



**Texas Bandmasters Association
Convention/Clinic July 26-28, 2018**

**Solid Start: Setting Up Beginning
Band Woodwind Students for Success
in the First Semester**

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**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

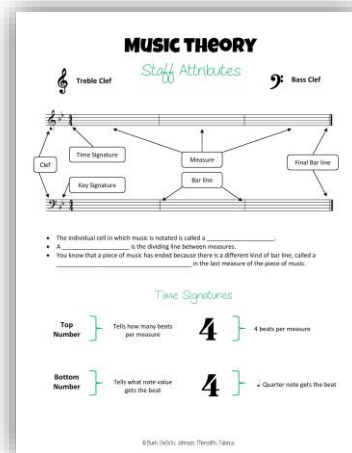
Solid Start: Woodwinds

Setting up Beginning Band Woodwind Students for Success in the First Semester

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Week 1 – Introduce and informally assess

- Enter the room
- Sit in a chair
- Feel the beat
- Musical Alphabet with line pass offs
- Counting and Rhythm Rockers
- Staff Attributes
- Breathing chant
- Instrument parts diagram
- Embouchure



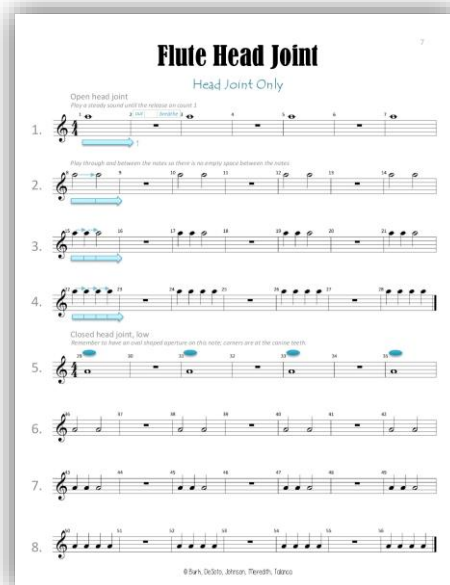
Week 2

- Always review previous weeks information
- Layer head joint, mouthpiece/barrel, mouthpiece/neck, double reed (“small instrument”)
 - Apply knowledge on instrument parts
 - Always use a mirror
 - Teacher vs. Student Placement
 - No articulation yet
 - Note length games 4, 8, 12, 16
- Continue with rhythms
 - Begin line pass offs
- Assessment
 - Review previous week(s) – informal assessment
 - Rhythm Rockers
 - Theory
 - Breathing Chant quiz
 - Staff Attributes quiz
 - Embouchure
 - Tone



Week 3

- Finger dexterity on a pencil
- Continue with tone production
 - Match pitch (Clarinet F#, Saxophone G#)
 - Instant air starts
- Introduce articulation (Flute and Double Reed)
 - Rhythm Rockers on the small instrument
- Continue with Music Theory
 - Note name sheets
 - Staff Wars



- Students at the smart board
- MusicTheory.net
 - Set range
 - Timed activities
- Small parts of the instrument pages (Head joint, mp/barrel, etc)
 - Focus on flute high's and low's
- Talk about assembling the instrument
- Assessment
 - Review previous week(s) – informal
 - Rhythm Rockers
 - Theory
 - Instrument parts
 - Theory Quizzes
 - Note name sheets
 - Musictheory.net
 - Playing rhythm rockers
 - Small part of instrument playing

Week 4

- Assemble the instrument
 - Test before they take it home
 - Teach their parents
 - Set up practice area
 - Chair
 - Stand
 - Pencil
 - Metronome
 - No distractions, etc.
- Open sounds on instrument
 - Do the same exercises as small part of instrument
 - Start instrument Basics
 - Continue playing on the small instrument separately
- One hand position at a time on the instrument
 - Flute: Add right hand
 - Watch RH carefully
 - Thumb placement
 - Not same for everyone
 - Flute optional fingers 4,5,6 with & without
 - Double Reed, Clarinet, Saxophone: Add left hand
- Begin adding other hand
 - Show how to teach that hand
 - Add fingerings from Basics
- Assessment
 - Review previous week(s) – informal
 - Rhythm Rockers
 - Theory
 - Instrument assembly
 - Practice room set-up

RHYTHM ROCKERS
Unit #3
Eighth Notes

This is an example of an _____
There are _____ of these notes in 1 quarter note, therefore it equals _____ of a beat in $\frac{4}{4}$ time

This is an example of 2 _____
Added together, these notes have the value of _____ quarter note(s)

This is an example of 4 _____
Added together, these notes have the value of _____ quarter note(s)
or _____ half note(s)
Count 1 _____ 2 _____ 3 _____ 4 _____

Clas. 5
Count

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Can be played with Upper joint only, right hand on barrel

Clarinet Upper Joint #1
C, F, E, D, C

How fast, steady as you can until the release on count 1

1. G open

2. F Thumb

3. E T, 1

4. D T, 1, 2

5. C T, 1, 3

6. 6. 7. 8. 9.

Make sure your fingers are curved over the tone holes

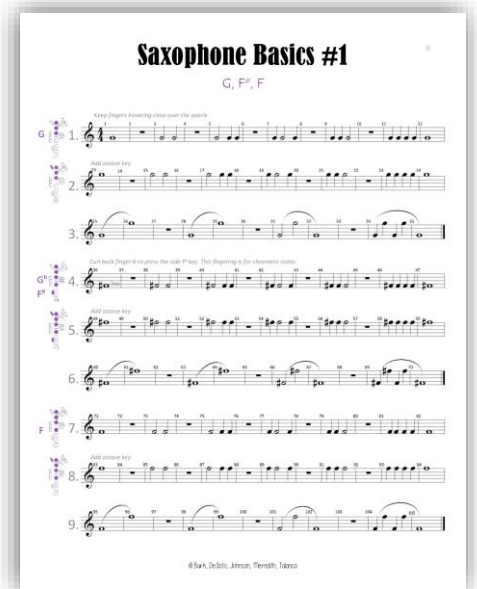
Keep fingers hovering close to the clarinet as you lift them up

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- Playing tests
 - How to efficiently facilitate
- Hand placement & playing posture
- Fingering tests - written

Week 5

- Playing as much as possible
- Rhythm Rockers and Music Theory is ongoing
 - Constant individual assessment
- How many notes do we know?
 - Flute:
 - Head joint highs and lows
 - Chromatic C[#], C, B, B^b, A, A^b, G, F first two octaves
 - Octave slurs
 - Oboe:
 - C, B^b, A, G, Right F in the staff
 - F[#], F, E octave slurs
 - Bassoon:
 - F, E, D, C, B^b, A, G, F in the staff
 - F[#], F, E octave slurs
 - Clarinet:
 - Mouthpiece and Barrel F[#]
 - Upper joint G, F, E, D, C, possible chromatics as well
 - Saxophone
 - Mouthpiece and Neck G[#]
 - B, A, G, F, E in the staff
 - Chromatic G, F[#], F octave slurs
- Start using method/song book
 - Play simple songs
 - Make recordings of their practice and put on Google classroom
- Recitals/performance opportunities to feel comfortable playing in front of other people
- Assessment
 - Previous week(s) – informal
 - Rhythm Rockers
 - Theory
 - Fingerings
 - Playing tests



Week 6

- Continue working chromatically regarding learning new notes
- Monitor tone quality
- Playing songs out of the book
- Begin to add specialty exercises (slow to fast)
 - Finger Ninjas (isolate tricky finger patterns, such as flute C to D)
 - Harmonics, Octave Slurs, etc.
 - Tetra chords
 - Finger Wiggles (monitor hand position in developing speed patterns)
 - Articulations

- Technique (combine finger technique with articulations)
- Assessment
 - Previous week(s)
 - Rhythm Rockers
 - Theory
 - Playing Tests
 - Tetra chords
 - Fingering tests

Around Week 8

- Fall concert
 - 5 note full band music
 - Section songs for demonstration

End of the First Semester

- Most woodwind classes will know the fingerings for full range and will have played these notes, but may not be proficient
- Will have played all tetra chords in a one octave range; some may play the tetra-chords in multiple octaves
- One octave scales
- Chromatic scale (partial range)
- Playing music using rhythms learned from Rhythm Rockers
- Instrument specific solos and ensembles
- Rhythmically: dotted quarter notes, sixteenth notes, possibly triplets and compound rhythms
- Winter concert with more challenging music

Oboe Finger Ninjas 13

E^b to F and C to D

1. Blow steadily and until the release on count 1.

2. No hand and steady as you move your fingers along the key.

3. No hand and steady as you move your fingers along the key.

4. No hand and steady as you move your fingers along the key.

5. No hand and steady as you move your fingers along the key.

6. No hand and steady as you move your fingers along the key.

7. No hand and steady as you move your fingers along the key.

8. No hand and steady as you move your fingers along the key.

9. No hand and steady as you move your fingers along the key.

10. No hand and steady as you move your fingers along the key.

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Bassoon Finger Wiggles #1 14

Key of F, B^b, and E^b

- Keep your fingers hovering close to the keys at all times.
- Maintain a great hand position throughout; think about your thumbs and pinkies.
- Keep your curved fingers soft at all time (no white or collapsed knuckles).

1. Key of F

2. Key of F

3. Key of B^b

4. Key of B^b

5. Key of E^b

6. Key of E^b

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Please check out Solid Start: Brass with Chris Meredith and Asa Burk. Friday 8:00am in Room CC 214CD

For more information on any of the exercises and excerpts go to www.musicalmastery.org