

Teaching Inventory Database:

<i>What to Teach</i>	<i>How to Teach It</i>
TONE	<p>Proper embouchure information for each instrument</p> <p>Resonance and ring</p> <p>Support – air in motion</p> <p>Good equipment, including mouthpieces and reeds</p> <p>Listening library of characteristic tone qualities</p> <p>Airstream/tone color troubleshooting</p> <p>Displaced reed exercises for saxophone</p> <p>Breathing exercises</p> <p>Provide names of great players</p> <p>Appropriate mouthpiece buzzing</p> <p>Vibrato; vibrato exercises at quarter = 72</p> <p>“Long tone challenges”</p> <p>Play for students</p>
TIMING	<p>Metronome</p> <p>Kinesthetic movement</p> <p>Ed Lisk internalization exercise</p> <p>Western “duel” exercise</p> <p>Bopping</p> <p>Subdivision exercises</p> <p>Open/closed hand subdividing (count aloud/internally)</p> <p>Divide metronome markings per bar</p> <p>Math: 8 measures, quarter = 60, etc.</p>

TUNING	<p>How the instrument works (instrument length)</p> <p>How to match a stationary pitch</p> <p>Beatless or waveless tuning</p> <p>Just intonation (chart)</p> <p>Pitch tendency information</p> <p>Pitch tendency chart</p> <p>How the tuner works</p> <p>Alternate fingerings</p> <p>Pitch centering exercises</p> <p>“Drone” exercises</p> <p>Tendencies</p>
DYNAMICS	<p>Crescendo/diminuendo exercises</p> <p>Diminuendo/crescendo exercises</p> <p>Define terraced dynamics</p> <p>Percentages and tendencies</p> <p>Pace crescendos and decrescendos</p>

<i>What to Teach</i>	<i>How to Teach It</i>
PHRASING	<p>Chorales</p> <p>Play to and away from arrival points</p> <p>Peaks and valleys</p> <p>Relate to “sentences” and speaking</p> <p>Agogic weight within phrases</p> <p>Carry over phrases</p> <p>Tension, release, suspensions, appoggiaturas</p>
ARTICULATIONS	<p>Eight rules of brass/flute articulation</p> <p>Staccato</p> <p>Marcato</p> <p>Slurs</p> <p>Legato</p> <p>Various accents</p> <p>Difference between brass/flute and single reeds</p> <p>Precision and clarity exercises</p>
RHYTHM	<p>Counting system</p> <p>Rhythm charts</p> <p>Dotted rhythms</p> <p>Syncopation</p> <p>Mixed meter</p>
BALANCE	<p>McBeth pyramid</p> <p>Melody vs. accompaniment</p> <p>Balance down to next lowest instrument</p> <p>Percentages</p> <p>During dynamic changes</p>
BLEND	<p>Three-person rule (create trios around the ensemble)</p> <p>Listen up the section</p> <p>Paint sound inside neighbor’s sound (playing “in tone”)</p> <p>Clarihorn, hornet (colors between different instruments)</p> <p>Chocolate cake story</p> <p>Name ways to stick out of ensemble</p>
ATTACKS	<p>B-M-E exercises</p> <p>Entering from silence to sound</p> <p>Diagrams</p> <p>Syllables</p> <p>Articulations related to the attack</p> <p>Attack pattern</p>

RELEASES	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	Resonance and ring/overtones Core to the sound with a steady airstream Control the crescendo No wah-wah's Note direction
RANGE	Whole-tone scale Carmine Caruso exercises Extended pattern scales Extended lip slurs Learn appropriate fingerings
CONTROL	Lip slurs Support Dynamic spectrum Technique Syllables (<i>oh, ah, ee, etc.</i>) Nuance
TECHNIQUE	All types of scales Five-step scale study Technical pattern Trills Lip slurs
TONE COLOR	Bright Dark Warm air vs. cool air Support Clarity

PRECISION	Attack/release exercises Attack pattern Bopping Clarity Dutting exercises Internalization of pulse
MUSICIANSHIP	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	<p>March style</p> <p>In many styles, short notes lead to long ones</p> <p>Louds vs. softs, longs vs. short (e.g., Mozart)</p> <p>If a line is repeated, do something different</p> <p>Styles of various composers</p> <p>Mood</p> <p>Interpretations of composers/conductors</p> <p>Dance styles</p> <p>Names of different styles</p> <p>Features/characteristics of different styles</p>
SCALES	<p>Note names</p> <p>Speaking and finger notes</p> <p>Learn enharmonic notes</p> <p>Learn key signatures</p> <p>Teach transpositions</p> <p>Relative major/minor</p> <p>Different types of scales</p> <p>Chromatic – spell sharps up, flats down</p> <p>Start with penta-scales (i.e., five-step scale)</p> <p>Blues scales</p> <p>Pentatonic</p>
KEY SIGNATURE	<p>Rules for keys</p> <p>Inversion principle</p> <p>Rule of Sevens</p> <p>Circle of Fifths/Circle of Fourths</p> <p>McGrew's Fourths</p> <p>Key signatures for minor</p>
TIME SIGNATURE	<p>Explanation of function</p> <p>Various time signatures and why</p> <p>Mixed meter</p> <p>From quarter to eighth, and vice versa</p>
STRETCHING EXERCISES	<p>Stretch the intercostal muscles</p> <p>Bend at the waist – lean left, right, forward, and back</p> <p>Right arm over head to left shoulder, and switch</p> <p>Clasp fingers together and reach as high as possible</p> <p>Clasp fingers behind the waist and stretch down</p> <p>Place chin on right shoulder and move it slowly left</p> <p>Grab left thumb with right hand and swing the arms</p> <p>Tension/Release</p>

<p>BREATHING EXERCISES</p>	<p>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</p>
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<i>What to Teach</i>	<i>How to Teach It</i>
EMBOUCHURE SET-UP	Various troubleshooting techniques for woodwinds Various troubleshooting techniques for brass Things to look at when making instrument assignments
POSTURE	Bring the instrument to the body Up and forward Alexander technique
ORAL CAVITY SYLLABLES	<i>oh-ah-ee</i> for brass players Single-reed oral cavity formation and tongue placement• Open throat
COUNTING SYSTEM	One-ee-and-a Ta-ka-di-mi Du-ta-da-ta
SIGHTREADING	Select a tempo that ensures mastery Practice each component of playing Practice a culminating, simultaneous performance
ENHARMONIC NOTES	Call and response Enharmonic ladder Keyboard diagram
INSTRUMENT CARE	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	Clefs Basic understanding of chords Musical roadmaps Concert pitch vs. their pitch
HISTORICAL PERSPECTIVE	Time periods Historical context Social influences
TERMS	All-State terms, Selmer band manual terms Different terms for the word “mute” Terms for strings that help explain transfer

PRACTICE HABITS	<p>Appropriate warm-up material (e.g., long tone, lip slurs, etc.)</p> <p>Exercises to address specific fundamentals</p> <p>Use of a metronome and tuner</p> <p>High and low register studies</p> <p>Appropriate supplemental method books</p> <p>Work toward endurance</p>
ACCURACY	<p>High-register attack exercises</p> <p>Fall-off's exercise</p>

