

Train Young Bands to Sound Great Today! Warm-Up, Instrument Fundamentals, Ensemble Techniques, and Teaching Strategies.

Overview: Beginning and Young Band Rehearsal Demonstration-An efficient and effective method for young bands. Develop an ensemble sound that is aesthetically satisfying so the young musician will be engaged, rewarded and loving BAND! Young musicians can sound mature; they might just play easier music! Teach young bands like little professionals. Withhold no information regarding skill mastery. Expect and teach high-level ensemble skills daily. Praise students excessively. They will love coming to the band room!

HOW YOUNG BANDS CAN SOUND GREAT TODAY!

“The student musicians should sound like us; they only play easier songs.”

Allow individual warm up time:

Build a “get-down-to-business” culture that enhances their anxiousness to PLAY!

How they enter the room and get themselves, each other and their section ready should indicate they enjoy BAND.

Woodwinds check reeds.

Everyone checks his/her instrument, reed, pitch with chromatic and practice review.

Section leaders check for section readiness (tuner, pencil or high-lighter, stand height, & music).

Agenda is placed on board. Each student puts music in order for the rehearsal.

Our tuning ritual:

Purposes of the warm-up:

- 1. To Tune**
- 2. Podium Skills-THE WARM UP ESTABLISHES WHAT YOU WANT THE BAND TO SOUND LIKE AND YOUR LAWS OF THE PODIUM.**

- **Begin in everyone’s comfort zone.**
- **Begin with pitch everyday (no announcements please)!**
- **Check instrument tendencies.**
- **Concert F scale-Check for posture, hand position, horn carriage, tuning EVERY note, match pitch, instrument tendencies, sections requiring vibrato, entrances, releases, focus and watching the conductor.**
- **Ear training. Chords.**
- **Scales applicable to the rehearsal’s agenda.**
- **Tune EVERYTHING EVERY MINUTE, EVERY SECOND!**

Rehearsal:

- 1. Address “how to play the instrument correctly” constantly.**
- 2. Notes and rhythms are important; effort, pitch and playing the instrument correctly are MORE important.**
- 3. Always check the band sound.**
- 4. Ask questions-require THEM to listen, diagnose and fix.**
- 5. Require leadership.**
- 6. Praise, praise praise!**
- 7. Are the individual instrument skills correct?**
- 8. Check for section performance. Posture, breathing, entrances, releases, blend of parts, balance of parts, which voice is dominant, are all instrument timbres heard?**
- 9. Ensemble blend and balance. Entrances, releases, all colors present, chords balanced, vertical and horizontal tuning (correct tessitura).**
- 10. Check for understanding of role-melody, counter-melody, harmony, accompaniment or rhythmical lines, chord progression.**
- 11. Praise, praise, praise.**
- 12. Chord balance throughout. Begin with rehearsal squares. Know your chord analysis.**
- 13. Constantly remedy their sound and HOW they play the instrument. Offer a physical solution to their problems.**
- 14. Praise, praise and praise.**
- 15. Tune, tune, tune and then tune some more.**

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George Hayden & RoAnn Romines

Montgomery Ridge Intermediate BAND Guideline
Directors Outline

California All-State Band Conference 2020

Any method book, etudes, scale book, etc. can be used, as long as the objective and correct results are obtained.

Each student will be “taught” as if they are attending a qualified university. This is the simplest way to identify the approach to each student. The expectations are “slowed-down” only if the problems arise, but never are expectations of any student lowered.

Students must be taught with discipline and personality (laughter, humor, smiles, and “THANK YOU’s”

The student **MUST** feel free to make mistakes. **DO NOT** scold for playing wrong. Scold “only” when not trying. Mistakes are not wrong...only incorrect.

Band is a discipline of body and mind working for the needs of the music and the needs of the students to bring about a higher cognitive experience, but a relaxed, happy atmosphere.

The student is free to learn and free to fail. However, the Director will always show the physical attributes to succeed.

The Director will do “whatever it takes” for the student to understand the concept and succeed.
The Director will control, inspire, instruct, and reward every aspect of the rehearsal.

The student is relaxed in knowing the Director will have all the answers or has the means to find out. The Director will **HELP** in everything pertaining to music, including fixing instruments, equipment, finding more music to inspire the student, showing new equipment and techniques, and building self-esteem through discipline.

THE DIRECTOR MUST OBSERVE:

Reading comprehension weaknesses.

Eyesight problems.

Actual perception of the meaning of notes.

Breathing difficulties-asthma, mouth breathing, persistent allergies, sickness.

Poor self-esteem.

Any undue emotional stress that may need attention.

Dental difficulties that can interrupt the embouchure.

Dexterity of fingers, hands (too small?). Correct wrist and hand position.

Shoulders too high-tense (back problems?).

Inappropriate back-pressure, headaches, blowing from sinuses, etc.

Using “glottal” mechanism to move notes or tongue.

Incorrect body/horn angle