



2009 Midwest Clinic  
63rd Annual Conference

*In the beginning...*

*Building Blocks for Success with Band Students during  
Their First Two Years*

Presented by

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Today's Clinic is Sponsored by



McCormick Place West

Chicago, Illinois

December 18, 2009

11:00 AM

Room W178

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## **In the beginning...Building Blocks for Success with Band Students during their First Two Years**

### **In the beginning....**

- a) Welcome and introductions (refer to page 5)
- b) Overview of the structure of the program
- c) Survey of the audience
- d) One question: How many can remember what it is like to be a beginner at something? Keep this at the forefront of what how you teach.

### **Building Block 1-On your mark! Get set!**

- a) Go slowly and be thorough
- b) Spend some time on basic reading/notation
- c) Give students written material to review while working with individual sections
- d) Set embouchures-Make graduating to the instrument an accomplishment (See handout)
- e) Instrument care a must!
- f) Insist they show you certain skills.
- g) Be insistent on proper hand positions and posture. Ever try to fix bad r-hand positions on clarinetists?
- h) Practice makes permanent-not perfect!

### **Building Block 2: Divide and Conquer**

- a) One of the biggest problems with beginners is them playing in masse and not being able to monitor all of them.
- b) Key is to not let them all play at once.
- c) Divide the class and give them specific concepts to work on while one group plays.
- d) Example-Flutes/Oboes clap the rhythm, Clarinets finger the notes, Saxes play
- e) It is also important to hear individuals as much as possible. I will ask for volunteers to play a line and I pick one or two per instrument. I do not let them volunteer more than once per class.
- f) If a large group, pick a couple of sections per day and make sure that you get to each section over the course of the week.

### **Building Block 3: Breaking it down**

- a) Why does band make you smarter?
  - i) It uses the whole brain.
  - ii) But for beginners or inexperienced students the complexity of what we ask is overwhelming.
  - iii) This sense of being overwhelmed is a key factor in students quitting.
- b) How do you eat an elephant?
  - i) One bite at a time
  - ii) Multi-tasking is a myth
  - iii) Tackle the challenges in the music in small bites.
- c) Example
  - i) A new line in a method book
  - ii) Step 1=Clap or blow the air pattern for the line (Reinforces artic. and rhythm)
  - iii) Step 2 =Say the note names (I will sometimes do this in key groupings, i.e., all C instr. Then Bb instr, then Eb, Then 0 Reinforces reading
  - iv) Step 3=Everyone fingers the notes
  - v) Step 4=One section at a time plays with me, everyone else continues to finger along
  - vi) Step 5=ask for volunteers
  - vii) Step 6=Everyone plays together once
- d) Whenever a student struggles on a line or a piece of music, I ask “What is most difficult for you?” Rhythm? Note Names? Fingerings?
- e) Once we determine the problem, that is what we tackle 1<sup>st</sup>.

### **Building Block 4: Bring the technique to the music**

- a) Goal for practice is to have more technique than the music requires.
- b) You cannot wait until you need a skill, scale, or technique in a piece of music, then it is too late.
- c) In practice it means...We must plan ahead and prepare our students. (refer to pages 6-9)
- d) You cannot play scales and keys that you are not playing in your music.



- e) Developing range before you have to play those notes, i.e., clarinets over 2<sup>nd</sup> break.
- f) Working on much harder rhythmic material than the music currently requires. Otherwise you get stuck in the grade 2-3 vortex.
- g) Use supplemental technique building exercises. Work from those materials daily. (refer to pages 10-15)

### **Building Block 5: Can you feel the beat?**

- a) We use a down-up system first (refer to Page 16)
- b) Then move to the Eastman system
- c) Tap-Subdivide-Clap
- d) Use *Winning Rhythms* book
- e) Build skills in layers
- f) System only works through 8<sup>th</sup> notes. Then we transition to Eastman system.
- g) Rationale: reinforce foot-beat relationship, more concrete than Eastman w/ beginners.
- h) Focuses on pulse development 1st then we move to subdivision

### **Building Block 6: Does the shoe fit?**

- a) Recruiting and Instrument Placement (Refer to page 17 for Instrument Selection Handout)
  - i) Probably the most important thing we do
  - ii) “Can’t teach empty chairs” A. Watkins
  - iii) Is not a seasonal or once-a- year responsibility
  - iv) You recruit/retain on a personal level
  - v) Make a point of talking with every student in feeder more than once
  - vi) I never let a student quit without a personal 1-on-1 meeting
- b) For beginners, it is about raising the profile of the group and then personalizing the contact you have with potential students.
  - i) We do our recruiting/placements w/ beginners in May for the next school year.
  - ii) BUT It is a labor intensive process, throughout the year.
- c) Just remember-the greater the investment, the greater the potential return.

- i) I make a big deal about them receiving their instrument placement.
- ii) A music folder that contains:
  - iii) Instrument placement
  - iv) Welcome letter
  - v) Information on instruments, books, and reeds
  - vi) List of private teachers
- vii) I try really hard to learn names quickly and speak to those students using their name when I see them in the hall.

### **Building Block 7: We, not me!**

- a) What is the single most important ensemble skill to develop in your young players?
- b) Hearing is passive, listening requires concentration and awareness.
- c) The essence of ensemble is becoming a part of a larger group, not an individual.
- d) In band, everything that effects the ensemble is derived from listening.
  - i) Balance?
  - ii) Blend?
  - iii) Matching articulation?
  - iv) Intonation?
  - v) Style?
- e) Watching the conductor is also a part of the process, but much less than listening.
- f) As a general rule, our students do a lot of hearing of music, but not a lot of listening before we get them.
- g) We direct our students to listen throughout a rehearsal from the 1<sup>st</sup> note.
- h) Ways to develop listening?
  - i) Ask lots of questions
  - ii) 50/50 rule.
  - iii) Can you hear the bass voices and clarinets?
  - iv) Can you hear the melody?
  - v) Listen to two groups play a passage. Ask who played with best style?

- vi) Do you hear the waves in the sound?
- vii) Do the trumpets sound like one big trumpet or 9 individuals?
- viii) Passing the note exercises
- i) A list of suggested repertoire to use with your 1st and 2nd years bands is included (refer to Page 19)

## Building Block 8: Earning your stripes

- a) In order to maintain persistence and perseverance to a task...
- b) We must see progress. (Running analogy)
- c) Many people use a pass-off system to this end.
- d) Some use Smart Music
- e) I use a system called *Earning your stripes* (Refer to page 20)
- f) Selected lines in the book plus practice chart
- g) Promotions are their chair placement
- h) Total minutes on practice chart are the tie-breaker for chairs.
- i) There are specific goals for promotions per 9-weeks for each student
- j) Every student who is promoted is rewarded
- k) Have a progress chart
- l) Top students are recognized at end of year.

## Closing

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Thank you to our sponsors: Northeastern Music Publications, Inc., Dr. Randy Navarre, President

Columbus State University, Schwob School of Music, Columbus, Georgia, Dr. Alfred Cohen, Director

Fayette County Board of Education, Fayetteville, Georgia, John D. DeCotis, Superintendent

## Supplements/Handouts

- 1) Overview of the Rising Starr Middle School program.....page 5

- 2) Curriculum Map for 1st Year Band and Daily Class Routines.....page 6-7
- 3) Curriculum Map for 2nd Year Band and Daily Class Routines.....page 8-9
- 4) Supplemental Technique Exercises for 1st and 2nd Year.....page 10-15
- 5) Down-up counting system.....page 16
- 6) Recruiting and Instrument Placement Handout.....page 17-18
- 7) Repertoire List for 1st and 2nd Year Bands.....page 19
- 8) Mastery Learning/Pass-off System *Earning your stripes*.....page 20



## OVERVIEW OF THE RISING STARR MIDDLE SCHOOL BAND PROGRAM

**Rising Starr Middle School** is located about thirty miles south of **Atlanta, Georgia** in unincorporated Fayette County. This community has grown rapidly over the past half century from a rural farming community into one of the most appealing suburban communities in the metropolitan Atlanta area with a population exceeding 106,000. The school is located just outside the city limits of Peachtree City, a planned community of approximately 38,000. The school population of 1,076 students is drawn from both unincorporated Fayette County neighborhoods and the city of Peachtree City.

The middle school is part of a three school complex that was **opened in 1997** that also includes **Starr’s Mill High School** and **Peoples Elementary**. The high school and middle school actually share one large facility that is laid out in a wheel and spoke designed joined together by a shared auditorium and dining facilities. Having both schools in the same facility enables a close working relationship among the band directors of each school and coordination of the total

instrumental music program. Besides **Peoples Elementary**, Rising Starr also draws students from **Braelinn** and **Oak Grove Elementary** in Peachtree City. In Fayette County, band students experience their **first instrumental music instruction in the fifth grade** and are taught by a combination of the two high school band directors and one itinerate teacher.

**The Rising Starr Middle School Fine Arts** department includes 235 band students, 200 students in the choral program and 75 students in the string program, with a total of approximately **50% of the school** involved in music instruction. Middle school classes are teamed by grade and, subsequently, all band classes also meet by grade level. **There are two sixth grade band classes, two seventh grade band classes and two eighth grade band classes.** While the **band classes meet by grade level during the day**, the two ability-grouped performing ensembles are comprised of students in both grades and rehearse together during regular after school rehearsals. The **sixth grade band** is homogenously-grouped by instruments during the first nine-weeks and then a **variety of grouping strategies** have been used starting in the second nine-weeks, including two equal groups, ability grouping, and one large ensemble with a beginning band class meeting separately. All ensembles participate in the state-sanctioned (Georgia Music Educators Association) Large Group Performance Evaluation and have consistently earned Superior ratings. In addition, the Symphonic Band has given two performances at the **Midwest Clinic** (2003 and 2008) and other notable performances include the **Georgia Music Educators State in-service Conference** (2003), the **Western International Band Clinic** in Seattle, Washington (2005), and the **Bands of America/Music for All National Concert Band Festival** in Indianapolis, Indiana (2007). Every year since the school has opened, members of the band have been selected for the **Georgia Middle School All-State Bands** and have also had large number of students selected for the **GMEA District 6 Honor Band.**

## Fifth Grade Band Curriculum

**Resources:** We use two books, *Essential Elements 2000* and *Winning Rhythms* plus numerous supplemental materials.

**Summary:** Students meet in homogenous groupings two days-per-week. There are some weeks that band classes do not meet at the ends of semesters, during district wide testing, and at the beginning of the school year. The goal of Beginning Band is to lay a foundation of music fundamentals and provide the students with a positive experience so that they continue in middle school.

Month	Notes/Scales	Rhythm	Other skills	Place in Essential	Important other
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				<b>Elements</b>	<b>Factors</b>
<b>May</b>	Bb and Ab Concert Scales		Chromatic Scale Challenge	Continue music and review page 19 and 20	Spring Concerts and recruiting presentations
<b>April</b>	Introduce 1 8va Chromatic	□ □ 3/4		Page 19, 20 Continue music	Short month bc of testing and Spring Break
<b>March</b>	Add concert Db and concert A	WR 7 + 8	Brass continue 4th/5th partials	Page 15, 16, 17, 18 Continue music	
<b>February</b>	Add concert Ab high and low and high concert Bb		Introduce 5 note Eb scale and brass begin working on 4th and 5th partials	Page 12, 13, 14 plus begin work on Spring Concert Music	One week lost to Winter break
<b>January</b>	Review notes from 1st semester	WR 5 + 6	Introduce Register exercises to Clarinets	Page 8 , 9, 10	Begin work from Note review #3  Perc begin paradiddles
<b>December</b>	Review	Review	Review	Review	Christmas concert and shortened bc of end of semester
<b>November</b>	Add concert A and G	□ WR 5 + 6 2/4	Perc on mult. bounces, flams,	Page 9 and 18  For selections for Christmas Concert	Loss of week bc of Thanksgiving
<b>October</b>	Bb-C-D-Eb-F concert	□  WR 3 + 4	Introduce harmonics on Flute and lip slurs to brass	Page 6, 7	Work from Brass Exercise and Note Review #2  Snare begin mult bounce + flams
<b>September</b>	Bb-C-D-Eb-F concert	WR 1 + 2	Begin Snare	Page 4, 5, 6	Work from Note Review #1
<b>August</b>	Teach embouchure and hand positions	□ □ □ □	Perc on bells for first 6 weeks	Page 4	Go over instrument maintenance and care, posture, make first notes

### 5<sup>th</sup> Grade Band Daily Routines

<b>TIME</b>	<b>BRASS CLASS</b>	<b>TIME</b>	<b>WW/PERC</b>
<i>5-10 min</i>	Buzzing/Lip Slurs	<i>5-10 min</i>	Embouchure checks and long tones
<i>5-10 min</i>	Note reviews and introduce new concepts	<i>5-10 min</i>	Note reviews and introduce new concepts
<i>5 min</i>	Rhythm work	<i>5 min</i>	Rhythm work
<i>10-20 min</i>	Work from essential	<i>10-20</i>	Work from essential

	elements or on concert music	<i>min</i>	elements or on concert music
<i>5-10 min</i>	Individual playing and pass-offs	<i>5-10 min</i>	Individual playing and pass-offs

## 4 Basic Buzzing Exercises We do Every Day

1. buzz a long tone, that is straight, does not go up or down, pitch does not matter. repeat 3-4 times. be sure to hold on the end of the mouthpiece so that you can see their embouchures.

2. buzz high to low, from as high as you can buzz, to as low as you can buzz correctly, with a fast air stream.

3. Is the inverse of #2, from low to high.

4. Once #2 and 3 are solid, add High-low-high, where they buzz a note, go to a lower pitch which does not matter, and then return to the pitch they began on. This is the first step in pitch matching on the mouthpiece.

*\*\*Once the students can do these 4 basic exercises, you can then begin to buzz actual lines in the book.*

## Sixth Grade Band Curriculum

MONTH	WARM UPS	SCALES	RHYTHMS	EXERCISES	MUSIC	OTHER FACTORS
MAY	CONTINUE from April	Finish scales w/arps	move to end of book as time permits	Continue to move to end of book as time permits	music prepared for Spring concert. Pop selections, features, patriotic, etc	The end of the year...’nuff said!
APRIL	Advanced lip slurs to extend range and flexibility begin singing through chorales using PHSP	Begin going thru all 12 slowly NOT CONERT PITCH. By key signature	#’s 14, 16, 19 in WR	#55-#80 in EEII.....begin reading exercises from RHYTHM ETUDE to prepare for Symphonic auditions	begin sight reading level I, II, III music for spring concert	SPRING BREAK  A full week before Easter Sunday
MARCH	Must be very consistant each day. continue	continue from Feb.	Use written rhythmic patterns on board to reflect needs of music. Incorporate articulations	Continue from February	fine tune from February for LGPE performance	GMEA LGPE performance: 3 <sup>rd</sup> or 4 <sup>th</sup> week of March
FEBRUARY	lip slurs and long tones combined with chorales in same keys as LGPE music	review of 4 scales. Use scales with key of LGPE music	#’s 12 and 13 in WR book PLUS any supplemental for rhythms in LGPE	Continue moving SLOWLY through EEII	Preparing for LGPE dress rehearsal run at end of Feb-beginning of March	week off-winter break

<b>JANUARY</b>	Continued from December	working scales in quarter-eighth patterns; add arp's	REVIEW #s 11 and 12 in WR.	Continue in EEII #'s 40 - 55	Begin selecting LGPE music based primarily on success of groups with WR and exercises in EEII	Program LGPE music for SUCCESS For band members!
<b>DECEMBER</b>	PLUS: Incorporate eighth and sixteenth patterns	Continue the 4 scales and the chromatic scale	#12 in WR.	may be placed on 'back burner' due to concert preparation	Continue preparing level E, I, and II selections for concert. Continue sight reading for LGPE	approaching Winter Break.
<b>NOVEMBER</b>	PLUS: chorale #23 in EEII	PLUS: Concert Eb scale	#11 in WR:  introduce concept of cut-time to ADVANCED GROUP	Thru # 40 in EEII	begin sightreading level E and level 1: some level II (for LGPE and Christmas/Pyramid Concert)	Week of for Thanksgiving Break
<b>OCTOBER</b>	PLUS supplemental sheets AND more involved lip slurs	PLUS: Concert F scale and chromatic low concert G to high concert Db	#8 thru #10 in WR	Thru END of EEI and up thru # 19 of EEII	CONCERT: 6 <sup>th</sup> grade performs as 1 large group	** classes are re-organized into ability groups thru series of required pass-offs halfway thru month
<b>SEPTEMBER</b>	PLUS lip slurs, quarter note tonguing, PHSP!	PLUS: Chromatic scale (low concert Bb to high concert Bb)	PLUS: #6 and #7 in WR And beginning dotted Q-8ths	should work up thru #94 in EEI	basic level E for sight reading possibly for fall concert	with like-instrument grouping the classes must move together
<b>AUGUST</b> Classes div. by WW and B+P	long tones, buzzing, matching, tone quality	Concert Bb and Ab scales	# 4, 5 in Winning Rhythms,	EE I: find a beginning point! (usually around #35 to #45)	Basic level E for sight reading only	Beginning of school year. Settling into routines

## 6<sup>th</sup> Grade Band Daily Routines

Time allotted	DAILY 6 <sup>th</sup> Grade lesson	.....DESIGNED TO....
5 minutes	Long Tones/Buzzing/Basic Articulation	Develop muscle memory and awareness, characteristic tone production, consistent breath support, correct embouchure and horn carriage, simple articulation exercises on repeating rhythms
5-10 minutes	LIP SLURS	BRASS- develop flexibility, range, and solidify partial recognition, breath support  WOODWINDS-breath support and tone production, control and intonation of various intervals  PERCUSSION-mallets long tonal rolls, note recognition; snare-basic sticking to rudimental sticking

5-10 minutes	SCALES	Study (in all sections) of scales, fingerings, chromatic or alternate fingerings, key signature and key recognition, arpeggios, transposition
5-10 minutes	TECHNIQUE BUILDERS and other Supplemental materials	Supplemental material designed to advance technical, tonal (notes), rhythmic, and rudimental facility in various key signatures and technical exercises. Progressive in nature.
5 minutes	<u>"Winning Rhythms"</u> pages and lines.....	Use of rhythmic studies in a progressive format. Generic rhythms that can be sung, counted, clapped, or played. Usually cover 3 to 5 lines each day assigned
5-15 minutes	<u>"Essential Elements 2000"</u> (Book 1 and 2)	Primary method book. 3 to 5 exercises each day assigned, to develop and advance all areas of note and fingering recognition, key, time, musical terms, dynamics, articulations, rudiments, and introduction to various percussion instruments and techniques
10-20 minutes	MUSIC ( by title and chunk)	List of music to be rehearsed (if applicable). Listed by title and then measured sections to be rehearsed.

We use a variety of testing formats. We do one to two rounds of chair tests per concert cycle. One week after chair tests, we hold a challenge where the students can try to move back up. We also will use pass-offs for key skills, such as scales, rhythms, and concert music. The students on average play individually for us 6-8 times per semester, which is a little less than once per week.

## Supplemental Technique Exercises

Flute

# 5TH GRADE NOTE CHALLENGE

Braelinn Band 2008

1.

6 2.

12 3.

15 4.

20 5.

25 Bb concert scale

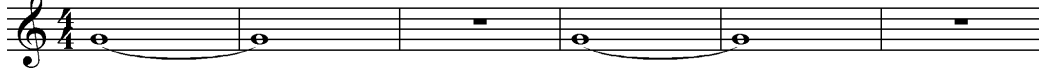
This is used as a basic technique builder and helps us move toward learning our first scale. Woodwinds actually learn Bb as their first scale because the clarinets have been doing register exercises for about two-three months before the scale is introduced. Students who can play the all of the exercises on the sheet with minimal mistakes are recognized with a Technique Award at the end of the year.

Trumpet in Bb


# Beginning Band Brass Exercises

Braelinn Band


Long Tones  
Buzz then Play



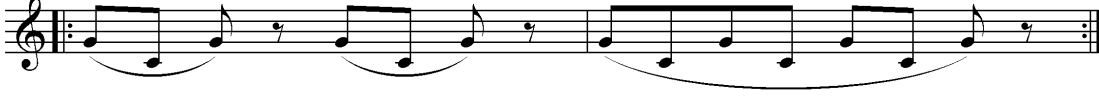
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13 Lip Slur #1 Buzz and Play



17 Lip Slur #1 Fast



19 Lip Slur #2



The image contains five staves of musical notation for trumpet exercises. The first staff is labeled 'Long Tones Buzz then Play' and shows a sequence of notes with slurs. The second staff, starting at measure 7, continues the long tones with slurs and includes eye symbols. The third staff, starting at measure 13, is labeled 'Lip Slur #1 Buzz and Play' and shows eighth notes with slurs. The fourth staff, starting at measure 17, is labeled 'Lip Slur #1 Fast' and shows eighth notes with slurs. The fifth staff, starting at measure 19, is labeled 'Lip Slur #2' and shows a chromatic scale with a slur.

The students perform the long tones first, then buzz each lip slur, then place each lip slur all performed on the open valve series (Bb-F-Bb). Later in the year, once the chromatic scale is introduced we have the students perform the lip slurs on other valve combinations.

Flute

# Technique Builders

RSMS 6th Grade Band

Key of B $\flat$

#1

12 #2

18 #3

22 #4 #5

28 #6

35 #7 #8

42 #9

48 #10

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These exercises are written out into four key signatures- B $\flat$ , F, E $\flat$ , A $\flat$ , and we work from these sheets daily.

# 6th Grade Lip Slurs

Trumpet in B $\flat$

RSMS Band

Lip Slur #1

Musical staff 1: Lip Slur #1, measures 1-5. The staff shows a sequence of eighth notes grouped into four pairs, with a slur under each pair. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6.

Musical staff 2: Lip Slur #1, measures 6-11. The staff shows a sequence of eighth notes grouped into six pairs, with a slur under each pair. The notes are: A5, B5, C6, D6, E6, F6, G6, F6, E6, D6, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

Musical staff 3: Lip Slur #1, measures 12-16. The staff shows a sequence of eighth notes grouped into four pairs, with a slur under each pair. The notes are: D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3.

Musical staff 4: Lip Slur #2, measures 17-22. The staff shows two groups of quarter notes, each with a slur. The first group consists of A4, B4, C5, D5, E5, F5, G5, A5. The second group consists of G5, A5, B5, C6, D6, E6, F6, G6.

Musical staff 5: Lip Slur #2, measures 23-28. The staff shows two groups of quarter notes, each with a slur. The first group consists of F6, E6, D6, C6, B5, A5, G5, F5. The second group consists of E5, D5, C5, B4, A4, G4, F4, E4.

Musical staff 6: Lip Slur #3, measures 29-36. The staff shows four groups of quarter notes, each with a slur. The groups are: A4, B4, C5, D5; E5, F5, G5, A5; B5, C6, D6, E6; F6, G6, A6, B6.

Musical staff 7: Lip Slur #4, measures 37-42. The staff shows two groups of quarter notes, each with a slur. The first group consists of C7, B6, A6, G6, F6, E6, D6, C6. The second group consists of B6, A6, G6, F6, E6, D6, C6, B6.

Musical staff 8: Lip Slur #4, measures 43-48. The staff shows two groups of quarter notes, each with a slur. The first group consists of A6, G6, F6, E6, D6, C6, B6, A6. The second group consists of G6, F6, E6, D6, C6, B6, A6, G6.



These exercises are sometimes approached from the lower valve series first in order to gradually ascend into the upper register. Some type of lip slur is needed daily to develop your young brass players.

# 6th Grade Lip Slurs

Flute

RSMS Band

Lip Slur #1

Musical notation for Lip Slur #1, measures 1-16. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody consists of quarter notes with slurs over groups of notes, starting on a middle C and moving up and down the scale.

Musical notation for Lip Slur #2, measures 17-22. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody consists of eighth notes with slurs over groups of notes, starting on a middle C and moving up and down the scale.

Musical notation for Lip Slur #3, measures 29-36. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody consists of eighth notes with slurs over groups of notes, starting on a middle C and moving up and down the scale. Fingerings are indicated: Finger Bb, Finger A, Finger Ab, and Finger G. The word "Harmonic" is written above the notes.

Musical notation for Lip Slur #4, measures 37-42. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody consists of eighth notes with slurs over groups of notes, starting on a middle C and moving up and down the scale. The word "Harmonic" is written above the notes.

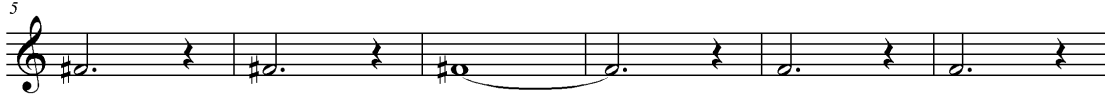
Flutes work on harmonics while the brass work on lip slurs. This helps with embouchure control, tonal focus, and developing upper register in young flute players. Highly recommended! This concept is first introduced in the 5th grade.

# 6th Grade Lip Slurs

Clarinet in B $\flat$

RSMS 6th Grade Band

Lip Slur #1



Lip Slur #2



Lip Slur #3



Lip Slur #4



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As you can see, the clarinets are working on register exercises while the brass work on lip slurs, and flutes on harmonics. The saxophones are working on octave exercises and percussion are working on basic strokes, such as paradiddles, flams, flam taps, and roll exercises.

# DOWN-UP COUNTING SYSTEM IN 5<sup>TH</sup> GRADE BAND

## Down-Up Counting System

Down Down Down Down Down Rest Down Rest

3  
Do..wn - - - Do..wn Do..wn Rest Down

5  
Down Rest Do..wn Down Do..wn Down

7  
Do..wn..wn..wn Down Up Down Up Down Up Down Up

9  
Down Rest Down Rest Down Rest Down Rest Rest Up Rest Up Rest Up Rest Up

11  
Rest Up Down Up Rest Up Down Up Down Up Rest Up Down Up Rest Up

13  
Down Up Down Up Down Up Down Up Down.up.down Up Down.up.down Up

Once students can say the words, tap their foot, and clap the rhythms accurately, we then introduce the Eastman system around March/April of their

fifth grade year. We will return to this system if students are struggling with subdivision.

## RECRUITING AND INSTRUMENT PLACEMENT LETTER

### Braelinn Band Picking the Best Instrument

We hope you are considering joining the band at **Braelinn**. This past year 65% of the fifth grade participated in band. **Please note, fifth grade is the only grade-level that offers beginning band through high school in the Starr's Mill High School/Rising Starr Middle School feeder pattern.** We firmly believe that a student's initial interest in playing an instrument is an important part of that student's potential success in band. As a result, we try to place a student on their first or second instrument choice because students will naturally work harder at something they are interested in. This is, however, not the only factor we consider when selecting an instrument for a student to play. The thrill of playing this new instrument will quickly fade if a student is struggling on an instrument that they are not well suited to play. Below is a chart for you to consider when looking at ALL of the possible pros/cons for each instrument, to help you find the best instruments for you. **Please read this chart together and try to reach a consensus on what THREE instruments you would like to try on MAY 15, 2009.**

<i>Instrument</i>	<i>Who will succeed at this instrument?</i>	<i>Who might struggle with this instrument?</i>	<i>Cost to rent</i>	<i>Additional information to know</i>
<b>Flute</b>	Students who can <b>persevere</b> , who are <b>patient</b> , have a <b>good work ethic</b> , and who can quickly make a sound at the audition and demonstrate good finger coordination. This is an instrument that is <b>extremely competitive</b> in honor bands and chair placements as the student progresses, so students who enjoy that type of challenge will love this instrument.	Students looking for instant success, who want to do the minimum amount of work, and who are unable to initially make a sound or handle complicated fingering patterns. Certain lip shapes have a hard time on flute.	Minimal  Avg. of \$15-20 for 1 <sup>st</sup> 3 months	Due to popularity of the instrument, <b>we limit the number of flute players</b> to balance the overall instrumentation of the band program. Students will need to show clear potential to be selected. This is a <b>challenging instrument to begin to learn</b> and requires a great deal of <b>patience</b> and an <b>extremely dedicated</b> student.
<b>Oboe</b>	Students who are extremely <b>hard workers</b> , who are very <b>bright</b> , who love a <b>challenge</b> , who would enjoy playing a <b>unique</b> instrument, and can make a sound on the reed and handle complicated fingering patterns.	This is one of the hardest instruments to start on. Students who want instant success or are unwilling to put in the needed practice time will struggle.	Avg. \$40 per month for initial rental plus reeds, if not taken care of, can be an additional \$8 or more per month	<b>This is an instrument in high demand for the band.</b> Students on this instrument have access to more college scholarships than most. <b>This is an instrument that will require private lessons during the 5th grade</b> in order to succeed. There will be a list of approved teachers in the area. Lessons run from \$5-20 per lesson.
<b>Clarinet</b>	This is an instrument with lots of keys. Someone who is very <b>detailed</b> and <b>enjoys complex tasks</b> will enjoy this instrument. This is also an <b>extremely competitive</b> instrument as the student progresses. Students who love a challenge will love this instrument.	Students with small hands will struggle with certain aspects of playing this instrument until they grow. This instrument requires a certain amount of <b>patience</b> as the year progresses because <b>it starts easy but gets</b>	Minimal  Avg. of \$15-20 for 1 <sup>st</sup> 3 months	The clarinet section is the largest section in most bands. To maintain this balance, we will need to start numerous clarinet players. <b>This is an easy instrument to start on but very difficult to master.</b> There will be an on-going expense of reeds that can be minimized if students take

		increasingly more difficult.		proper care of them.
<b>Alto Saxophone</b>	Students who need a quick start at something. Someone who is <b>very detailed and enjoys complex tasks</b> will enjoy this instrument. Students will need to make a sound on the instrument at the audition. This instrument plays an important role in our <b>jazz band</b> . Students who want to play jazz will like this instrument.	While some success on this instrument comes quickly, to progress on this instrument the student must give a great deal of attention to details and practice regularly.	Avg. \$40 per month for initial rental plus reeds	Due to popularity of the instrument, <b>we limit the number of saxophones players</b> to balance the overall instrumentation of the band. This instrument is easy to begin to learn but becomes increasingly more challenging as the student progresses. Students will have the chance to switch to tenor or baritone saxophone in middle school.
<b>Trumpet</b>  <b>Trumpet continued</b>	This is an instrument that <b>requires regular practice</b> . A great deal of demand is placed on the muscles around the lips that help make the sound. A <b>good work ethic</b> is a necessity. Students will need to be able to demonstrate an ability to create a buzz that is both <b>high and low</b> at the audition. Some <b>patience</b> is required as higher notes can be a struggle for many beginners.	Students who will be <b>getting braces</b> in the first year will have a difficult time. Once the student has progressed some, having braces is less of an issue. Progress can be slow with this instrument, so a <b>great deal of patience</b> is required. Certain mouth and lip shapes can present obstacles to the student.	Avg. of \$15-20 for 1 <sup>st</sup> 3 months	This is largest section in the brass family and <b>we will need to start numerous</b> students on this instrument to maintain proper balance. This is <b>Dr. Poor's</b> primary instrument. A consistent commitment to practicing will greatly improve a student's chance of success on this instrument.
<b>French Horn</b>	Students who have a <b>good ear</b> will be more successful on this instrument. <b>Singing experience is a plus</b> . Students will need to be able to demonstrate the ability to match pitch in the audition. Students who are <b>bright, hard workers, patient</b> , and who love a <b>challenge</b> .	Students unable to match pitches will struggle on this instrument. Students who want instant success or do not enjoy a challenge will also struggle.	Avg. \$40 per month for initial rental	<b>This is an instrument in high demand for the band</b> . Potential for future scholarships is greater on this instrument. <b>Private lessons are not required but strongly encouraged</b> for this instrument. It is the <u>hardest</u> of the brass instruments to start on.
<b>Trombone</b>	This instrument requires a <b>good ear</b> because there are no keys, just a <b>slide</b> . Students will need to make a sound on the mouthpiece and match pitch. Students with <b>some previous singing</b> experience are more likely to succeed. Students who are patient and willing to work hard are also more likely succeed.	This is a <b>larger brass instrument</b> , so students with small statures will struggle with certain aspects of the instrument until they grow. Students with difficulty hearing different pitches will also struggle. Progress can also be slow, so patience is required	Avg. of \$15-20 for 1 <sup>st</sup> 3 months	<b>This is an instrument in high demand for the band</b> The Middle School and High School bands need more trombone players and we will be encouraging as many players as is reasonable to play this instrument. <b>This is the easiest instrument in the brass family</b> to begin to learn, but can be quite challenging as you progress.
<b>Tuba</b>	<b>This instrument is the most important sound to the band</b> . So we need students who are <b>reliable, dedicated</b> , and can <b>push lots of air</b> into the instrument.	This is the largest of the brass family. Students may struggle until they grow because it requires a great deal of air.	No cost Provided by the school	<b>This is an instrument in high demand for the band</b> Potential for future scholarships is almost limitless on this instrument to a good player. We have two instruments and would like to fill

				both slots.
<b>Percussion</b>	This requires an extremely <b>organized and dedicated</b> student with <b>previous piano experience</b> . Percussion students will learn <b>two instruments (snare and bells) and 2 clefs</b> . Students must also demonstrate good rhythm and tempo.	Students must be able to manage time and <b>practice twice as much</b> as all other band members. Students who want to <u>only play</u> drums will not enjoy learning both instruments.	Avg. of \$15-20 for 1 <sup>st</sup> 3 months	Students selected must have <b>previous piano experience</b> . Students without piano experience have shown in the past to not be able to keep up with learning two instruments. We <b>limit the number of percussionists to insure proper instrumentation for the band</b> .

## REPERTOIRE LISTS FOR 1<sup>ST</sup> TWO YEARS OF BAND

TITLE	LEVEL	COMPOSER	PUBLISHER
<b>Marches</b>			
<i>American Spirit March</i>	E	O'Reilly	Alfred
<i>Band on Parade</i>	E	Sebesky	Northeastern Music
<i>Brandy Station March</i>	I	Edmondson	Hal Leonard
<i>Colonial Spirit March</i>	E	Balent	Fischer
<i>Easy Street March</i>	E	Grice	Northeastern Music
<i>Marching Together</i>	E	Navarre	Northeastern Music
<i>Summitt March</i>	E	Bennett/Clark	Fischer
<i>The Magic Meadow</i>	E	Josuweit	Northeastern Music
<i>The Marching Band Blues</i>	E	Sebesky	Northeastern Music
<b>Teaching Pieces</b>			
<i>Anasazi</i>	E	Edmondson	Queenwood
<i>Battle Cry</i>	E	Matthews	Northeastern Music
<i>Clash of Warriors</i>	I	Grice	Northeastern Music
<i>Classical Suite</i>	I	Strommen	Fischer
<i>Cool It!</i>	E	Navarre	Northeastern Music
<i>Creepy Crawlies</i>	E	Story	Alfred
<i>Dragons In The Mist</i>	E	Navarre	Northeastern Music
<i>Firestorm</i>	I	Grice	Northeastern Music
<i>Jazz Cats</i>	I	McKenna	Northeastern Music
<i>Lions, Tigers, and Saxes, Oh My!</i>	E	Navarre	Northeastern Music
<i>Lost River Overture</i>	I	Josuweit	Northeastern Music
<i>Mysterious Journey</i>	E	Navarre	Northeastern Music
<i>Newcastle Overture</i>	II	O'Reilly	Alfred
<i>Ngiele, Ngiele</i>	I	Navarre	Northeastern Music
<i>Poco Bolero</i>	I	Kinyon	Alfred
<i>Quest for the Grail</i>	II	DelBorgo	Belwin
<i>Rainbow Rider</i>	E	Navarre	Northeastern Music
<i>Rising Star</i>	I	Hazo	Hal Leonard
<i>The Tempest</i>	I	Smith	Belwin
<i>Thunder Rock</i>	I	Josuweit	Northeastern Music
<i>Triton Fanfare</i>	I	Smith	Barnhouse
<i>Time Traveler</i>	E	Navarre	Northeastern Music

<b>Holiday Selections</b>			
<i>Caribbean Christmas</i>	II	Story	Belwin
<i>Jingle Jangle</i>	I	Shanefield	Northeastern Music
<i>We Wish You A Rockin' Christmas,</i>	I	Josuweit	Northeastern Music

We try to program selections that allow us to teach ensemble concepts, apply specific techniques, and are not so difficult that we can still devote a majority of class instruction time to fundamental skill development.

## MASTERY LEARNING/PASS-OFF SYSTEM

### *Earning Your Stripes!*

In Fifth Grade Band

This year with the Braelinn Band we are starting a new incentive and grading program. The goal of the program is to give students specific benchmarks to work toward as well as giving the students recognition for achieving each of these goals. In addition, we want to make the process one that the students can control and also allow me to insure that the students have mastered specific concepts. To achieve this, we will be using a military rank analogy and students will be earning their stripes/promotions for achieving each goal.

All students will begin the year as a Private. There will be specific musical assignments they will complete in order to advance to the next rank. We will be working on specific material in class and taking volunteers to play for the class on a regular basis, and the goal will be for each student to get promoted twice per nine-weeks (once in the first nine-weeks). However, for students who are taking private lessons or are extremely dedicated, they could possibly attain rank at a much faster rate.

How will it work? Students will play for me the required material during class, usually at the end of each class period. Once all of the requirements for that rank are completed they will be promoted and can begin passing off the next rank. We will keep a wall chart of their progress as well giving each student a certificate of recognition for each promotion. A student who is on track will attain the rank of Sergeant Major by the end of the school year and be fully prepared for band at the next level. For students who work really hard, they can even work toward higher ranks such as Captain, Major or even Colonel.

For every rank, the students must complete the required assignments and turn in one practice log with a minimum of 100 minutes. Students who have practice logs with more than 150 minutes can waive one requirement for that rank.

To insure that all students cover the same material, each student must complete every rank in order of requirements, they cannot jump ahead just because they can play the requirements for that rank.



To get promoted from Private to Private First Class a student must:

1. Play line# 6 in the Essential Elements Book
2. Play line# 12 in the Essential Elements Book
3. Play line# 14 in the Essential Elements Book
4. Correctly count line D from Chart #2 of Winning Rhythms using our “down-up” counting method.
5. Turn in a practice chart with 100 minutes of documented practice time. Remember time spent at private lessons counts as documented practice time. Students with a practice log with more than 150 minutes can waive one requirement.