

### Teaching Inventory Database:

<i>What to Teach</i>	<i>How to Teach It</i>
TONE	<ul style="list-style-type: none"> <li>• Proper embouchure information for each instrument</li> <li>• Resonance and ring</li> <li>• Support – air in motion</li> <li>• Good equipment, including mouthpieces and reeds</li> <li>• Listening library of characteristic tone qualities</li> <li>• Airstream/tone color troubleshooting</li> <li>• Displaced reed exercises for saxophone</li> <li>• Breathing exercises</li> <li>• Provide names of great players</li> <li>• Appropriate mouthpiece buzzing</li> <li>• Vibrato; vibrato exercises at quarter = 72</li> <li>• “Long tone challenges”</li> <li>• Play for students</li> </ul>
TIMING	<ul style="list-style-type: none"> <li>• Metronome</li> <li>• Kinesthetic movement</li> <li>• Ed Lisk internalization exercise</li> <li>• Western “duel” exercise</li> <li>• Bopping</li> <li>• Subdivision exercises</li> <li>• - Open/closed hand subdividing (count aloud/internally)</li> <li>• Divide metronome markings per bar</li> <li>• Math: 8 measures, quarter = 60, etc.</li> </ul>

TUNING	<ul style="list-style-type: none"> <li>• How the instrument works (instrument length)</li> <li>• How to match a stationary pitch</li> <li>• Beatless or waveless tuning</li> <li>• Just intonation (chart)</li> <li>• Pitch tendency information</li> <li>• Pitch tendency chart</li> <li>• How the tuner works</li> <li>• Alternate fingerings</li> <li>• Pitch centering exercises</li> <li>• “Drone” exercises</li> <li>• Tendencies</li> </ul>
DYNAMICS	<ul style="list-style-type: none"> <li>• Crescendo/diminuendo exercises</li> <li>• Diminuendo/crescendo exercises</li> <li>• Define terraced dynamics</li> <li>• Percentages and tendencies</li> <li>• Pace crescendos and decrescendos</li> </ul>

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

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

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

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

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



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

