

Teaching Inventory Database:

<i>What to Teach</i>	<i>How to Teach It</i>
TONE	<ul style="list-style-type: none"> • Proper embouchure information for each instrument • Resonance and ring • Support – air in motion • Good equipment, including mouthpieces and reeds • Listening library of characteristic tone qualities • Airstream/tone color troubleshooting • Displaced reed exercises for saxophone • Breathing exercises • Provide names of great players • Appropriate mouthpiece buzzing • Vibrato; vibrato exercises at quarter = 72
TIMING	<ul style="list-style-type: none"> • Metronome • Kinesthetic movement • Ed Lisk internalization exercise • Western “duel” exercise • Bopping • Subdivision exercises • Divide metronome markings per bar • Math: 8 measures, quarter = 60, etc.
TUNING	<ul style="list-style-type: none"> • How the instrument works (instrument length) • How to match a stationary pitch • Beatless or waveless tuning • Just intonation (chart) • Pitch tendency information • Pitch tendency chart • How the tuner works • Alternate fingerings • Pitch centering exercises • “Drone” exercises • Tendencies

DYNAMICS

- Crescendo/diminuendo exercises
- Diminuendo/crescendo exercises
- Define terraced dynamics
- Percentages and tendencies
- Pace crescendos and decrescendos

<i>What to Teach</i>	<i>How to Teach It</i>
PHRASING	<ul style="list-style-type: none"> • Chorales • Play to and away from arrival points • Peaks and valleys • Relate to “sentences” and speaking • Agogic weight within phrases • Carry over phrases • Tension, release, suspensions, appoggiaturas
ARTICULATIONS	<ul style="list-style-type: none"> • Eight rules of brass/flute articulation • Staccato • Marcato • Slurs • Legato • Various accents • Difference between brass/flute and single reeds • Precision and clarity exercises
RHYTHM	<ul style="list-style-type: none"> • Counting system • Rhythm charts • Dotted rhythms • Syncopation • Mixed meter
BALANCE	<ul style="list-style-type: none"> • McBeth pyramid • Melody vs. accompaniment • Balance down to next lowest instrument • Percentages • During dynamic changes
BLEND	<ul style="list-style-type: none"> • Three-person rule (create trios around the ensemble) • Listen up the section • Paint sound inside neighbor’s sound (playing “in tone”) • Clarihorn, hornet (colors between different instruments) • Chocolate cake story • Name ways to stick out of ensemble
ATTACKS	<ul style="list-style-type: none"> • B-M-E exercises • Entering from silence to sound • Diagrams • Syllables • Articulations related to the attack • Attack pattern

RELEASES	<ul style="list-style-type: none"> • B-M-E exercises • Entering silence from sound • Tapered release exercise • Open-ended <i>ah</i> release • Niente release exercise • Discussion of different types
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<i>What to Teach</i>	<i>How to Teach It</i>
DURATION OF NOTES	<ul style="list-style-type: none"> • Resonance and ring/overtones • Core to the sound with a steady airstream • Control the crescendo • No wah-wah's • Note direction
RANGE	<ul style="list-style-type: none"> • Whole-tone scale • Carmine Caruso exercises • Extended pattern scales • Extended lip slurs • Learn appropriate fingerings
CONTROL	<ul style="list-style-type: none"> • Lip slurs • Support • Dynamic spectrum • Technique • Syllables (<i>oh, ah, ee, etc.</i>) • Nuance
TECHNIQUE	<ul style="list-style-type: none"> • All types of scales • Five-step scale study • Technical pattern • Trills • Lip slurs
TONE COLOR	<ul style="list-style-type: none"> • Bright • Dark • Warm air vs. cool air • Support • Clarity

PRECISION	<ul style="list-style-type: none">• Attack/release exercises• Attack pattern• Bopping• Clarity• Dutting exercises• Internalization of pulse
MUSICIANSHIP	<ul style="list-style-type: none">• Beauty• Shape• Weighting• Emotion• Expression• Creativity• Artistry• Persichetti – music is either singing or dancing• Passion• Self-discovery and improvisation

<i>What to Teach</i>	<i>How to Teach It</i>
STYLE	<ul style="list-style-type: none"> • March style • In many styles, short notes lead to long ones • Louds vs. softs, longs vs. short (e.g., Mozart) • If a line is repeated, do something different • Styles of various composers • Mood • Interpretations of composers/conductors • Dance styles • Names of different styles • Features/characteristics of different styles
SCALES	<ul style="list-style-type: none"> • Note names • Speaking and finger notes • Learn enharmonic notes • Learn key signatures • Teach transpositions • Relative major/minor • Different types of scales • Chromatic – spell sharps up, flats down • Start with penta-scales (i.e., five-step scale) • Blues scales • Pentatonic
KEY SIGNATURE	<ul style="list-style-type: none"> • Rules for keys • Inversion principle • Rule of Sevens • Circle of Fifths/Circle of Fourths • McGrew's Fourths • Key signatures for minor
TIME SIGNATURE	<ul style="list-style-type: none"> • Explanation of function • Various time signatures and why • Mixed meter • From quarter to eighth, and vice versa
STRETCHING EXERCISES	<ul style="list-style-type: none"> • Stretch the intercostal muscles • Bend at the waist – lean left, right, forward, and back • Right arm over head to left shoulder, and switch • Clasp fingers together and reach as high as possible • Clasp fingers behind the waist and stretch down • Place chin on right shoulder and move it slowly left • Grab left thumb with right hand and swing the arms • Tension/Release

BREATHING EXERCISES

- Duples and triples
- Sip/Strech
- 4-3-2-1
- In 4, out 4
- In 8, out 8; in 7, out 8; in 6, out 8; etc.
- 5-15-5
- Let it pop

<i>What to Teach</i>	<i>How to Teach It</i>
EMBOUCHURE SET-UP	<ul style="list-style-type: none"> • Various troubleshooting techniques for woodwinds • Various troubleshooting techniques for brass • Things to look at when making instrument assignments
POSTURE	<ul style="list-style-type: none"> • Bring the instrument to the body • Up and forward • Alexander technique
ORAL CAVITY SYLLABLES	<ul style="list-style-type: none"> • <i>oh-ah-ee</i> for brass players • Single-reed oral cavity formation and tongue placement • Open throat
COUNTING SYSTEM	<ul style="list-style-type: none"> • One-ee-and-a • Ta-ka-di-mi • Du-ta-da-ta
SIGHTREADING	<ul style="list-style-type: none"> • Select a tempo that ensures mastery • Practice each component of playing • Practice a culminating, simultaneous performance
ENHARMONIC NOTES	<ul style="list-style-type: none"> • Call and response • Enharmonic ladder • Keyboard diagram
INSTRUMENT CARE	<ul style="list-style-type: none"> • Care of reeds • How to properly oil and grease brass instruments • How temperature effects instruments, especially wooden ones • Swabbing out instruments, snaking lead pipes • Flute end plug • Washing brass instruments
MUSIC THEORY	<ul style="list-style-type: none"> • Clefs • Basic understanding of chords • Musical roadmaps • Concert pitch vs. their pitch
HISTORICAL PERSPECTIVE	<ul style="list-style-type: none"> • Time periods • Historical context • Social influences
TERMS	<ul style="list-style-type: none"> • All-State terms, Selmer band manual terms • Different terms for the word “mute” • Terms for strings that help explain transfer

PRACTICE HABITS	<ul style="list-style-type: none"> • Appropriate warm-up material (e.g., long tone, lip slurs, etc.) • Exercises to address specific fundamentals • Use of a metronome and tuner • High and low register studies • Appropriate supplemental method books • Work toward endurance
ACCURACY	<ul style="list-style-type: none"> • High-register attack exercises • Fall-off's exercise

