

Teaching Through Performance
or
Performance Through Teaching?

*A Pedagogical Approach to Teaching
Instrumental Music*

*Montana Band Masters/Montana Music Education
Professional Development Conference
Bozeman High School
Bozeman, Montana
Thursday, October 19, 2017
2:00 - 3:30 PM*

*Dr. Larrie Lafferty, Clinician
The University of Akron
Assisted by members of the
Bozeman Concert Bands
Kelly Berdahl, Director of Bands*

Thank you to the members of the **Bozeman High School Concert Bands** who assisted with this clinic today and their director, **Mr. Kelly Berdahl**.

Flute

Anja Wookey-Huffman

Isabel Pearson

Sarah Swendseid

Sarah Eaton

Haley Lachapelle

Oboe

Jonas Cawley

Bassoon

Thomas Astrom

Christian Estensen

Clarinet

Kristina Paul

Abby Lindberg

Riley Steele

Bass Clarinet

Trevyn Olson

Alto Sax

Owen Burroughs

Bertelsen Cedar

Tyler Burcham

Tenor Sax

Ryan Swimley

Tarryn Morris

Horn

Sarah Bennett

Hayley Abbey

Owen Mitchell

Trumpet

Dan Giroux

Ian Neilson

Lucas Carr

Trombone

Sam Alm

Kylie Moore

Ben Turczyn

Anna Hahn

Payton Powel

Euphonium

JJ Russell

Tuba

Connery Ritter

Percussion

Justin Kirkland

Ethan Hanley

Nathan Hackler

Laurie Lafferty, Professor Emeritus, The University of Akron, received her undergraduate degree from Baldwin Wallace College, a Master's in Music Education from Youngstown State University, and a Ph.D. in Music Education from Kent State University. Her teaching assignments at Akron included wind & percussion pedagogy, rehearsal techniques, student teaching supervision, University Band, and graduate core music education classes. Prior to her appointment at Akron Dr. Lafferty was a band director in Ohio for 23 years. Throughout her teaching career her junior high and high school bands consistently received superior ratings at Ohio Music Education Association sponsored district and state adjudicated events. In addition, her bands and horn ensembles performed at local, state, and national conferences under the direction of many nationally known composers and conductors.

Dr. Lafferty is an active member of the Ohio Music Education Association, serving on various state committees, holding district office, and adjudicating at district and state level competitions. She has served as guest conductor and guest clinician at conferences throughout the United States.

Dr. Lafferty has articles on music education published in *The Instrumentalist*, *The Band Director's Guide*, *Triad*, and *Contributions to Music Education*. In addition, she has young band arrangements published by Carl Fischer, Heritage Press, Ludwig Music Publishing, and Great Works Publishing.

WHAT IS DRIVING OUR MUSIC EDUCATION CURRICULUM?

- Teachers tend to teach like they were taught not like they were taught to teach
- Numbers
- Sports (“Jock”) Mentality
- Non-curricular objectives as primary course objectives
- Literature

WHAT SHOULD BE DRIVING OUR MUSIC EDUCATION CURRICULUM?

Curriculum needs to be driven by a sound educational philosophy and good pedagogical practice

GOOD PEDAGOGICAL PRACTICE MEANS:

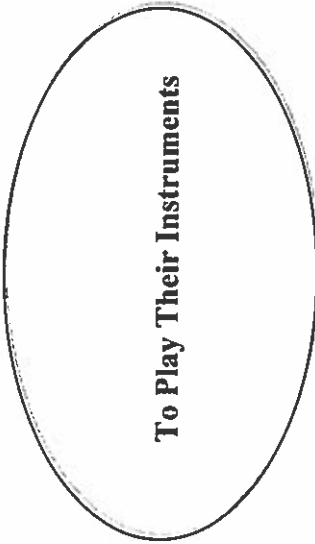
- Teaching and reinforcing correct embouchure, posture, hand position, breathing, and articulation which results in the development of good tone, technique, range, flexibility, and musicality.
- Teaching students to read, interpret and perform musical notation, i.e., teaching students to play with a steady pulse; read and play correct notes; memorize fingerings; count and play correct rhythms; and, recognize and respond appropriately to musical terms and symbols.
- Teaching students to make music (play literature) by applying the above skills to make music.

The literature is dictated by the curriculum not the curriculum by the literature.

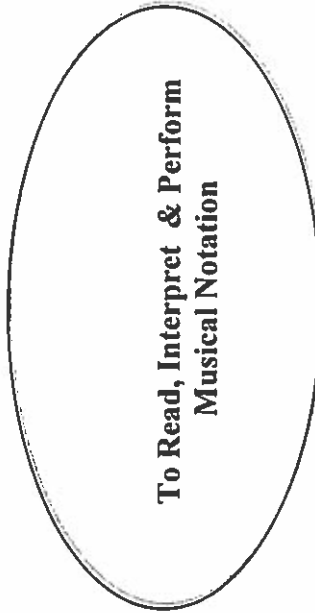
A thorough, systematic warm-up can be used as the means for the development of fundamental playing skills

Instrumental Music Education What Should Our Students Learn?

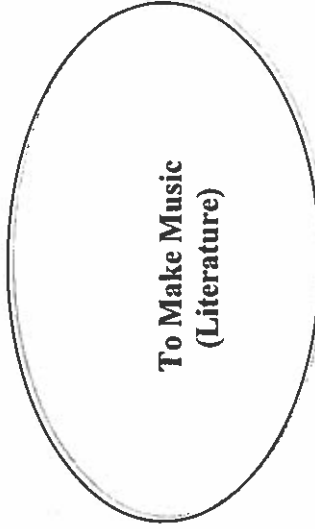
Improved Social Skills



Discipline



Improved Intellectual Capacity



Responsibility

Sense Of Accomplishment

Knowledge Of Music History

Ability To Work As A Team

Life Long Friendships

Music Appreciation

How To Travel

Three Essential Components of a Rehearsal

PART 1 Warm-up (think in terms of building)

Purpose

- Warm up muscles slowly and gently
- Bring focus to the rehearsal
- Establish a routine
- Reinforce fundamental playing position
- Provide the opportunity to develop and refine endurance, improve technique, and develop musical and listening skills through repetition
- Review previously learned material
- Tune

A Warm up should contain the following:

- Long Tones
- Lip Slurs/Arpeggios
- Scales:
- Listening exercises, number patterns, singing and tuning:
- Chorales

PART 2 Review Of Previously Learned Material And/Or Introduction Of New Concepts

PART 3 Literature

- Use above exercises to teach skills, use band music to apply the skills learned and work in depth on musical/aesthetic aspects of performance.
- In other words:
 - Don't let the band music dictate the curriculum.
 - Choose music that is technically accessible to the students so they can concentrate on a musical performance

Warm-up

Long Tones

- 1) Choose an "overtone friendly" key so students can develop a tonal concept that is centered, steady, & well blended.
- 2) Low, sustained, & unison
- 3) To 5th grade students 4 counts are long tones. To more mature students, long tones must be 12 counts or longer.
- 4) Students should begin to "focus in" on rehearsal.
- 5) Snare drums play repeated rhythm patterns, mallets play exercises as written, bass drum maintains the pulse.

Lip Slurs: work up to 2 columns

- 1) 1st Column: half, half, whole; then 8th notes back and forth as appropriate
- 2) Expand to 3rd, 4th, & 5th column as appropriate
- 3) Work for a smooth slur between pitches, try to avoid notes "jumping out."
- 4) Include woodwind, mallets, and percussion
 - a. Snare plays repeated rhythms, bass drum maintains the pulse.

Scales:

- 1) Perform all scales previously learned using appropriate tempo and rhythms.
- 2) Use 9th scale degree to extend range.
- 3) Use tonic, dominant arpeggio to add melodic interest and increase technique.
- 4) By end of eighth grade students should be able to play all 12 major scales
- 5) Snare drum plays different rhythmic exercises written for each scale.

Listening exercises, number patterns, singing and tuning:

- 1) Use number patterns based on scale degrees:
 - a. 1,2,3,4,5,5,4,3,2,1 1,3,5,3,1 1,2,1,3,1,4,1,5,1 1,3,5,4,2,1 etc.
- 2) Use student solo - band echo
- 3) Choose a band friendly key: Bb, Ab works well
- 4) Listening/Singing expands to full octave and solfege can be substituted for numbers as students mature musically
- 5) Tune individually with tuner; then tune by listening and matching pitches
- 6) Chorales
 - a. Technical problems should be limited so students can focus on musical aspects of performance

Percentage of Class Time Fundamentals* vs. Literature

First Year (5th Grade)

80% Fundamentals 20% Literature

Second Year (6th Grade)

70% Fundamentals 30% Literature

Third Year (7th Grade)

50% Fundamentals 50% Literature

Fourth Year (8th Grade)

50% Fundamentals 50% Literature

High School (9 - 12)

20% Fundamentals 80% Literature

*** long tones, lip slurs (arpeggios), scales, etudes, rhythm studies,
method books listening exercises**

Clarinet
Bass Clarinet

Long Tones

1
5
9
13
17
21

Snare Drum Warm Up

No. 1
No. 2
No. 3
No. 4
No. 5
No. 6
No. 7
No. 8
No. 9
No. 10
No. 11
No. 12
No. 13
No. 14
No. 15

Clarinet
Bass Clarinet

Lip Slurs/Arpeggios

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Clarinet
Bass Clarinet

Lip Slurs/Arpeggios

1
2
3
4
5
6
7

1
2
3
4
5
6
7

Clarinet
Bass Clarinet

Major Scales
and Arpeggios

Musical notation for major scales and arpeggios for Bass Clarinet in C, F, Bb, Eb, Ab, and Db. Each scale is shown in two directions (ascending and descending) and includes an arpeggio. The notation is in bass clef with a key signature of one flat.

C
(Bb Concert)

F
(Eb Concert)

Bb
(Ab Concert)

Eb
(Db Concert)

Ab
(Gb Concert)

Db
(B Concert)

Clarinet
Bass Clarinet

Major Scales
and Arpeggios

Musical notation for major scales and arpeggios for Bass Clarinet in Gb, B, E, A, D, and G. Each scale is shown in two directions (ascending and descending) and includes an arpeggio. The notation is in bass clef with a key signature of two flats.

Gb
(E Concert)

B
(A Concert)

E
(D Concert)

A
(G Concert)

D
(C Concert)

G
(F Concert)

Major Scales In Thirds

G^b
(E Concert)

B
(A Concert)

E
(D Concert)

A
(G Concert)

D
(C Concert)

G
(F Concert)

Major Scales In Thirds

C
(B Concert)

F
(E Concert)

B^b
(A Concert)

E^b
(D Concert)

A^b
(G Concert)

D^b
(F Concert)

Chromatic Scales

C
(A/Bb Concert)

F
(D/Eb Concert)

A#/Bb
(G/A Concert)

D#/Eb
(C/D Concert)

G#/Ab
(F/G Concert)

C#/Db
(B Concert)

Chromatic Scales

F#/Gb
(E Concert)

B
(A Concert)

E
(D Concert)

A
(G Concert)

D
(C Concert)

G
(F Concert)

Clarinet
Bass Clarinet

Minor Scales and Arpeggios

a
(g concert)

d
(c concert)

g
(f concert)

c
(bb concert)

f
(bb concert)

bb
(ab concert)

Clarinet
Bass Clarinet
page 2

Minor Scales and Arpeggios

eb
(db concert)

ab
(g concert)

c#
(b concert)

f#
(e concert)

b
(a concert)

e
(d concert)

Clarinet
Bass Clarinet

Major Scales
Two Octaves

Musical notation for major scales in C major and its relative minor F major, and their tritone-related scales. Each scale is shown in two octaves on a single staff. The scales are: C (Bb Concert), F (Eb Concert), Bb (Ab Concert), Eb (Db Concert), Ab (Gb Concert), and Db (Cb Concert). The notation includes treble clefs, key signatures, and notes for both ascending and descending directions.

Clarinet
Bass Clarinet
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Major Scales
Two Octaves

Musical notation for major scales in Gb major and its relative minor Bb major, and their tritone-related scales. Each scale is shown in two octaves on a single staff. The scales are: Gb (E Concert), B (A Concert), E (D Concert), A (G Concert), D (C Concert), and G (F Concert). The notation includes treble clefs, key signatures, and notes for both ascending and descending directions.

MAJOR SCALE WORKSHEET

NAME _____

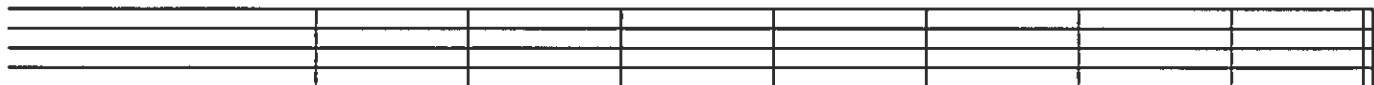
INSTRUMENT _____

CONCERT NAME OF SCALE _____ (Remember to Always Use Capital Letters)

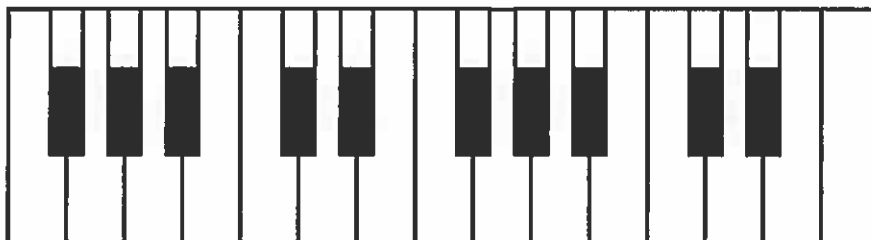
1. Name of scale for your instrument: _____
2. How many flats or sharps are in the key signature? _____
3. Name the sharps or flats in the key signature in the **correct order**: _____
4. Write the letter names of the notes for this scale. Be sure you indicate sharp or flat notes.

5. On the staff below, write:

- A. The clef sign for your instrument.
- B. The key signature for this scale.
- C. The time signature (4/4).
- D. Write the scale, one octave ascending. Use whole notes.
- E. Put the flat(s) or sharp(s) before the affected note(s).



6. Using note names, write the scale on the keyboard below.



NUMBER PATTERNS

for Extra Scale Practice

Each note in a scale can be given a number from 1 to 8 according to the order it appears in the scale. The first note of the scale is always 1, the second 2, etc. Using these number degrees, play the following number patterns with each scale you have learned.

A. 3212 333 222 355
3212 3333 2232 1

B. 1155 665 4433 221 *fine*
5544 332 5544 332 *D.C. al fine*

C. 11123 32345
8531 54321

D. 3 2 1 3 2 1 5 4 4 3 5 4 4 3
5 8 8 7 6 7 8 5 5 5 8 8 7 6 7 8 5 5
5 8 8 7 6 7 8 5 5 4 3 2 1

E. You may wish to write number patterns for other songs.

Enharmonic Tones

A# ⇔ Bb

F# ⇔ Gb

B# ⇔ C

C# ⇔ Db

G# ⇔ Ab

Cb ⇔ B

D# ⇔ Eb

E# ⇔ F

Fb ⇔ E

Key Signatures

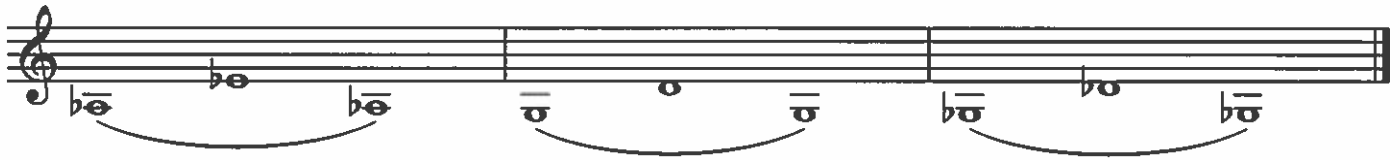
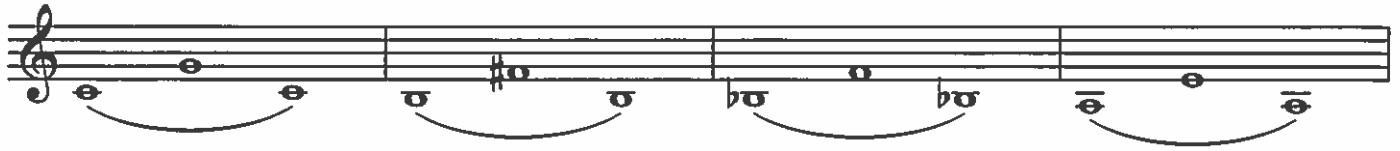
Bb Eb Ab Db Gb Cb

F# C# G# D# A#

Lip Slurs/Arpeggios

Clarinet/Trumpet

1st Year



Clarinet/Trumpet First Year Scales

C - Concert Bb



F - Concert F



Bb - Concert Ab



Lip Slurs/Arpeggios

2nd Year

Clarinet/Trumpet

1

2

3

4

5

6

7

Clarinet/Trumpet Second Year Scales

C - Concert Bb



G - Concert F



Bb - Concert Ab



D - Concert C



A - Concert G



What, then, should be included among the objectives on which to base our philosophy of instrumental music education? What contributions can we as music educators make to the quality of children's lives which will carry over to adulthood? Among all educational disciplines, instrumental music education has the most unique potential for influencing the character and quality of a child's life. The effects of instrumental music study pervade all spheres of a child's learning, experiencing, and sensing. Not unlike other academic subjects, playing an instrument and participating in musical ensembles affords a broad base for *cognitive learning*: knowing about music in all its aspects of theory, form, style, texture, composition, and history. Not unlike physical education, instrumental music activities develop *psychomotor skills*: honing and refining mental and muscular reflexes to split-second sensitivity. Unlike either academic study or athletic participation, however, and perhaps its most valuable contribution to the educational experiences of a child, is the fact that instrumental music study, when wisely administered, sensitizes the *affective domain*.

In a world filled with non-musical and musical sound, in the audio over-kill environment of our modern-day society, there is still beauty to be experienced in the making of quality music. It is that potential for such *aesthetic experience* which distinguishes our teachings from those of all other school subjects and which, by the same token, places tremendous responsibilities on all music educators in the complete educational process of our children.

It is important that every instrumental music director formulate his or her own personal creed, a practical philosophy which will serve as a subtle directional compass in making the dozens of decisions with which we are confronted in the course of each teaching day. Further, it is important that we make those beliefs known to members of our community, not merely as a defensive justification of our professional existence but also as as assertive proclamations of our intents, purposes, and beliefs.

John Kinyon

Kinyon, J. (1982). *The instrumental music teacher's source book*. Sherman Oaks, CA: Alfred Publishing