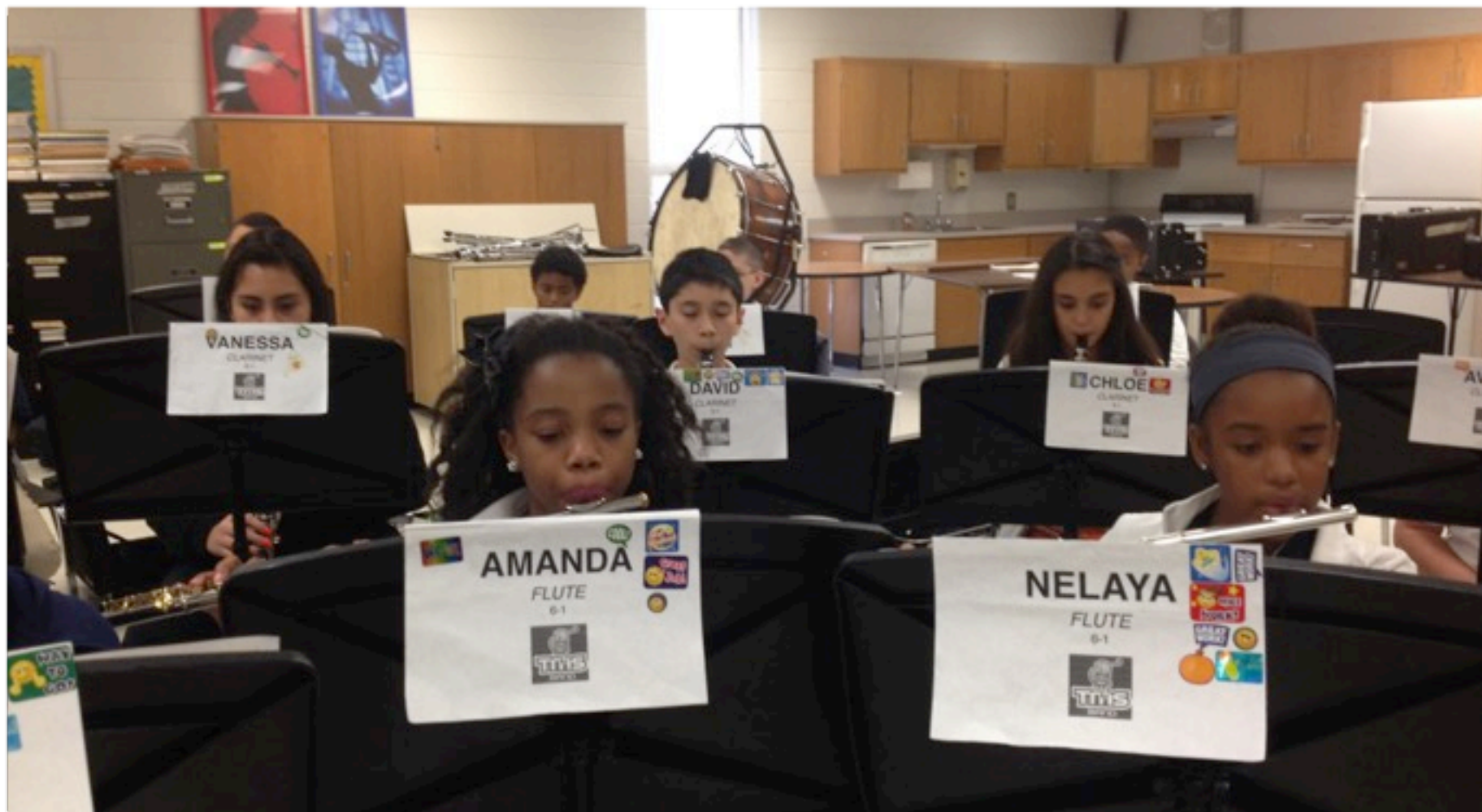


All Scales 2 Octaves where applicable at 100bpm  
Etude #5  
Rhythm Test #9



Additional Recognition and Rankings for :  
Honor Band Auditions, Recruitment, Leadership Roles,  
Small Ensembles, Jazz.

- Stickers on name tags for 100% playing tests





# Small Ensembles

- Flute Ensemble
- Clarinet Choir
- Percussion Ensemble
- Brass Ensemble
- Saxophone Choir
- Jazz Class
- Jazz Band
- Viola Choir
- Cello Choir
- Bass Ensemble
- String Duos
- String Trios
- String Quartets
- Chamber Orchestras

**Small ensemble playing strengthens the fundamentals!**

**Provides a different outlet for performance**

**Keeps students motivated!**



# Make Home Practice Enjoyable!

- Give students a “to do” list
- Provide tips in class about HOW to practice
- Keep them accountable = Playing tests!
- Help students enjoy practicing by incorporating technology

# Heritage MS Orchestras Home Practice Organizer

Name \_\_\_\_\_ Class: Cadet Concert HPO#: **2** **FINAL** **Friday**  
Due Date: **9/30**

**This Week's Practice Assignment:** A personal goal for the week: \_\_\_\_\_

1. Method Book: \_\_\_\_\_ This week's learning focus: \_\_\_\_\_
2. Sheet Music: \_\_\_\_\_ 3. Sheet Music: \_\_\_\_\_
4. Sheet Music: \_\_\_\_\_ 5. Sheet Music: \_\_\_\_\_
6. Upcoming Playing Test(s): \_\_\_\_\_ 7. \_\_\_\_\_
8. Important Announcements: \_\_\_\_\_

Day 1 is *Tuesday* of each week. HPO's are started and due each Tuesday. Friday is the final day you can turn in an HPO, after Friday it becomes a zero. **You must have at least FIVE 20 minute practice sessions each week to earn 50 points.**

Day:	Day 1 (Tuesday)	Day 2 (Wednesday)	Day 3 (Thursday)	Day 4 (Friday)	Day 5 (Saturday)	Day 6 (Sunday)	Day 7 (Monday)
Date:	Sept 20	Sept 21	Sept 22	Sept 23	Sept 24	Sept 25	Sept 26
Minutes Practiced:							
What did you practice? (#'s)							
Parent Initials: (for each day)							

**We, the student and parent, confirm that the above practice times, dates, and assignments listed are true and correct.**

Student Signature \_\_\_\_\_ Date \_\_\_\_\_ Parent Signature \_\_\_\_\_ Date \_\_\_\_\_

This form must be COMPLETE and SIGNED.

**If information is missing, you will receive reduced credit (see grading rubric).**

☐ I left comments or questions on the back of this form.  
(check)

## Grading -- Worth a total of 100 points...

- ☒ Completed Assignment Section - 20 points
- ☒ Five practice sessions completed - 50 points
- ☒ Parent Initial for each day practiced - 10 points
- ☒ Parent signature/date at end of week - 20 points

1st  
Marking  
Period

Assignments & tools online at [www.HeritageOrchestra.com](http://www.HeritageOrchestra.com)

HPO #1 - Begins 9/13, Due 9/23  
HPO #2 - Begins 9/20, Due 9/30  
HPO #3 - Begins 9/27, Due 10/7

HPO #4 - Begins 10/4, Due 10/14  
HPO #5 - Begins 10/11, Due 10/20

**Your Grade**

(Mr. Laux's Use Only)

Practice/Review each one of these checklist items AT LEAST 4 times. Pay close attention to detail – rhythm, bowing, dynamics, fingerings, and all small details. **Due Tuesday, Oct. 19 – no later!**

**Sonata Vivant**

- ☐ m. 1-11 – big forte opening, into bridge (lane 4-5), controlled slurs, driving tempo
- ☐ m. 11- 18 – breathe during rests, full quarter notes
- ☐ m. 18-29 – 2<sup>nd</sup>/viola: think DOWN bows, watch & listen. 1<sup>st</sup>/Cello – playful and light
- ☐ m. 29-35 – full sound!
- ☐ m. 35-53 – smooth, legato, singing style. Less bow pressure, but good speed.
- ☐ m. 53-66 – agitated, forceful. Keep 8ths tight into string, not huge bows. PUSH. Count!!
- ☐ m. 67-end – 1<sup>st</sup> violins: works slowly and carefully. Keep fingers down. Everyone else, breathe during rests, prepare accents at the end.

**Gauntlet**

- ☐ practice the D minor scale: D, E, F natural, G, A, Bb, C, D
- ☐ ALL MELODY PARTS: Practice SLOWLY!! Listen for intonation, especially when crossing strings
- ☐ m. 1-10 – think “in 2” 80 BPM. Check [www.webmetronome.com](http://www.webmetronome.com). Melodies: Be ready! Count. Work all melody very slowly and carefully for PERFECT intonation.
- ☐ m. 10-17 – Violin: Don’t slow down; Viola: keep steady eighths; Cello/Bass: nice solid melody. Do the crescendo/diminendo at m. 11-13, then huge crescendo at m. 15-16
- ☐ m. 17-25 – Violins: careful intonation, check m. 20 – keep staccato in middle of bow.
- ☐ m. 25-33 – Cello: Nice melody. Watch 4<sup>th</sup> finger intonation; 1<sup>st</sup> violin: bring out moving parts; Everyone: big crescendo at m. 31-32
- ☐ m. 33-39 – same as m. 17 section
- ☐ m. 40-48 – Cello/bass: watch low F natural; Violin/Viola – COUNT!!! COUNT AGAIN!!!!; Everyone: Notice the subtle dynamic changes...
- ☐ m. 48-55 – cello/bass: bring our melody, into bridge; Viola: more power at 52 (lane 5).
- ☐ m. 56-79 – Everyone: bring out MOVING parts (quarter notes). Also, change half/whole notes accurately. Watch the conductor!! Notice all of the subtle dynamic changes.
- ☐ 95-end – 2<sup>nd</sup> violin/cello: Bring out melody. 1<sup>st</sup> violin: big, full bows. Viola/Bass: keep steady!

# Technology



Available for band/strings books 1, 2, and 3!

[www.essentialelementsinteractive.com](http://www.essentialelementsinteractive.com)

**FREE** to all Essential Elements method book users

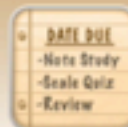


# EEi Music Studio



HAL LEONARD  
**ESSENTIAL  
ELEMENTS**  
Interactive  
Beta Release 1.0

Welcome Mr. Smith, HL Music Music | My Account | Help | Sign Out



STUDENT  
RECORDINGS

MY RECORDINGS

VIEW SONGLIST

FINGERING CHARTS

MUSIC STUDIO



SLOW

Count Off: 7 Beats



Accompaniment: None

Instrument: B<sup>b</sup> Clarinet

BOOK 1

None

Metronome

Piano

Rock

Latin

Mariachi

Dance

Country

☐ Play All Accompaniments

☒ Melody

## The EEi Music Studio



# Learn from the best!!

- It is your job to expose your students to great musicians!
- Provide LIVE performances if possible!
- Military Bands are FREE and often times will also do master classes with your students
- Take students to see professional ensembles
- Try to bring in at least one guest per month



- YouTube videos and recordings – “Relevant and Current” performers – ex. Christopher Bill, Trombone Shorty, Snarky Puppy, Lincoln Center Jazz Band, Two Cellos, The Piano Guys
- Have guest soloists perform with your ensembles!
- Use Skype or other technology to bring guests into



# Special Thanks:





# Questions?

**Erin Cole**

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**Charles Laux**

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Slides and Resources available at:  
**[www.OrchestraTeacher.net](http://www.OrchestraTeacher.net)**