

*Teaching Through Performance or
Performance Through Teaching?*

A Pedagogical Approach

to Teaching Instrumental Music

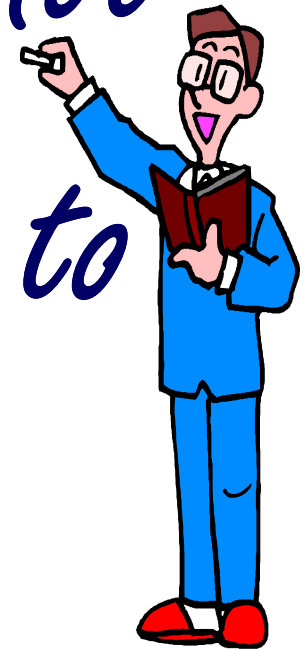
Dr. Laurie Lafferty

Assisted by members of the Bozeman High School Band

*What is "driving" our
music education curriculum?*



1. Teachers tend to teach
as they were taught not
as they were taught to
teach.



2. Numbers

- *Please Administrators*
- *Need for a Numbers*
- *Reverse Economics*
- *Justification*
- *"Right Stuff" Mentality ...*

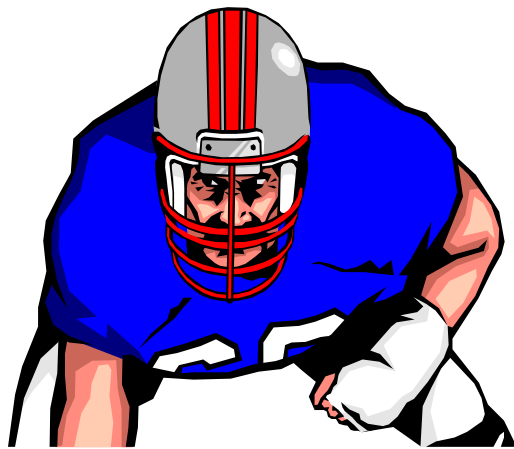
3 5 54
10 18
7 26

As a result

- End up with large bands without adequate staffing
- Band becomes more of an activity and less of aesthetic experience ...

3. Competition: Sports "JOCK" Mentality

- Prove we are the best
- Higher, faster, bigger, louder ...



As a result

- Music becomes desensitizing rather than sensitizing
- In order to win we teach to the test ...

4. Non-curricular Objectives as Primary Course Objectives

- Band should be fun
- Band teaches team work
- Band teaches students how to travel
- Band leads to life long memories and friendships ...



Unfortunately for music education:

- *Socialization becomes primary importance*
- *Attendance and attitude are primary means of evaluation*
- *Once again, band becomes a mere activity ...*

5. Literature



- *Band directors choose literature to teach skills and develop technique*

As a result

- The curriculum becomes very "hit & miss" because the literature does not provide a systematic approach to teaching necessary skills

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

GOOD PEDAGOGICAL PRACTICE MEANS:

*1. Teaching students to play
their instruments with
good playing fundamentals*



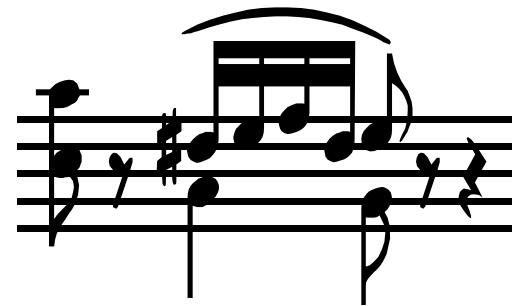
Good playing fundamentals are:

- *Good embouchure, posture, and playing position...which lead to...*

Good tone, good technique, and good intonation

Good pedagogical practice means:

*2. Teaching students to read,
interpret, and perform musical
notation*



Good pedagogical practice means:



3. Teaching students to make music



- The literature is dictated by the curriculum not the curriculum not by the literature*
- Teacher decides what students should learn during each year ...*

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

Purpose of the Warm-up

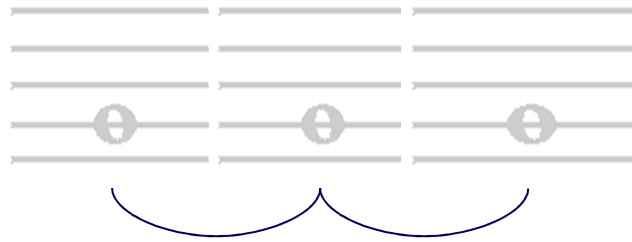
- Warm up muscles slowly and gently
- Bring focus to the rehearsal
- Reinforce fundamental playing skills
- Provide the opportunity to develop and refine tone, increase endurance, improve technique, develop musical skills, and promote listening skills through repetition
- Review previously learned material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

What should be included in a warm-up?

- Exercises that are critical to the development of good playing fundamentals
» as per the "experts" 
- Exercises that have been taught previously and are in the process of being mastered... 

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

Long Tones



- *Low, sustained, and unison to develop good tonal concept*
- *Each tone sustained 12 counts or longer*
- *In an "overtone friendly" key*
- *Snare drum plays repeated rhythmic patterns/mallets play rolls ...*



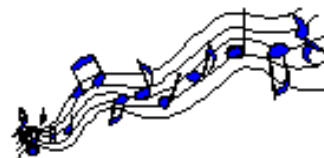
Lip Slurs



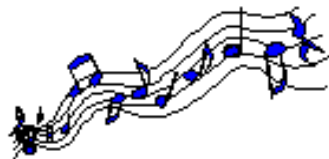
- *Include woodwinds and mallets*
- *Snare drum plays repeated rhythmic patterns ...*

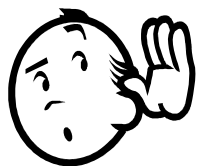


Scales

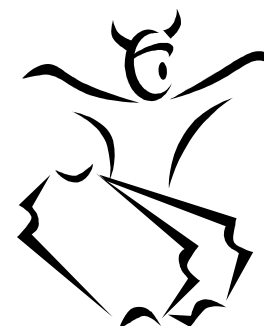


- *Include new scales as learned*
- *Choose scales by range not by key*
- *Use 9th scale degree to extend range*
- *Use tonic, dominant arpeggio to add melodic interest and increase technique*
- *Snare drum plays different rhythmic exercises written for each scale.*





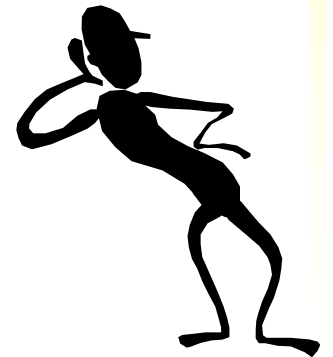
Listening/Singing Exercises



- Use number patterns based on scale degrees:
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.
- Use student instrumental soloist - band echo; limit to first 5 notes only
- Choose a key within students vocal range; Bb, Ab works well
- Listening/Singing expands to full octave and solfege can be substituted for numbers as students mature musically ...

Tuning

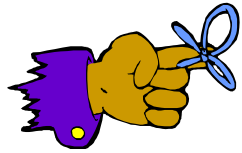
- *Tune individually with tuner;
then tune by listening and
matching pitches*



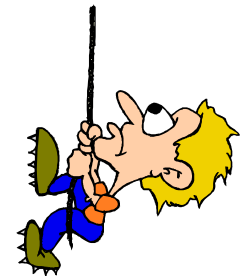
Chorale



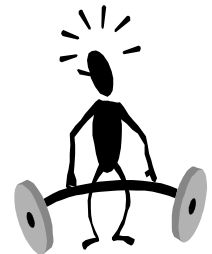
- *In the beginning*
 - *use a chorale that is scored in the mid or lower range for all instruments*
 - *phrasing should be regular 4 measure phrases*
 - *technical problems should be limited so students can focus on musical aspects of performance ...*



Constantly remind your students about the importance of the warm up. Acknowledge that it might seem tedious at times but it is necessary if they are to develop the skills needed to improve.



Try playing the long tones, lip slurs, and scales with no stops. This will increase endurance. But remember, as the warm-up increases in length, students will grow tired. Explain that they are developing lip strength and arm strength, both of which will be needed as the literature increases in difficulty.



*In all parts of the warm up
insist on good posture,
embouchure, and playing position.*



Many teachers think that they
don't have time to do a warm-up.



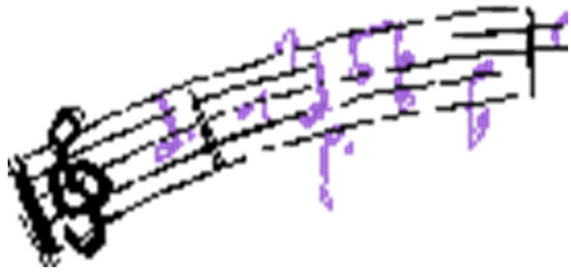
However the opposite is true.

You don't have time NOT to
do a warm-up ...



The skills learned in the process of playing the warm-up will make students more musically and technically proficient. As a result, students will be able to play more literature in a shorter amount of time.

*Thanks again to the
Bozeman High School Band
Kelly Berdahl, Director*



*Thank you for being here today.
Best wishes for the school
year!*

