Pedagogy to Performance

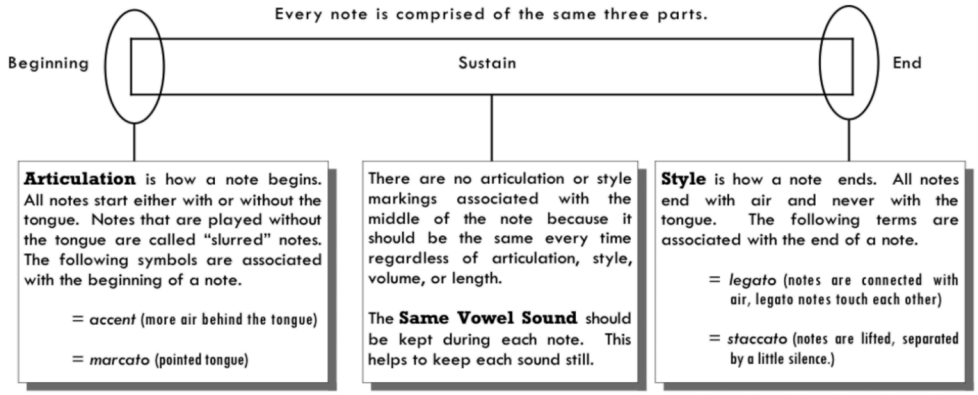
Establishing a Pure Ensemble Tone One Individual at a Time

Demonstration Ensemble: McCracken Middle School Band
Presenter: Christopher Gonzales

First Fundamentals for the Individual Musician to Achieve

1. **Establishing how to perform one note accurately**

    - PREP: Teach the students that the note begins before they play their first note.
    - 1 - 2 - (3) Breathe - (4) In - Set - PLAY
    - Three parts to a note.



    - Verbalise the prep, subdivision and release.
    - Begin by practicing a whole note. Vary the duration of notes so students recognize that while note lengths differ, the sequence of the beginning, sustain, and end (release) remains consistent.
    - Make one note sound the same from the beginning to end with a mature tone.

2. **Articulation**

    - Establish connected (touching) notes and make each note sound exactly the same.
    - Keep the air constant, steady and smooth when articulating from note to note.
    - Release the tongue quickly to maintain unobstructed airflow through the embouchure, consistently listening for free, unrestricted air.
    - Perform without the instrument to listen for any restrictions of air flow and tongue placement.

Individual to Ensemble

1. Connecting the individual fundamentals to multiple individuals (small/large ensemble)
2. **Directors, allow yourselves to step back and refrain from conducting these fundamentals. Students need opportunities to take ownership of applying these skills independently. This is where true artistry

begins. When students learn to think critically, make musical decisions, and perform with confidence without relying on the conductor. Use and teach the students how to use the tools below.

3. Teaching Tools
    - Metronome/Tuner, Harmony Director, Tonal Energy App
4. Concert F is your base note for the ensemble
    - Establish a blocked note, but all the elements must work cohesively from player to player.
    - Match the same energy and volume with your side neighbors.
    - Matching note starts
    - Sustain with constant, steady and smooth air
    - Matching internal subdivision
    - Releasing the note exactly the same as your neighbor or ensemble.
5. F Around the Room and/or Individuals around the Room
    - Vary the duration (counts) of notes so students recognize that while note lengths differ, the sequence of the beginning, sustain, and end (release) remains consistent.
    - Individual: Clear Resonant Tone / Ensemble: Match Volume and Energy with side neighbor.
6. NOTE LENGTHS AND TIES PAGE
    - Consistent Focus: Subdivision, Prep, Notes Starts and Release Points, Match Volume and Energy with side neighbor.
    - Individuals get the opportunity to practice and apply these fundamental skills across varied note durations.
7. Foundations #5 - John McAllister Music (Free Resources)
    - https://www.johnmcallistermusic.com/foundation-warm-ups.html
    - Introduction of Drones. Use the videos provided on the website.
    - Consistent Focus: Subdivision, Prep, Notes Starts and Release Points, Match Volume and Energy with side neighbor.
    - The student now begin to move from one note to a different note. Using the same fundamental skills
    - When changing notes, each note must have the same tonal energy and volume.
    - Brass players can use the drone and exercises for mouthpiece work
8. Style and Articulation
    - Many students struggle to understand how to stylistically interpret music, even when the markings are clearly indicated on the page. It is essential for directors to model the desired musical style by playing or singing examples for students. Demonstrating elements such as accents, crescendos and decrescendos, phrasing, and other expressive details helps students understand how to bring the music to life rather than simply play the notes on the page.

Fundamentals is Music, and Music is Fundamentals

1. Every aspect of performing music always falls back to fundamentals.
2. Demonstration Group: McCraken Band
3. Fundamental application on music.”Fundamental the Music”

The Philosophy: We teach individual musicians, develop sections, and bring those musicians together to create a unified ensemble sound.

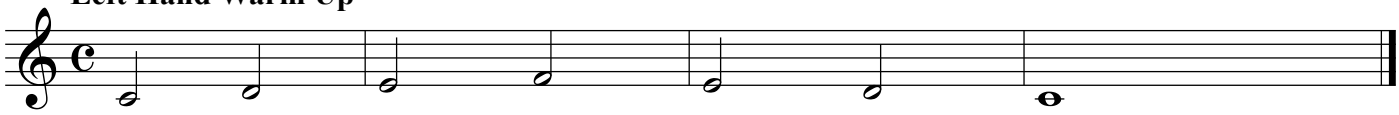
Clarinet Daily Drill #1

DMS Band
Clarinet

Left Hand Exercise

1. Start Metronome - 2. Toe Tap - 3 Breathe Low - 4. Set Embouchure - 5. Constant, Steady and Smooth Air

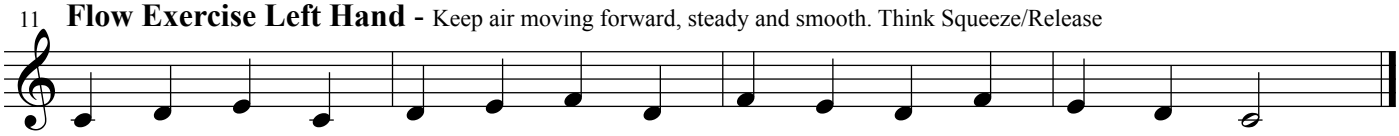
Left Hand Warm Up



5 **Even Exercise Left Hand -** Chant: "I MUST DO THIS EX-ER-CISE" - SQUEEZE/RELEASE



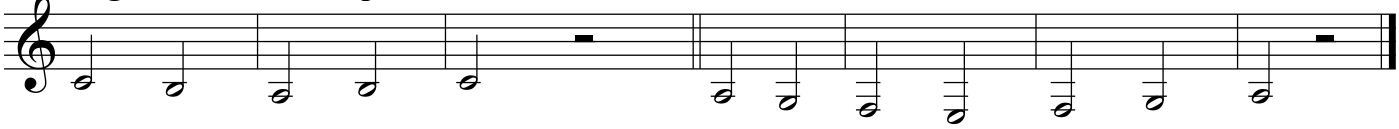
11 **Flow Exercise Left Hand -** Keep air moving forward, steady and smooth. Think Squeeze/Release



Right Hand Exercise

1. Start Metronome - 2. Toe Tap - 3 Breathe Low - 4. Set Embouchure - 5. Constant, Steady and Smooth Air

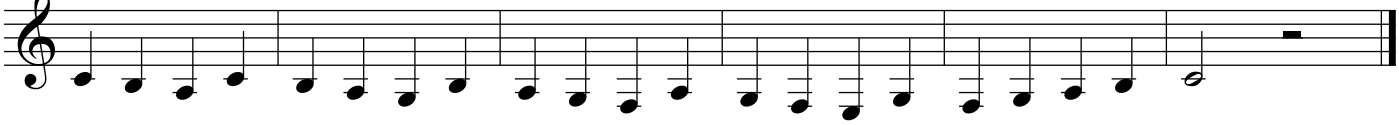
15 **Right Hand Warm Up**



22 **Even Exercise Right Hand -** Chant: "I MUST DO THIS EX-ER-CISE" - SQUEEZE/RELEASE

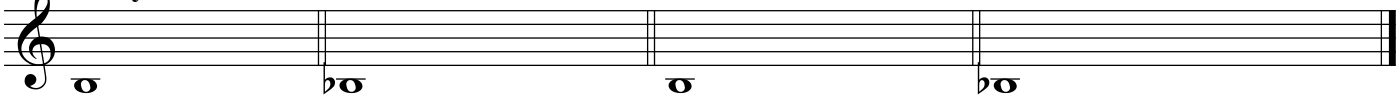


32 **Flow Exercise Right Hand -** Keep air moving forward, steady and smooth. Think Squeeze/Release



My 1st Scale

38 **Busy B's -** Practice FLIPPING and BANANA KEY



42 Concert Eb Key of F, One Flat Bb



Kleb Band Daily Drill

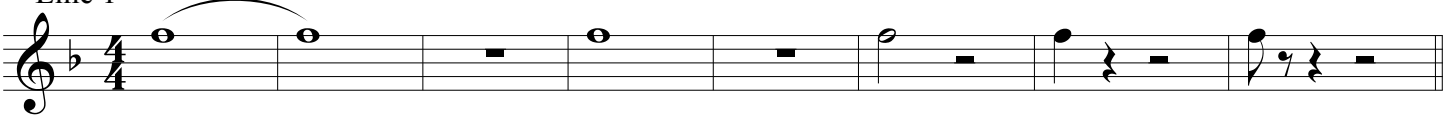
Note Length and Ties

♩ = 88

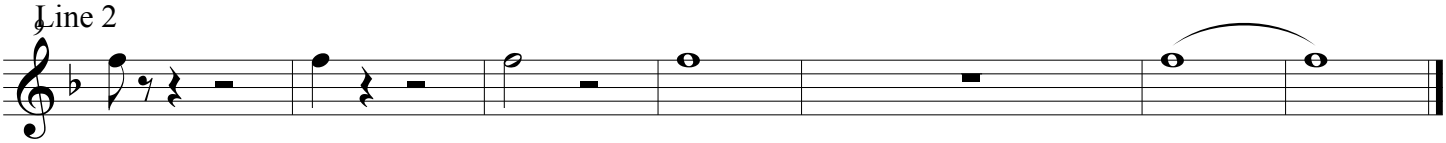
Start, Sustain, Release Exercise (SSR)

Flute

Line 1

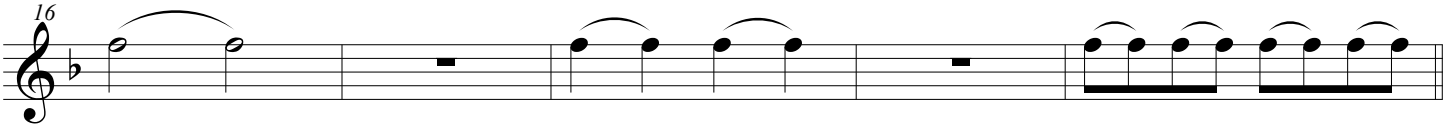


Line 2



Tie Exercises

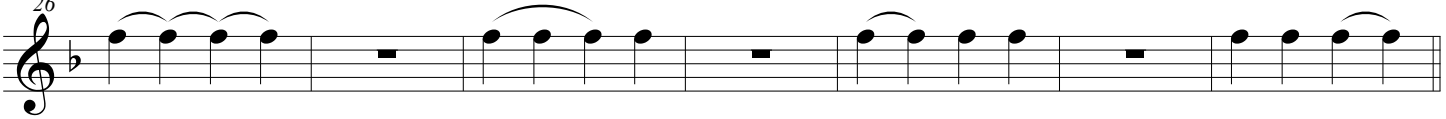
Ties #1



Ties #2



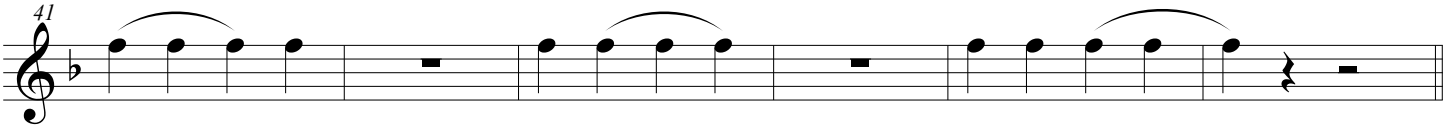
Ties #3



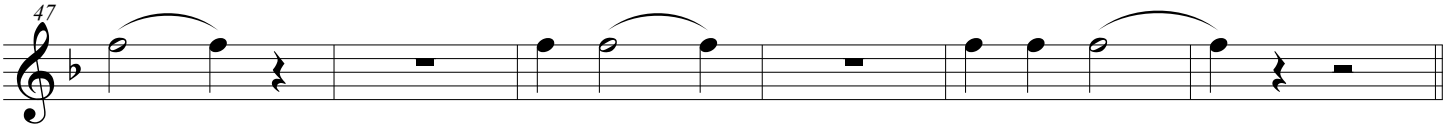
Ties #4



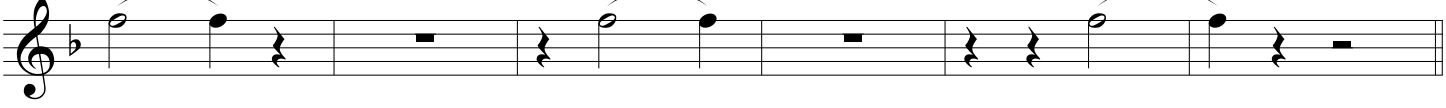
Ties #5



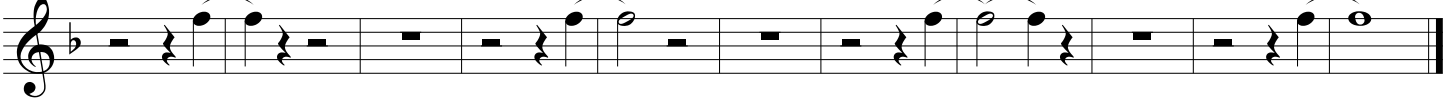
Ties #6



Ties #7



Ties #8



©

Trombone/Baritone/ Bassoon

Foundation Warm-Ups
Set #5

John McAllister



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