

TEACHING EXCELLENCE IN BEGINNING BAND

TBA CONVENTION 2005

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LET'S BEGIN

- I. Classroom setup
- II. Posture
- III. Participation
- IV. Before instruments
 - A. How to breathe
 - B. How to pat foot
 - C. Lines and spaces
 - D. Counting = ♩ ♪ ♫
 - E. Embouchure
- V. Air through mouthpiece
- VI. Producing the first sound
- VII. Parts of the instrument
- VIII. Assembly of the instrument
- IX. Proper hand position
- X. Adding the mouthpiece to the instrument
- XI. I play, you play
- XII. Articulation

THE ROUTINE

- I. Chants ♩ = 70
- II. Counting ♩ = 70 ♩ = 40
- III. Warm-ups ♩ = 70
- IV. Scales ♩ = 70
- V. Book ♩ = 70 (later play entire book in cut/compound time)
 - A. Homework Routine
 1. Time and key signature chants
 2. Count & clap
 3. Name & finger
 4. Position & finger (brass only)
 5. Play
 - B. How to practice

TEACHING EXCELLENCE IN BEGINNING BAND

PAGE 2

MOTIVATION

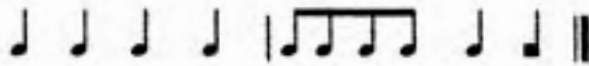
- I. Daily
 - A. Six second tryouts
 - B. Tap-out
 - C. Drop-out
 - D. Contests
 - E. Accountability
 - F. Band assistants
- II. Weekly/biweekly motivation
 - A. Weekly tests for chair & grade
 - B. Woodwind wars/brass wars
 - C. Performance day
- III. Special occasion motivation
 - A. Holiday "things to do" lists
 - B. TMEA rewards
 - C. Reward top kids with more challenging music
 - D. Newsletters
 - E. Marathon week
 - F. Concerts
 - G. Band hall decorations
 - H. Parties
 - I. Parades
 - J. Band camp

For more information contact the Nimitz Band
(432) 368-2240

CHANTS

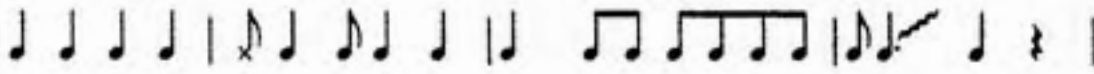
All chants are performed in cut time with lots of energy!

Posture Chart

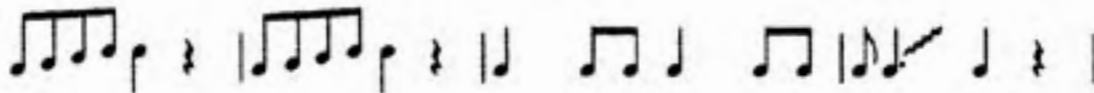


Feet flat back straight hi-roy on the hump! HUH!

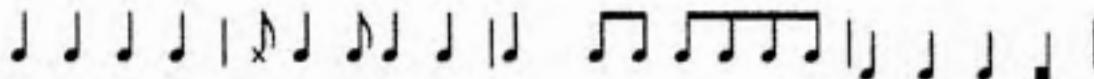
Lines/Spaces Chart



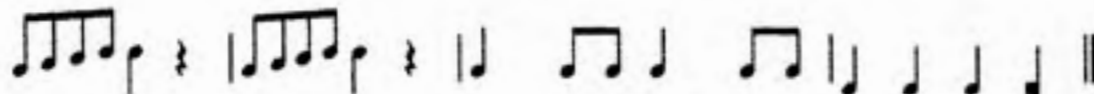
F A C E (clap) F A C E These are the spa-ces of the tre-ble clef



E G B D F E G B D F These are the lines of the tre-ble clef

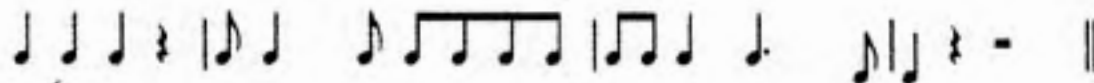


A C E G (clap) A C E G These are the spa-ces of the big bass clef HUH!



G B D F A G B D F A These are the lines of the big bass clef HUH!

Time Signature Chart

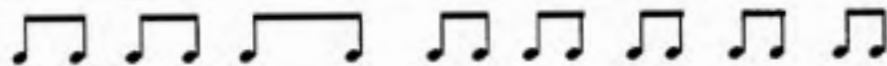


4 4 time 4 beats per mea-sure and the quarternote gets DA beat.

KEY CHANT

♩ = 70

ORDER of FLATS: B E A D G C F
ORDER of SHARPS: F C G D A E B



KEY of A 3 SHARPS: F ♯ C ♯ G ♯

KEY of D 2 SHARPS: F ♯ C ♯

KEY of G 1 SHARP: F ♯

KEY of C NO SHARPS NO FLATS

KEY of F 1 FLAT: B ♭

KEY of B ♭ 2 FLATS: B ♭ E ♭

KEY of E ♭ 3 FLATS: B ♭ E ♭ A ♭

KEY of A ♭ 4 FLATS: B ♭ E ♭ A ♭ D ♭

KEY of D ♭ 5 FLATS: B ♭ E ♭ A ♭ D ♭ G ♭

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4 Steps:

1. Open
2. Click
3. Milkshake
4. Blow



ALWAYS
use your mirror!!!

Grab the mouthpiece
with your corners.

Push Up
Corners In
Flat Chin

Don't puff Cheeks

Really thick Milkshake,
Really thin straw.

TONS OF AIR!



Flute Assembly and Hand Position

Assembly:

1. Hold barrel of body with with right hand
2. With left hand, attach footjoint
 - a. rod should be lined up with middle of E flat key
3. Never touch keys

Hand Position:

1. Put flute on Left knee
2. Hold barrel with right hand
3. Make an "L" with your left hand (bottom of LH index finger should touch tape on flute)
4. Make a box with your left hand index finger and close the 2nd finger. Your finger should still be resting on the tape (this finger is called finger 1)
5. Put down finger 2 - this finger should make a "rainbow"
6. Make sure that students are using the pads of their fingers
7. Put 3rd finger on the last key.

Right Hand:

1. Pretend like you are holding a Big Mac from McDonalds (thumb should be on its side)
2. Hold flute up with LH
3. Put RH thumb on the tape
4. Put fingers 4, 5 and 6 down
5. LH pinkie- hold very close to finger 3 and stick straight
6. NEVER under the A flat key!
7. RH pinkie straight up

FLUTE EXERCISES

OCTAVE SLURS



C SCALE DESCENDING



VIBRATO EXERCISE #1



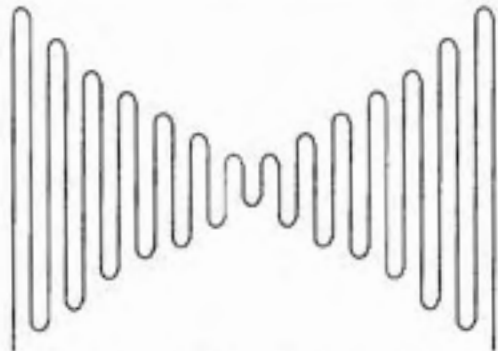
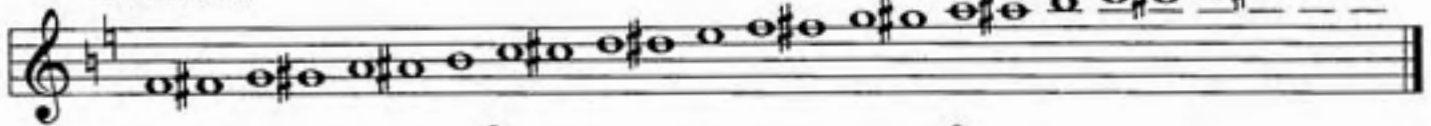
VIBRATO EXERCISE #2



DOUBLE TONGUE - Bb SCALE



"THE TRAIN"



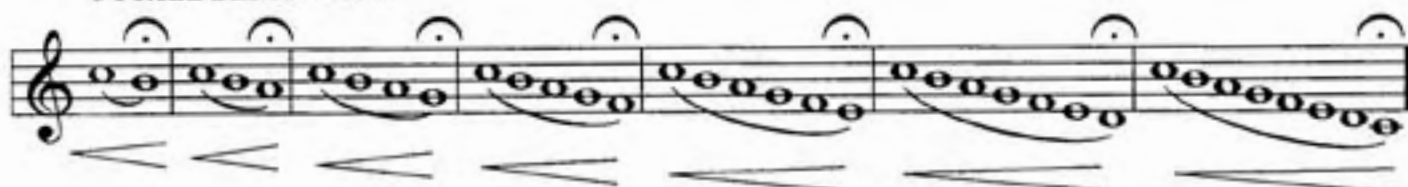
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OBOE EXERCISES

OCTAVE SLURS



C SCALE DESCENDING



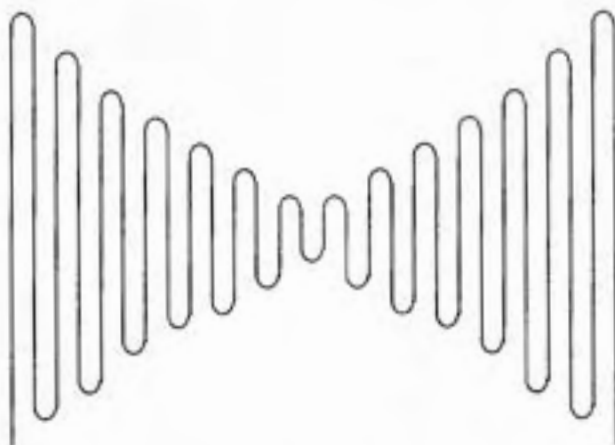
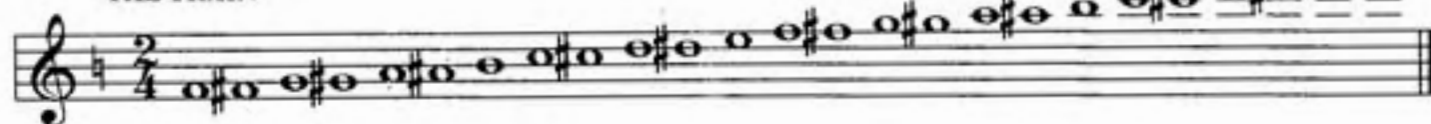
VIBRATO EXERCISE #1



VIBRATO EXERCISE #2



"THE TRAIN"



BASSOON EXERCISES

Octave Slurs



C Scale descending



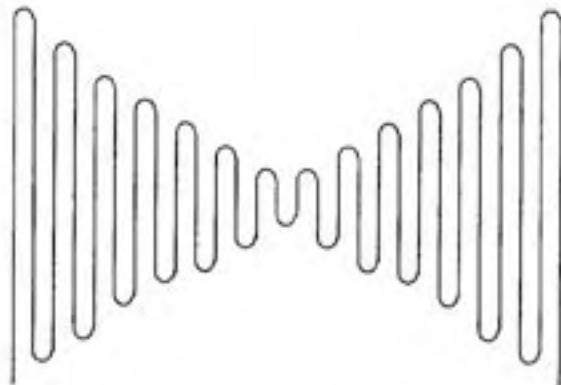
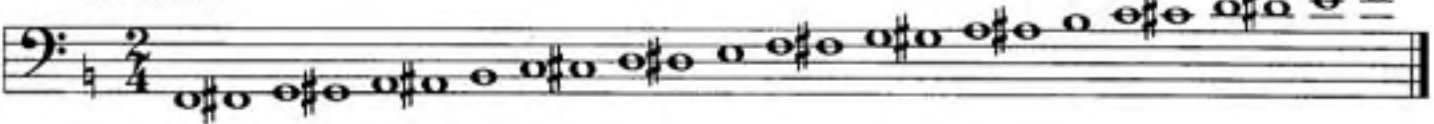
Vibrato Ex. No. 1



Vibrato Ex. No. 2



"The Train"



SAXOPHONE EXERCISES

OCTAVE SLURS



C SCALE DESCENDING



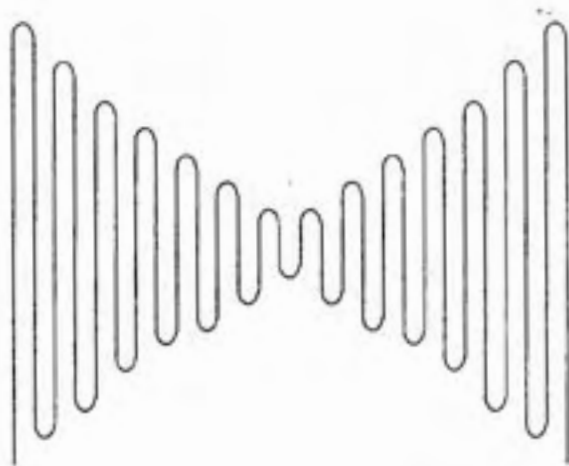
VIBRATO EXERCISE #1



VIBRATO EXERCISE #2



"THE TRAIN"



CLARINET FINGERING & REGISTER CHANGE EXERCISES

♩ = 70 throughout

1a FINGER DEXTERITY EXERCISES



1b



1c Play repeat in C



2a REGISTER KEY SLUR: E-B-E

2b REGISTER KEY SLUR: F-C-F

3a REGISTER CHANGE #1 (Keep Right Hand Down)

3b



Taah---Eeee---Aah

4a REGISTER CHANGE #2 (Keep Right Hand Down)

4b

4c

4d



5a UPPER REGISTER EXERCISES

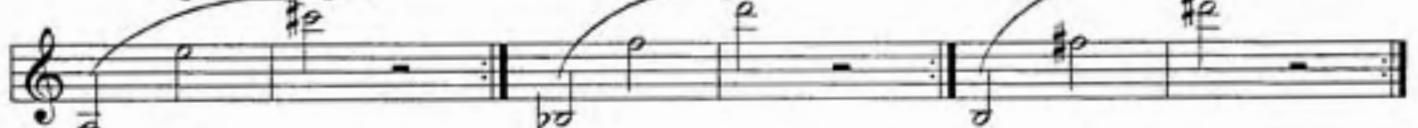
Add Reg. Key Half-Hole Finger #1

5b

(R-K) (H-H)

5c

etc.



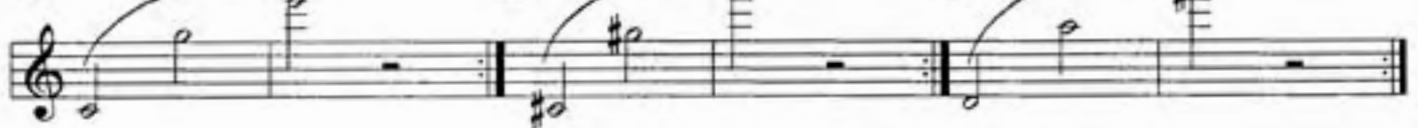
Taah --- Oooh ----- Eeee

etc.

5d

5e

5f



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BRASS LIP SLURS & RANGE BUILDERS #1

When repeating all of these, play measures in reverse order (m. 3, 2, 1)

1a Play twice, 2nd time in ♩

1b

Musical score for exercise 1a and 1b. It features four staves: Cornet, Horn, Trombone, and Tuba. Exercise 1a consists of two measures of vocalizations: 'Too-Aah-Ooo etc.' and 'Too-Ah-Oo-Ah-Oo etc.'. Exercise 1b consists of three measures of vocalizations: 'Too-Ah-Oo-Ah-Oo etc.', 'Too-Ah-Oo-Ah-Oo etc.', and 'Too-Ah-Oo-Ah-Oo etc.'. The notes are slurred across the vocalizations.

2a Play twice, 2nd time ♩

2b

Musical score for exercise 2a and 2b. It features four staves: Cornet, Horn, Trombone, and Tuba. Exercise 2a consists of two measures of vocalizations: 'Too-Eee-Ooo etc.' and 'Too-Ee-Oo-Ee-Oo etc.'. Exercise 2b consists of three measures of vocalizations: 'Too-Ee-Oo-Ee-Oo etc.', 'Too-Ee-Oo-Ee-Oo etc.', and 'Too-Ee-Oo-Ee-Oo etc.'. The notes are slurred across the vocalizations.

3a If you have trouble, play as ♩ or ♩ at first

3b Again, if you have trouble, play as ♩ or ♩ at first

Musical score for exercise 3a and 3b. It features four staves: Cornet, Horn, Trombone, and Tuba. Exercise 3a consists of four measures of vocalizations: 'Too-Ah-Oo-Ee-Oo etc.', 'Too-Ah-Oo-Ee-Oo etc.', 'Too-Ah-Oo-Ee-Oo etc.', and 'Too-Ah-Oo-Ee-Oo etc.'. Exercise 3b consists of four measures of vocalizations: 'Too-Ee-Oo-Ah-Oo etc.', 'Too-Ee-Oo-Ah-Oo etc.', 'Too-Ee-Oo-Ah-Oo etc.', and 'Too-Ee-Oo-Ah-Oo etc.'. The notes are slurred across the vocalizations.

Once you can do these, add 5th, 6th & 7th positions to each one

NIMITZ BAND WARM UP

EXERCISE #1: Two Breath Impulses per Beat

EXERCISE #2: Three Breath Impulses per Beat

Musical score for Exercise #1 and Exercise #2. The score is divided into two sections by a vertical bar line. The first section (Exercise #1) consists of 8 measures, and the second section (Exercise #2) consists of 8 measures. The score is written for four staves: C Instruments (top), F Instruments, E^b Instruments, and Bass Clef Instruments (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The notes are organized into pairs of eighth notes per beat, with a breath impulse indicated by a vertical line through the notes.

EXERCISE #3: Four Impulses per Beat

EXERCISE #4: Six Impulses per Beat

Musical score for Exercise #3 and Exercise #4. The score is divided into two sections by a vertical bar line. The first section (Exercise #3) consists of 8 measures, and the second section (Exercise #4) consists of 8 measures. The score is written for three staves: C (top), E^b Instruments (middle), and Bass Clef Instruments (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The notes are organized into groups of four and six impulses per beat, with a breath impulse indicated by a vertical line through the notes.

EXERCISE #5 (8-5-1 Slur): Two Impulses per Beat

Musical score for Exercise #5. The score consists of 8 measures. The score is written for four staves: C (top), F (second), E^b Instruments (third), and Bass Clef Instruments (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The notes are organized into groups of two impulses per beat, with a slur over the notes and a breath impulse indicated by a vertical line through the notes.

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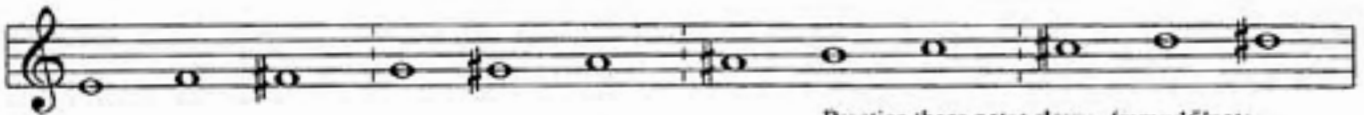
CLARINET CHROMATIC SCALE - FULL RANGE

1

Practice at mm=45/measure

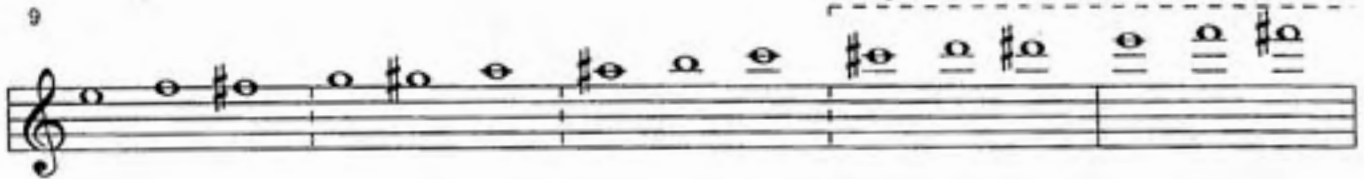


5

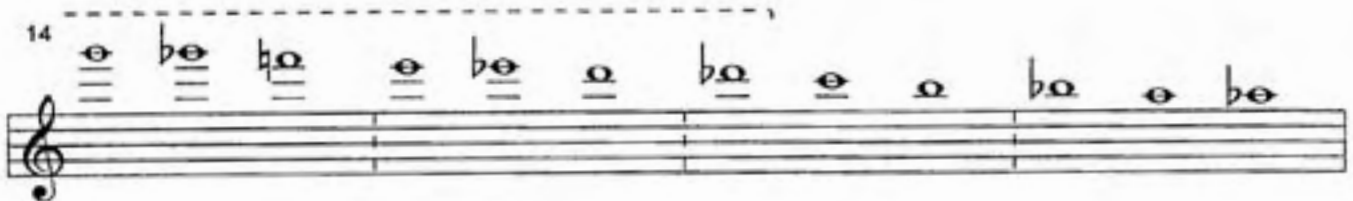


Practice these notes slower (mm=45/note, pulsing 3 times). Speed up as you get better, aiming for mm=45/measure

9



14



18



22



CLARINET TETRACHORDS #1

Scale Pattern

1
D (C)
G (F)

2
C (B^b)
F (E^b)

3
G (F)
C (B^b)

4
F (E^b)
B^b (A^b)

5
B^b (A^b)
E^b (D^b)

6
A (G)
D (C)

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CLARINET SCALES #1

(BASED ON TETRACHORDS)

G (F) G D Arpeggio

F (E^b) F C

C (B^b) C G

B^b (A^b) B^b F

E^b (D^b) E^b B^b

D (C) D A

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CLARINET TETRACHORDS #2

(for 2nd Octave Scales)

1 1 1/2

Scale Pattern

1

2

3

4

5

6

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CLARINET SCALES #2 (TWO OCTAVE)

This musical score consists of 12 staves, each representing a different key signature. Each staff begins with a treble clef and a key signature symbol. The scales are written in a two-octave format, with the first octave starting on the middle C line (C4) and the second octave starting on the C4 line below the staff. The scales are as follows:

- Staff 1: F major (F, C)
- Staff 2: E-flat major (E-flat, A-flat)
- Staff 3: G major (G, D)
- Staff 4: F major (F, C)
- Staff 5: B-flat major (B-flat, F)
- Staff 6: A-flat major (A-flat, E-flat)
- Staff 7: C major (C, G)
- Staff 8: B-flat major (B-flat, F)
- Staff 9: D major (D, A)
- Staff 10: C major (C, G)
- Staff 11: E-flat major (E-flat, A-flat)
- Staff 12: D-flat major (D-flat, G-flat)

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CLARINET TETRACHORDS & SCALES #3 (THIRD OCTAVE)

F (E^b) SCALE - 3 OCTAVES

G (F) SCALE - 3 OCTAVES

D (C) SCALE - 3 OCTAVES

9th week of school

Clarinet Routine

Key Chant

Count Set 2 1st 4 lines m. = 40x3 (120-3/4)
 Set 2 16ths m. = 55x2 (110-2/4)

Horn Together G - 8 beats
 G-E (eighth notes!)
 G-E Register (B)
 G-E-up to C

Finger Drill G-F-G-E-G-D... quarter - eighth
Register Studies A-E-C#, Bb-F-D, B,F#,D#...
 Solo/Class

Chromatic Say it
 Play it

Tetrachords

Book

*Great works are performed not by strength,
but perseverance. Samuel Johnson*

Daily Routine

Key Chant	100 x 2
Counting	40 x 3
	55 x 2
Mouthpiece (Breathe in 2...)	70 x 2
Mouthpiece - Tonguing Exercises	70 x 2
G down to E	70 x 2
G down to E - Up to C	70 x 2
Register Studies (Sax - Octave Slurs)	70 x 2
Remington	70 x 2
G Scale #2 pulses each note (Sax - Vibrato)	40 x 3
Chromatic (3 pulses each)	40 x 3
Chromatic (1 pulse each)	40 x 3
Tetrachords & Scales	70 x 2
Line III (speed up daily)	?? x 2
Book Assignment	70 x 2

Beginning of second semester

Daily Routine for Flutes and Clarinets Together

1. **Flutes:** Headjoint
Clarinets: Mouthpiece and Barrel
2. **Flutes:** Octave Slurs (play every note 2 times with 2 rests between)
Clarinets: Exercise 1c (make sure you do the repeat!)
3. **Flutes:** C Scale Descending
Clarinets: E Descending
4. **Flutes:** C to D Drill
Clarinets: E flat to A Drill
5. **Flutes:** E flat to F Drill
Clarinets: F to B flat Drill
6. **Flutes and Clarinets:** F Tetrachord and Scale!!!!!!!

“Winning isn’t everything, wanting to win is.”

Brass Class Routine

1. Count Set #2 (40 x 3)
2. Say order of flats and #s (70 x 2)
3. Say Key Chant
4. Warmups 1-4 (inside cover of Rhythm Master book)
5. Chromatic Scale (6 pulses per note with 3 rests between)
6. B Flat Tetrachord (add more as we learn them)
7. Book assignment

****If you play all of lesson 9 and 10 by Tuesday next week, I will give everyone a coupon for a free coke from Walters. Can you dig it?????????????

****RELAX! RELAX! RELAX! RELAX!

Percussion Daily Routine

1. Time Signature Chant (4/4 time)
2. Counting – lines 1 through 7. Make sure you PULSE!!!!!!!!!!!!
3. Wrist exercises at 90 x 2, then 120 x 2, then 140 x 2.
4. Warmup page 7 at 140 x 1
5. Rudiments-practice in the following order:
 - a. Buzz Roll (med. Fast phase 3) SPUL!!!!
 - b. Paradiddle at 70 x 2
 - c. Double stroke roll
 - d. 5 stroke roll
 - e. 9 stroke roll
 - f. Any other assigned rudiments
5. Book Assignment

Percussion Routine

Warm-up	Tempo
3 Stretches	
Wrist Exercises	120/140/160
Key Chant	70
Set 2/m. 109	55 (x4)
Rolls	
Multiple Bounce Roll	
Phase 3	
Open-Closed-Open	
Long Roll	100-120
5 stroke	
9 stroke	
13 stroke	
17 stroke	
Open-Closed-Open	
Rudiments	
Paradiddle	90 (double tempo)
Double Paradiddle	90 (double tempo)
Flam	90
Flam tap	90
Flamadiddle	90 (double tempo)
Flamacue	90 (double tempo)
Drag (Ruff)	90
Flamaccent	40
Lesson 1 (Warm-up)	120 (16 th notes)
Technique Workout	
#9 (on legs)	90
#12	90
#14	110 (eighths)
#16	105 (sixteenths)
#18	90 (eighths)
Current Lesson	

NIMITZ JUNIOR HIGH SCHOOL BEGINNING BAND TRY-OUT FORM

CLASS: _____
 DATE: _____
 WEEK: _____
 TEACHER: _____

ABBREVIATIONS FOR IMPROVEMENT	
A = Articulation	K = Key
B = Breath Support	P = Pitch
D = Dynamics	PO = Posture
E = Embouchure	PL = Pulse
F = Foot Tap	PR = Precision
H = Hand Position	R = Rhythm
I = Intonation	SQ = Squeek

SCORING CHART		
I+ = 0	II- = 5	IV = 10
I = 1	III+ = 6	IV- = 11
I- = 2	III = 7	V+ = 12
II+ = 3	II- = 8	V = 13
II = 4	IV+ = 9	V- = 14

STUDENT	TONE						SCORE	THIS	DAILY	AVG.	CHAIR
								GRADE	AVG.	BOTH	

NOTE: THE TOP LINE AFTER STUDENT'S NAME IS FOR SCORING, THE BOTTOM IS FOR ADVICE TOWARD IMPROVEMENT.

Name _____

TOP 10 THINGS TO DO OVER THANKSGIVING BREAK NIMITZ JUNIOR HIGH BRASS CLASS

- ___ 1. Lay down on the floor with heavy books on your stomach. When you breathe in, make the books go up. Then as you breathe out let them go down SLOWLY. Do this with your breathing tube also.
- ___ 2. Call a friend and play your three favorite lines out of your blue book to them over the phone.
- ___ 3. Compose a song using all the notes we've learned in class. Do your best to notate (write it out) on the back of this paper. Play it for your parents.
- ___ 4. Play an "F" and see how many seconds you can hold it. Try this a few times. Write your longest time here ____
- ___ 5. Go to a brass player's friend's house for the afternoon or to spend the night. Practice all the duets in the black book and the blue book. Take turns playing different lines for each other.
- ___ 6. Tape record yourself playing Lesson 11 in the blue book. Go back and listen to each line after you play it. See if you are playing the right pitches. Watch the direction the notes on the page go and see if that's what your notes do also. Also be sure you are tonguing/slurring perfectly.
- ___ 8. See if you can finish the blue book. There are no new rhythms and all the fingerings are on your fingering charts. Read all the instructions VERY carefully.

- ___ 9. Be sure you can play all of your Christmas Concert music perfectly. Give a practice concert to as many relatives, friends, animals, dolls, aliens as you can gather together.
- ___ 10. Count your Rhythms Set #1 lines 7-12 with lots of pulse and correct pulse. The count Rhythm Set #2 lines 1-4. When you've done it three times in a row perfectly, go to the kitchen and find a treat for yourself.
- ___ 11. Get out your black book (Best in Class). Play lines as many lines as you can (you could probably play the whole book. Be extra sure to count and clap/name and finger/position and finger every line before you play it.

Have your parents initial by each number as you complete it. You will get two extra credit points on your extra credit practice report if you turn this in with it. For example, if you get a 102 on your practice report and do 11 out of the 11 things, your grade of 122 will replace your lowest practice report. **CAN YOU DIG IT??**

**HAVE A SAFE AND HAPPY THANKSGIVING.
PRACTICE ONLY ON DAYS YOU EAT!!!**

THE 18 DAYS OF CHRISTMAS

NINETEEN JUNIOR HIGH ADMIRAL BAND

- ___ 1. Play the following lines in your black book. Put a star by your favorite 3.
37, 39, 50, 58, 62, 70, 79, 83, 86, and 91
- ___ 2. *Call a friend and play your three favorite lines that you picked yesterday. Have them play their three favorite lines for you. Write their name here.* _____
- ___ **3. PUT ON A SANTA HAT (OR OTHER CHRISTMAS ATTIRE) AND COUNT THE LAST 6 LINES OF YOUR RHYTHM EXERCISE SET 1 FOR A PARENT.**
- ___ 4. Play the following lines in your blue book. Count and clap new lines before playing!!!!
14, 22, 30, 38, 47, 55, 64, 72, 76, 87, 93, 102, 107, 112, 120, 123, 130
- ___ 5. Go to another band member's house for the afternoon or to spend the night. *Play* rhythm set 1 together. (play it on the first note of your band warm up #3-if it's percussion they play on snare) Think "uh" in the rest instead of saying it. Check your foot tap! Play lines from your book.
- ___ 6. **LEARN HOW TO PLAY THE YELLOW PAGE IN YOUR BLACK BOOK. (ABOUT P. 15)**
- ___ **7. Describe & demonstrate the perfect embouchure of your instrument to a relative.**
- ___ 8. Play the following lines in your black book. Count and clap new lines before playing!!!!
66, 70, 73, 76 (careful), 78, 83, 87, 92, 95, 101, 103, 106
- ___ **9. PLAY AS MANY TETRACHORDS AND SCALES AS YOU KNOW FORWARDS & BACKWARDS.**
- ___ 10. Call the band hall and play the Christmas carol of your choice for the answering machine. (It doesn't have to be from the book.) 368-2240
- ___ **11. PLAY THE LAST LINE OF EVERY PAGE IN YOUR BLACK BOOK. IF THE LAST LINE IS A FILL IN THE BLANK KIND OF LINE, PLAY THE ONE BEFORE IT. (BUT MAKE SURE YOU'VE DONE THE FILL IN THE BLANK ALSO!)**

___ 12. Teach your brother or sister how to count line 2 on your Rhythm Exercises. If you don't have a sibling, you may teach the person of your choice.

== 13. PLAY THE LAST LINE OF EVERY PAGE IN YOUR BLUE BOOK.

___ 14. Look at p. 11 & 15 in the blue book. Count it down the page 1, 2, 3, etc. Then count it across 1, 11, 21, 2, 12 etc. Get it? Do the same thing on the 2nd half of page 27.

___ 15. Call a relative (grandmother/aunt, etc.) and play lines 94 & 95 from the blue book.

___ 16. Write your parents a thank you note for allowing you to be in band. Tell them why you like it and how much you appreciate their support (especially renting/buying your instrument & coming to your concerts.)

___ 17. Fill in the following enharmonics:

F# =	Fb =
G# =	Gb =
A# =	Ab =
B# =	Bb =
C# =	Cb =
D# =	Db =
E# =	Eb =

___ 18. Go sit by the Christmas Tree and play Line 11⁹ (Good King Wenceslas) for the tree. (And any other people/pets that are around.)

Have your parents initial by each number as you complete it. You will get THREE extra credit points on your extra credit practice report if you turn this in with it. For example, if you get a 102 on your practice report and do ALL 18 things, your grade of 156 will start off the nine weeks!! CAN YOU DIG IT??

**HAVE A SAFE AND MERRY CHRISTMAS
PRACTICE ONLY ON DAYS THAT END IN "Y"!!!**

THE 18 DAYS OF CHRISTMAS

NIMITZ JUNIOR HIGH PERCUSSION CLASS

- ___ 1. Play the following lines in your book. Put a star by your favorite 2.
Rudimental Etude #8, #9, #10, #11, #12, & #13
- ___ 2. *Call a friend and play your two favorite lines that you picked yesterday. Have them play their favorite lines for you. Write their name here.* _____
- ___ **3. PUT ON A SANTA HAT (OR OTHER CHRISTMAS ATTIRE) AND COUNT RHYTHM EXERCISE SET 3 FOR A PARENT.**
- ___ 4. Go to another band member's house for the afternoon or to spend the night. PLAY rhythm set 1 together. (they play it on the first note of their band warm up #3- you play on snare) Think "uh" in the rest instead of saying it. Check your foot tap! Play lines from your book for each other.
- ___ 5. SEE HOW MANY SONGS YOU CAN FIGURE OUT ON YOUR BELLS BY EAR (NO MUSIC) MAYBE EVEN THE THEME FROM THE SIMPSONS!
- ___ **6. Describe & demonstrate the perfect hand position to a relative.**
- ___ 7. Play & name all the rudiments for a different relative (than in #6.)
- ___ **8. Play as many exercises of the technique workout as you can (p. 77-81) Do it as many times during the holidays as possible. (Like every day)**
- ___ 9. Call the band hall and play Rudimental Etude #15 for the answering machine. 368-2240
- ___ **10. PLAY THE LAST LINE OF EVERY PAGE IN YOUR BOOK. IT DOESN'T MATTER IF IT'S A RUDIMENT, A RHYTHM LINE, OR A RUDIMENTAL ETUDE. START ON P. 8 AND GO THROUGH P. 35.**
- ___ 11. Repeat this 100 times:
Order of Flats B E A D G C F (Bead and then Greatest Common Factor)
Order of Sharps F C G D A E B (Fat Cats Go Down Allies Eating Birds)

- ___ 12. Teach your brother or sister how to count line 2 on your Rhythm Exercises. If you don't have a sibling, you may teach the person of your choice.
- == 13. READ, COUNT & CLAP, AIR STICK, THEN PLAY LESSON 14 & 15, P. 36-39.
- ___ 14. APPENDIX MARATHON: Play p. 60-66 in the appendix. Play across the lines and then play the first measure of each line (down the page) ALWAYS count & clap 1st.
- ___ 15. See how far you can get in the Mallet Book. If you do one lesson a day, you would FINISH the book!!! Write the number of the last line you learned here _____
- ___ 16. Write your parents a thank you note for allowing you to be in band. Tell them why you like it and how much you appreciate their support (especially renting/buying your instrument.)

___ 17. Fill in the following enharmonics:

F# =	Fb =
G# =	Gb =
A# =	Ab =
B# =	Bb =
C# =	Cb =
D# =	Db =
E# =	Eb =

- ___ 18. Go stand by the Christmas Tree and play Jolly Old St. Nicholas (Line 21 in the book). (for the tree and any other people/pets that are around.)

Have your parents initial by each number as you complete it. You will get THREE extra credit points on your extra credit practice report if you turn this in with it. For example, if you get a 102 on your practice report and do ALL 18 things, your grade of 156 will start off the nine weeks!! CAN YOU DIG IT??

**HAVE A SAFE AND MERRY CHRISTMAS
PRACTICE ONLY ON DAYS THAT END IN "Y"!!!**

First week back from Christmas will be a snare week.

The page is decorated with various musical notations, including staves with notes, clefs, and rests, scattered around the central text. Some staves are partially cut off by the page edges.

Top Ten Reasons To Go To WTAMU Band Camp

- #10 To get away from your parents for two weeks.**
- #9 To experience college life.**
- #8 To play basketball, go bowling, and swim in an Olympic size pool.**
- #7 To meet cute guys! (or girls!)**
- #6 Get out of Odessa, TX.**
- #5 No brothers or sisters. (unless you are Chessa or Cody)**
- #4 To stay in the dorm with all your friends. (Two week slumber party!)**
- #3 To see old friends and meet new friends from other schools .**
- #2 To become a better player on your instrument.**

And the # 1 reason to go to WT Band Camp:

No Standard Attire!!

Name _____

TOP 10 THINGS TO DO OVER SPRING BREAK
NIMITZ JUNIOR HIGH

- _____ 1. Play the following lines in your black book
8, 16, 23, 29, 37, 39, 50, 58, 62, 70, 79, 83, 86, 91, 102, 107

- _____ 2. Call a friend and play your concert Db and concert C scale. Also play your favorite two songs for them (any songs you have). Write their name here. _____

- _____ 3. Go to another band member's house for the afternoon or to spend the night. Play rhythm set 2 together. (play it on the first note of your concert Bb scale -if it's percussion they play on snare) Think uh in the rest instead of saying it. Check your foot tap! Play lines from your book.

- _____ 4. Finish your blue book (play as much as you can in compound/cut time) Perform 3 songs from page 28 or 30 for your parents or brother and/or sister.

- _____ 5. Answer the following questions:
How many sharps are in the key of A?
What key are you in if there are 2 flats?
What key are you in if there are 3 flats?
What key are you in if there are 4 flats?
What key are you in if there are no sharps or flats?
How many beats does a quarter note get in 2/2 time (cut time)?
How many beats does a half note get in 2/2 time (cut time)?
How many beats does a whole note get in 2/2 time (cut time)?

_____ 6. Practice your scales in cut time. Be SURE to slur the arpeggios!
(Brass - learn your last 2 scales - check your Key & use your fingering chart)

_____ 7. Brass players work on your warm-up slurs until you can get all notes to respond with a great sound. Learn your F scale 2 octaves in cut time.

Woodwind/percussion - Work on your warmup half-hole exercise (A - register Key- lift 1st finger, etc.) Get ALL notes to come out.

_____ 8. Write your parents a thank you note for all the support they give you in band. Tell them your favorite thing about band and why you are glad they let you be a part of it.

_____ 9. Talk to all of your friends who are 6th graders. Tell them how much fun band is and that they need to sign up for it next year.

_____ 10. Call the band hall (368-2240) and play your favorite line in the blue book in cut time/compound time. Be sure to tell us who you are!

_____ EXTRA * Go and perform at one of these places:

nursing home

church

elderly friend's house who doesn't get out much

a relative's house who doesn't get out much

Have your parents initial by each number as you complete it. You will get two extra credit points on your extra credit practice report if you turn this in with it. CAN YOU DIG IT??

HAVE A SAFE AND HAPPY SPRING BREAK.
WHEN YOU'RE NOT PRACTICING, SOMEONE ELSE IS!!!

Spring Break Success

*Perseverance is not a long race;
it is many short races one after another.*

- 1. Practice slowly!**
- 2. Don't play a note without the metronome.*
- 3. Tape record yourself.**
4. Practice the challenging stuff first.
5. Practice with a friend.
6. *Don't let yourself play anything less than a 1st division at any time.
(in other words, don't go faster than you can play it at a 1st division)*
7. Practice only on days that end in "Y"

You can't build a reputation on what you're "going" to do.

DO IT NOW!

NAME _____

CLASS _____

1ST SEMESTER EXAM
MULTIPLE CHOICE - Choose the BEST answer.








1. _____ Two names for the same note: a) enharmonic b) chromatic c) tetrachord d) fermata
2. _____ Mrs. Bulloch and Mr. Ragsdale are: a) my band directors b) aliens c) COOL! d) a&c
3. _____ The intervals of a tetrachord are: a) Whole step, Half step, Whole step,
b) Whole step, Whole step, Half step c) Half step, Whole step, Whole step
d) Half step, Half step, Whole step
4. _____ The number of notes in a tetrachord: a) 2 b) 5 c) 4 d) a lot
5. _____ *Fine* means: a) Ricky Martin b) soft c) finish d) up a half step
6. _____ I am a member of: a) the Texas Tech Band b) the Poteet H.S. Band
c) Sgt. Pepper's Lonely Hearts Club Band d) the NIMITZ BAND!
7. _____ Tied notes are: a) two notes of the same pitch, added together b) goofy c) kissing
d) short
8. _____ The notes of the Ab tetrachord: a) Ab, Bb, C, Db b) BEADGCF c) FCGDAEB
d) AEIOU
9. _____ A sharp (#) alters the note in what way? a) lowers the note 1/2 step
b) raises the note 1/2 step c) lowers the note 1 step d) raises the note 1 step
10. _____ Slur: a) tongue hard b) repeat c) repeat the measure d) connect two or more notes of
different pitch
11. _____ Forte: a) slow, walking tempo b) loud c) a European movie star d) fast tempo
12. _____ 4 a) key signature b) the order of the flats c) tie d) time signature
4
13. _____ Crescendo means: a) hold the note extra time b) gradually get louder
c) gradually slow down d) gradually fall out of your chair
14. _____ Music staff: a) 4 lines & 5 spaces b) 5 lines & 3 spaces c) two beats d) 5 lines & 4 spaces
15. _____ The natural half steps occur between a) B&C b) F&G c) D&E d) E&F e) answers A & D
f) answers B & C
16. _____ The space between 2 bar lines: a) a rest b) a measure c) a ditch d) a breath

TRUE OR FALSE

17. ____ A dot adds half the value of anything it follows.
18. ____ The bottom number of the time signature tells you how many counts are in a measure.
19. ____ *D.C. al fine* means to go back to the beginning and play to fine.
20. ____ The end of a piece or section of music is indicated by a double bar line.
21. ____ To accent a note, you make the note stronger or emphasize.
22. ____ The motion of the foot for compound time is DOWN, PRESS, UP.
23. ____ Syncopation is emphasis or long note on the UP beat.
24. ____ Dynamics is how loud or soft the music is to be played.
25. ____ Forte means loud.
26. ____ A sharp (#) lowers any note a half step.

FILL IN THE BLANKS

Give the name of each note and rest and tell how many counts and pulses it would receive in 4/4 time.

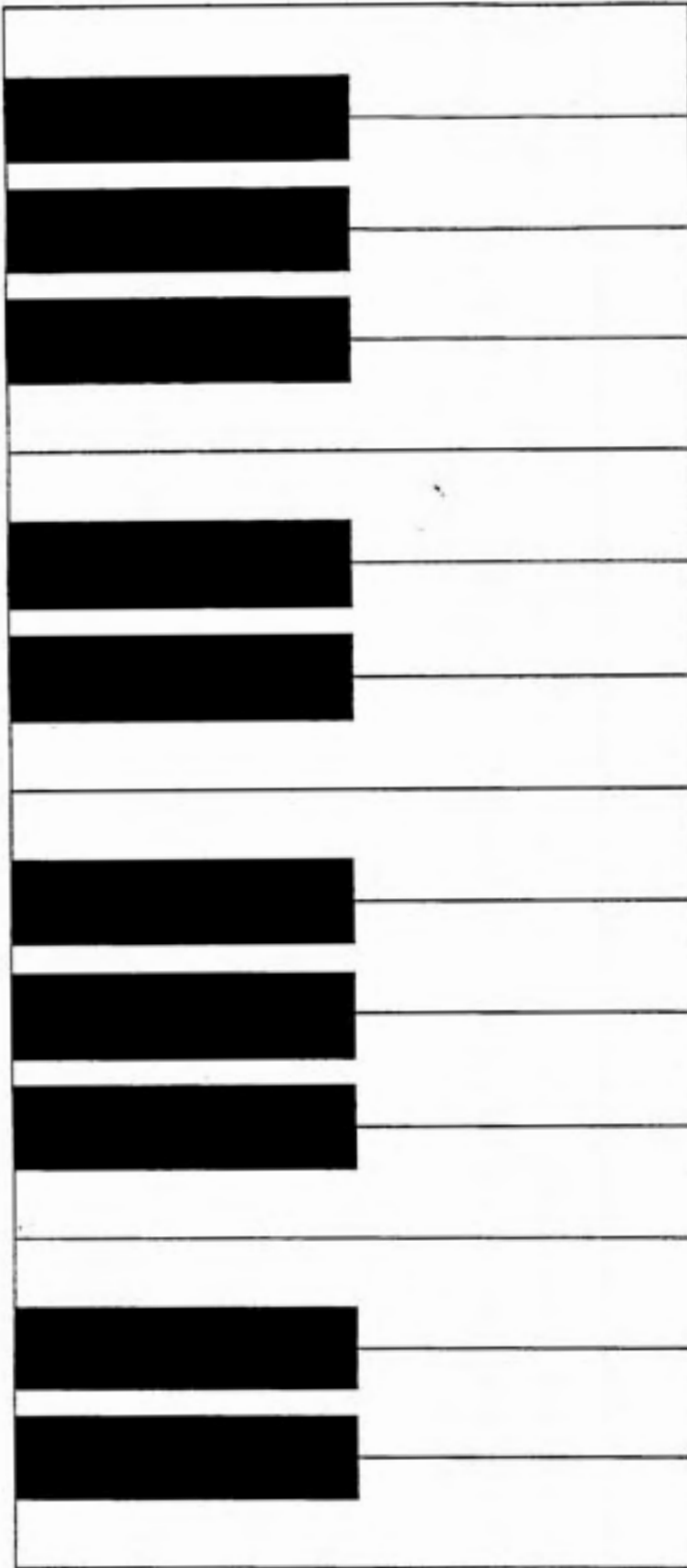
27.  _____ = _____ counts _____ pulses
28.  _____ = _____ counts _____ pulses
29.  _____ = _____ counts _____ pulses
30.  _____ = _____ counts _____ pulses
31.  _____ = _____ counts _____ pulses
32.  _____ = _____ counts _____ pulses
33.  _____ = _____ counts _____ pulses

NAME THE ENHARMONIC

35. Db ____ 36. Gb ____ 37. Bb ____ 38. G# ____
 39. A# ____ 40. F# ____ 41. Ab ____ 42. Cb ____

TIME SIGNATURES

- How many beats in the measure? 43. $\frac{6}{8}$ ____ 44. $\frac{5}{4}$ ____ 45. $\frac{3}{2}$ ____
 What kind of note gets one beat? 46. $\frac{5}{4}$ ____ 47. $\frac{2}{2}$ ____ 48. $\frac{3}{8}$ ____



- | | |
|----------------------|--------------------|
| 1. INTERVAL | 7. CHROMATIC SCALE |
| 2. HALF STEP | 8. ENHARMONIC |
| 3. SHARP | 9. WHOLE STEP |
| 4. FLAT | 10. TETRACHORD |
| 5. NATURAL | 11. MAJOR SCALE |
| 6. NATURAL HALF STEP | |

A BUNCH OF GOOD ADVICE

Don't puff your cheeks, stay firm
Keep a flat chin and think E
Play with pride & practice every night to become a successful clarinetist & never give up
Practice a lot!
You better get ready to work!
Practice a lot and practice correctly.
Practice, don't break the instrument
Band is very cool & you should look forward to the concerts.
Always practice, and if you can't get something right, try it over and over!
NEVER GIVE UP!
If you have a question, ask! Don't be too shy!
Always have everything ready for band every day
Always firm up your embouchure
Practice doesn't make you perfect...it makes you better.
Practice a lot!! It will help you!
Keep a lot of good reeds with you.
Drink a thick milkshake through a coffee straw.
Practice a lot.
Practice every day for at least 30 min.
Practice **HARD**
Do what the directors tell you
Flat chin, don't puff your cheeks, sit up straight, shoulders relaxed, sit on half of your chair, and most of all - have fun!
If you don't get it the first time, try and try again.
Practice
Practice every day, always have a flat chin, make sure fingers are covering the holes.
Have fun!
Keep working hard and never give up
Practice every day and keep a flat chin
Take private lessons
Always practice every day to get better
Make sure you turn in your practice sheet
Firm up
Practice, practice, practice
Work hard & you will succeed. Never say hard!
Keep on practicing to get really good
Concentrate and don't mess around
Take time to learn it right
Practice
Practice and make sure you are doing everything **RIGHT**.
Try to get ahead of the class so you have more time to practice difficult things, but do it right. Practice till it's perfect.

Practice a lot
Always think "e" Open click, drink a milkshake blow. Don't bite. Always cover the holes.
Don't get upset if you are not on the first row. If you want it enough you will get there someday.
Practice, practice, practice
Always pay attention, never doubt what you can do.
Never give up, always practice
Practice correctly and in front of someone to see if it sounds right.
Practice everyday and don't forget practice sheets & chair tests
Be respectful
Bring the instrument to you when you play, don't move to it.
Turn in practice sheets (trust me)!
You need to work hard and practice or you will not succeed
Always turn in your practice sheets.
Always sit up straight and have a good embouchure
Try your best
Always play on a good reed.
Never put your instrument where it can be bumped.
You will make mistakes, but never give up
Don't hold the instrument too tight in your fingers or you won't be able to move your fingers easily.
Watch your embouchure, keep your head up
Listen to Miss Hawkins - she will help you
Have fun
When you get something new, learn it right away
Take care of the reed, Listen to other players, and practice!
Keep chin flat, be prepared to be hard working, practice every day.
Be careful with your instrument. Practice practice practice
Practice, practice, practice
Listen to what the teacher has to say
Band's awesome-practice hard.
Don't get discouraged and don't let chair test freak you out. If you practiced you'll be o.k.
Just work hard and do not stop trying
Take private lessons
The most important thing...PRACTICE

At the end of my first year of teaching
I asked the beginning woodwinds
to offer "words of wisdom"
to future band members.
These are some of their answers!

Top Thirty Things I Learned During Student Teaching

1. Build on what they already know.
2. Teach style first.
3. Go to the doctor when you first start feeling sick.
4. If you want kids to learn something, you better introduce it in the beginning year.
5. "It's not rocket science."
6. Always give more than is required of you.
7. You've got to face your fears, dig in your heels, and never let them get the best of you.
8. Don't be afraid to ask questions.
9. If you want your band to sound good the the sight reading room, they must play with a good concept of sound (of their instrument and of a band). This must be taught every day from day one.
10. Listen!!!
11. If we sell it, they can do it. (If you build it they will come.)
12. When it comes to beginners, lesson plans are for the birds.
13. Thou shalt not breathe at the end of the measure unless it's the end of the phrase.
14. Thou shalt not play the chromatic scale from memory. (Yet)
15. You don't learn to ride a bicycle without taking some falls.
16. Always ask, "Is that easy or what?"
17. When you're practicing don't ask yourself how you have time to do your warmups. How do you not have time?
18. Don't take it out on the kids.
19. Have a metronome marking for everything!
20. When speaking to an operator type person on the phone, always start the conversation by, "Hi Jane." (People like hearing their name. Make people feel special.)
21. "Hard" and "Can't" are four letter words. (so is break)
22. Learn to transpose.
23. God invented peripheral vision so that we could watch the band director.
24. Don't play a bad arrangement of a good march. There are too many good marches out there.
25. You have to face your demons head on or you'll never get past them.
26. If you hear something that doesn't sound right and you can't figure out what's causing it, ask someone for help.
27. When it's someone's birthday, have them stand on a chair and sing "Happy Birthday to me..."
28. Someone's going to be in charge. It's either going to be them or it's going to be you.
29. You don't practice for thirty minutes and then put up your horn. You practice until you've accomplished your goal.
30. An ounce of action is worth a ton of theory.

