

BEGINNING BAND BASICS

*DAILY WORKOUTS AND TECHNIQUES
DESIGNED TO ENERGIZE AND MOTIVATE
THE YOUNG BAND STUDENT*

**California All-State Music Education Conference
February 15, 2019**

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DAILY WORKOUTS AND TECHNIQUES DESIGNED TO ENERGIZE AND MOTIVATE THE YOUNG BAND STUDENT

**COMMON PHRASES FOR
TEACHING WINDS**

Sit up straight - feet flat on floor
 Open your throat
 Breathe Low
 Breathe from the Bottom
BREATHE!!!
 Air Support
 Shoulders Down

**COMMON PHRASES FOR
CREATING TENSION**

Sit up straight - feet flat on floor
 Open your throat
 Breathe Low
 Breathe from the Bottom
BREATHE!!!
 Air Support
 Shoulders Down

<u>NEW PHRASES FOR TEACHING WINDS</u>	
TENSION PHRASES	NEW PHRASES
Sit Up Straight Feet Flat On The Floor (Shoulders Down)	Sit Balanced Over Sitz Bones (Ischial Tuberosity) Knees Below Hips
Open Your Throat	Open Your Mouth (Shape - OH or WHOA)
Breathe Low/Bottom	Good Shape (Oh) - Relaxed Flow
BREATHE!! / Air Support	Good Shape (Oh) - Relaxed Flow
Warm Air - Hot Air	

BREATHING BASICS

- 1) Balance is required for movement
- 2) 5 Minute Daily Workout for Band Students

Stretch - Workout - Flow



BENEFITS OF DAILY WORKOUTS

- 1) Allows everyone to get centered and focused
- 2) Improves understanding of playing in tone & in tune at an early age
- 3) 5 Minutes of Breathing at the beginning of rehearsal = A QUALITY REHEARSAL

WHAT WE KNOW ABOUT BEGINNING BAND STUDENTS

MOTIVATION

Students are motivated by

- 1) working on something THEY want to play
- 2) formal recognition for their accomplishments
- 3) friendly competition between classmates
*some students
- 4) physical rewards (prizes, incentives, etc.)
- 5) having ownership in their learning
- 6) instant gratification



QUICK SUCCESS = KEY TO MOTIVATION

- 1) Find out what makes your students tick
- 2) Find a way to help students feel success quickly so they want to achieve more
- 3) The simplest way is often the best way (K.I.S.S. Method)

AFFIRMATION

Once students experience success, affirm their success by:

- 1) Praising their progress
- 2) Calling home/emailing to tell parents good things!
- 3) Telling students you are proud of them

RESULT OF AFFIRMATION =

STUDENTS ARE MOTIVATED TO ACHIEVE MORE



THE IMPORTANCE OF INDIVIDUAL ASSESSMENT

WITHOUT INDIVIDUAL ASSESSMENT

Students can develop bad habits that WILL stick with them

- 1) Playing with tension, improper air flow
- 2) Improper embouchure
- 3) Lack of ability in reading notes and rhythms
- 4) Poor tone and technique

Bad habits will lead to feeling of failure, causing students to want to quit

Our advanced students in need of a challenge may

- 1) Become bored or frustrated
- 2) Lose motivation
- 3) Feel band is a waste of their time and want to quit

TEACHING STUDENTS HOW TO PRACTICE

DIRECTOR APPROACH TO PRACTICING

- 1) Break music down into smaller sections, or “Chunks”
- 2) Focus on the harder measures first
- 3) Don’t just run through the music
- 4) Be patient



STUDENT APPROACH TO PRACTICING

- 1) Run through a whole song over and over, making the same mistakes each time
- 2) Play until you make a mistake and then give up



DIRECTOR CHALLENGES IN THE BEGINNING BAND CLASSROOM

- 1) We need the MOST time with our beginners... but we often get the LEAST time with them
- 2) Lack of rehearsal time = Very little time to assess students
- 3) “I have to prepare for a concert!”

OUR ULTIMATE GOALS

- 1) Retention of material taught
- 2) Retention of students in our program
- 3) Our students LOVE music



CHUNKING

SCALE & RHYTHM CHUNKS - teaching tool for Beginning/Developing Band

RHYTHM CHUNKS

- 1) Quick individual assessment of rhythm reading (clapping and counting)
- 2) The “Chunk Clap”
- 3) Perform as a wind pattern
 - helps with internalizing subdivision and establishing proper air flow
- 4) Playing repeated note or scale pattern with a Rhythm Chunk
 - helps connect internalizing subdivision with playing

SCALE CHUNKS

- 1) Quick individual assessment of note-reading using Chunks of a scale pattern or melody
- 2) Each Chunks book teaches notes in the proper sequence for that instrument
- 3) Students must perform Chunks in order
- 4) Each Scale Chunk teaches new notes/concepts, building on previously learned material
 - Makes learning easier
 - Easy for students to achieve success quickly
- 5) Teach students to use a fingering chart to learn new notes on their own
 - Ovals around new notes as they are introduced
- 6) Directors can have students perform a Scale Chunk backward to ensure they are reading notes and not just learning aurally
- 7) Differentiated instruction
 - There are different Scale Chunks for each instrument, making learning section-specific
 - Students should work at an appropriate pace for them, setting individual goals
 - *Teaching all students the same level of music at all times **does not promote growth**
- 8) Overall, “Chunking” teaches **proper practice** and **improves sight-reading abilities**

QUICK ASSESSMENT = QUICK SUCCESS = **STUDENTS MOTIVATED TO ACHIEVE MORE**

DIFFERENTIATED LEARNING

TEACHING STUDENTS ABOUT DIFFERENTIATED INSTRUCTION

- 1) Important for students to understand we all learn at different levels, different paces, just as we all have different gifts and talents
- 2) “Getting to the podium” demonstration- interactive
- 3) The Golden Rule of Band:

**WE EXIST TO MAKE
EACH OTHER BETTER**

**IF YOU PROVIDE STUDENTS WITH A CHALLENGE...
THEY WILL RISE TO MEET THAT CHALLENGE!**

PERCUSSION

SNARE CHUNKS

- 1) Percussion substitute for Rhythm Chunks
- 2) Rhythmic concepts learned in each level of Rhythm Chunks are incorporated into Snare Chunks
- 3) Teaches rudiments using the same step-by-step approach as Scale and Rhythm Chunks
- 4) Percussion also has Scale Chunks for mallet instruments
- 5) Dynamics taught using inches:

DYNAMICS GUIDE



pp

(pianissimo) = very soft
Play at a height of
1/2 inch

pp



p

(piano) = soft
Play at a height of
1 inch

p



mp

(mezzo piano) = medium soft
Play at a height of
3 inches

mp



mf

(mezzo forte) = medium loud
Play at a height of
6 inches

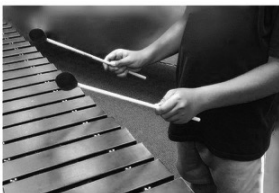
mf



f

(forte) = loud
Play at a height of
9 inches

f



ff

(fortissimo) = very loud
Play at a height of
10 inches

ff



ASSESSMENT METHODS FOR VARIOUS ENSEMBLE SIZES

SMALL/MEDIUM ENSEMBLES

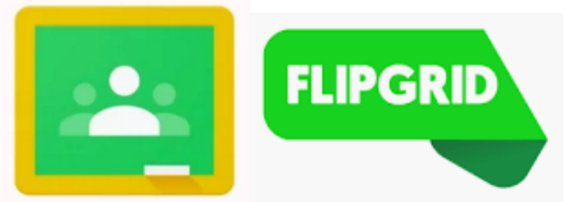
In Class Assessment

- 1) Director floats around classroom
 - Can also include high school student helpers if available
- 2) Provides students with immediate feedback/instant gratification
- 3) Quick success = students motivated to achieve the next Chunk

MEDIUM/LARGE ENSEMBLES

Google Classroom/Flipgrid

- 1) Great assessment tools for large ensembles
- 2) Assess every student quickly and often
- 3) Helps provide quick feedback and prevent bad habits
- 4) Set up instructions available at scaleandrhythmchunks.com



GOAL-ORIENTED STUDENT ASSESSMENT

- 1) Mastery of the Chunk is the ultimate goal
- 2) Each student's goal may be different
- 3) Assess individual tone, articulation, etc. in the manner that best suits the student



Our students are on a musical journey...

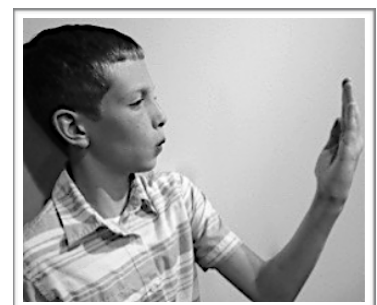
we have the honor of being their guide on the journey

DYNAMICS & ARTICULATION WITH A WIND PATTERN

Chunk #14

CHUNK CHALLENGE!

This Exercise combines the elements learned in Scale Chunks #11-13.
Can you name this tune?



ARTICULATION VISUAL GUIDE

Normal

A musical staff with five lines. From left to right: a quarter note on the first line with a blue arrow pointing down to it labeled 'Normal'; a quarter note on the second line with a horizontal line below it; a quarter note on the second line with an accent (>) above it; a quarter note on the third line with an accent (^) above it; a quarter note on the third line with an accent (>) above it and the dynamic marking *sfz* below it; a quarter note on the fourth line with an accent (>) above it and the dynamic marking *sfz* below it; and a quarter note on the fourth line with an accent (^) above it and the dynamic marking *sfz* below it.

RELATIVE DYNAMICS for ARTICULATIONS VISUAL GUIDE

Normal

A musical staff with five lines and three dotted lines representing dynamic levels: *f* at the top, *mf* in the middle, and *mp* at the bottom. From left to right: a quarter note on the *mf* line with a blue arrow pointing down to it labeled 'Normal'; a quarter note on the *mf* line with a horizontal line below it; a quarter note on the *mf* line with an accent (>) above it; a quarter note on the *f* line with an accent (^) above it; a quarter note on the *f* line with an accent (>) above it and the dynamic marking *sfz* below it; and a quarter note on the *f* line with an accent (^) above it and the dynamic marking *sfz* below it.

MUSICAL LITERACY

- 1) The year after the Chunks program is introduced, students are prepared to practice anything you ask them to practice
- 2) Students are trained to practice properly
- 3) Students are trained to become proficient sight-readers
- 4) Students are able to perform more challenging music
- 5) Students **WANT TO PRACTICE!!!**

INCENTIVES

**Create a budget specifically for rewards/incentives or ask parents to contribute*

- 1) Rewards for reaching individual and ensemble goals
 - Differentiate goals where necessary (e.g. learning disability or other circumstances)
- 2) Recruitment Concert
 - Students perform challenging and fun music
 - Students demonstrate instruments for future band students
- 3) “Caught Doing Good” Raffle Tickets
- 4) Pins or Zip Ties for achievement of levels



CHUNKS WARS

COMING TO A BAND ROOM NEAR YOU
DECEMBER 9 - 11

TALLY MARKS EARNED PER CHUNK PERFORMED

	BRONZE	SILVER	GOLD	PLATINUM
RHYTHM	1	2	5	15
SCALE	2	4	10	20
SNARE	2	6	15	30
CHUNK CHALLENGES	4	8	15	30

**ANY STUDENT COMPLETING ALL SCALE & RHYTHM CHUNKS,
WILL EARN 100 ADDITIONAL TALLY MARKS FOR YOUR GROUP!!!**

***ALL CHUNKS MUST BE COMPLETED IN ORDER**

****CHUNKS CAN BE SENT VIA EMAIL TO YOUR DIRECTOR for CHUNKS WARS THROUGH THURSDAY EVENING**

*****YOUR ENTIRE GROUP BENEFITS WHEN YOU HELP EACH OTHER**

**THE GROUP WITH THE HIGHEST TALLY MARKS WILL EARN
A PIZZA PARTY DURING EXAM WEEK!!**

GET CREATIVE!

Set goals for your ensembles!

- 1) Incorporate Breathing Daily Workouts into each rehearsal
- 2) Utilize Google Classroom/Flipgrid for assessment or assess Chunks in class each week
- 3) Set ensemble goals
- 4) Put students in groups by ability or partner students to help one another
 - Students with strengths help those struggling
 - Working together will build leadership at an early age
 - Learning how to work together will build a sense of teamwork and better bond between your band members

BENEFITS OF BREATHING DAILY WORKOUTS

- 1) More focused rehearsals
- 2) Better fundamental tone
- 3) Better tuning, blend and balance
- 4) Better phrasing
- 5) Better control of dynamics
- 6) New concepts learned more quickly
- 7) Greater foundation for performance from an early age

BENEFITS OF DIFFERENTIATED INSTRUCTION

- 1) Quicker learning of music by students
- 2) Better retention of knowledge by students
- 3) Better retention of students in your program
- 4) Students learn how to work together to help each other
- 5) Students learn notes & rhythms allowing them to achieve far beyond their normal age level
- 6) Better habits are formed from consistent assessment
- 7) Director is aware of all students' strengths and weaknesses

AND BEST OF ALL...

STUDENTS LOVE BAND!

SCALE & RHYTHM CHUNKS &

THE BREATHING GYM

are available at J.W. Pepper

Visit scaleandrhythmchunks.com
for more information

Subscribe to the YouTube Channel for
instructional videos for every exercise.

“Like” ***SCALE & RHYTHM CHUNKS***
on Facebook for additional resources

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ABOUT THE CLINICIANS:



Patrick Sheridan is one of the most celebrated tuba soloists in his instrument's history. He has performed more than 3,000 concerts in over 50 countries in venues ranging from the White House to NBA half-time shows to the Hollywood Bowl. He is a former member of "The President's Own" United States Marine Band and has been featured on NBC's "Today Show" and NPR's "All Things Considered." Beyond his busy performing life, Patrick's commitment to education is extensive. His wind students occupy positions in major international ensembles. Mr. Sheridan has served on the music faculties at Arizona State University, Northern Arizona University, The Rotterdam Conservatory, The Royal Northern College of Music and The Royal Scottish Academy of Music and Drama. He most recently served on the music faculty at the UCLA where he conducted the Brass Ensemble and Wind Ensemble and taught tuba/euphonium. Along with Sam Pilafian, he is the co-author of the world's best selling method for instrumental

improvement, *The Breathing Gym*, which won a 2009 Regional EMMY Award for Instructional/Informational Video Production. He is the Chief Design Consultant for Jupiter Band Instruments and XO Brass. In the Phoenix community, Patrick has served as the Music Director of The Salt River Brass for 15 years. Patrick also frequently works across the United States as a guest conductor with university bands and orchestras, as well as high school and middle school all-state and regional honor bands and orchestras. Patrick is a member of ASCAP and an honorary member of Kappa Kappa Psi.



Richard Canter serves as a band director for Walnut Hills High School in Cincinnati, Ohio, where he directs beginning band, junior high bands, the Marching Band and the Wind Ensemble. Throughout his nineteen year career as a music educator, Mr. Canter has been an advocate for music education, serving four years as District 14 President of the Ohio Music Education Association. He has a passion for helping students reach their highest goals in music. This passion led to creating the Scale & Rhythm Chunks program, a teaching tool endorsed by Dr. Tim Lautzenheiser that is used by band directors throughout the United States and internationally. In addition to his position at Walnut Hills, Richard is the music director of the Cincinnati Junior Youth Wind Ensemble at the University of Cincinnati College Conservatory of Music and is sought after as a clinician and guest conductor. His professional affiliations include the National Association for Music Education, the Texas

Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia and Kappa Kappa Psi. Mr. Canter has presented clinics throughout the United States, including the Midwest Clinic and music education conferences in Ohio, Kentucky, Indiana, Texas, Missouri, Georgia, New York, Oregon, Kansas, South Dakota and Minnesota. Richard holds a Bachelors Degree in Music Education from Bowling Green State University and a Masters Degree in Music Education from Miami University.