

Teaching from 10 Textbooks: A Real World Approach to Beginning Band



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KMEA 2019

Thought for the Day: Routine is crucial for the age group!

Before they get instruments...

1. Posture
2. Following Directions
3. Rhythmic Reading

As soon as they get instruments...

1. Mouthpiece/Head joint work
2. Putting instruments together
3. Holding the instruments
 - Training wheels for proper holding

As soon as they can put it together...

THE SEQUENCE!

-(See back page for sequence)

Why this particular sequence?

1. It teaches students listening skills, high/low recognitions, correct embouchure and tone, and flexibility.
2. It teaches good habits and gives you enough time to engrain them into your students.
3. It is structured so that the instruments that take little time to set up are playing quickly, and the instruments that take longer are given time to do it right.
4. It reviews and builds on itself.
5. Routine is crucial for this age group.

Tips for running the sequence...

1. You have to model every instrument. If you can't, they won't!
2. Maintaining silent rehearsals should be built into the sequence.
3. Do it right, we do it light. Do it wrong, we do it long.
4. Get off the podium and walk around. Fix things right then and there.
5. Let students know that you are going to touch them. If I adjust a hand or an arm, it's just part of the process.
6. Don't open or close cases until you tell them to do so and have a routine for it.
7. Make hygiene part of the daily routine. Swab every day! Clean mouthpieces once a week.
8. Don't fret when they can't do something right away. Don't spend a whole period on one problem. Let the sequence work over a period of weeks/months. They will get it.

Mr. H's Sequence for Success

(Call and Response) (Every day for 2 months!)

1. Before assembly...
 - a. Flutes-Head joint
 - i. Mid-High-Low
 - ii. Teaching: Listening, high/low recognition, embouchure/tone, tonguing
 - b. Brass-Mouthpiece
 - i. Sirens and high/low
 - ii. Teaching: Listening, high/low recognition, embouchure/tone, tonguing, flexibility
 - c. Clarinet/Saxes-Mouthpiece (and barrel)
 - i. Correct pitch right away
 - ii. Teaching: Listening, embouchure/tone, tonguing
2. After assembly...
 - a. Flutes/Mallets
 - i. Pitch review
 - ii. Simple, step-wise, melodies
 - iii. Matching complex rhythms
 - b. Brass
 - i. Pitch matching
 - ii. Walking down fingers/slides
 - iii. Don't worry about slurs at this point
 - c. Clarinets/Saxes
 - i. Pitch review
 - ii. Simple, step-wise, melodies
 - iii. Matching complex rhythms
3. All together now...
 - a. Essential Elements for Band (Page 4)
 - i. Even numbered exercises
 - ii. With the track...(I use the flute track. Higher pitches for younger ears.)
 1. Pitch centering
 2. Staying on tempo
 3. Listening
 4. Less likely to "crash and burn"
 5. Enables you to walk around and fix
4. Do it right, we do it light. Do it wrong, we do it long!

After a few months of the Sequence...

- Long Tones...
 - Started by the tubas as soon as they can get a good, consistent tone.
 - Walk down diatonically from F
 - No playing before this note!
- Still using structured warmups...
 - Beat tracks
 - Page 12, Page 18, write your own. The warm-ups grow with your students!
- When to start snare drum?
- Concerts...
 - Use the backing tracks. Loop the tunes so that everyone gets a chance to shine.
 - So much more fun for everyone involved.
 - Not making students "fly without a net" means less chance for crashing and burning.
 - By themselves for the first concert, if possible.