

Advantage

National Standards 1 & 2

Objectives: Upon completing pages 2 and 3, students will:

- Demonstrate proper instrument assembly.
- Describe and demonstrate appropriate care of their instruments.
- Demonstrate proper playing posture, embouchure and instrument positioning.
- Produce and hold a tone on their mouthpiece and instrument.

Learning Activities:

- Read through the text with students. Ask questions as you go, such as “Clarinets, how much of the mouthpiece do we see above the tip of the reed?” or “Trumpets, do you twist the mouthpiece into the leadpipe or ‘pop’ it with your hand?”.
- Guide the students in *assembling* their instruments. Emphasize steps that minimize accidents and maximize efficiency, such as “Open your case on the floor with the label facing up.”
- Explain and demonstrate elements of instrument care. You may wait until a later rehearsal to explain some steps in depth, depending on the condition of instruments and class length.
- Describe and model proper *posture*; students demonstrate proper posture with and without instruments. Insist that students position themselves correctly every time they perform.
- Introduce correct *embouchure*; students identify and reproduce proper embouchure with and without mouthpieces.
- Describe and model *characteristic tone* on mouthpiece; students produce and hold a tone on their mouthpieces.
- Demonstrate woodwinds’ desired *pitches* on mouthpieces (for example F# for clarinets) and demonstrate higher and lower pitches for brass players (sirens); students mimic and match teachers’ pitches on mouthpieces.
- Demonstrate characteristic tone on instrument; students reproduce tone on their instruments.
- Describe and then question students on how to take instruments apart and put them away; students store instruments with attention to cleaning and safety.

Assessment and Closure: Did students:

- Identify and demonstrate elements of proper instrument assembly and care?
- Reproduce appropriate playing posture? (back straight/tall, shoulders relaxed, feet flat on the floor)
- Demonstrate proper instrument positioning? (arms and hands relaxed, instrument at correct height and angle, fingers in correct places)
- Describe proper embouchure, and produce and hold a tone on mouthpieces and instruments? (chin flat, cheeks not puffed, proper lip placement on mouthpiece, enough breath support)

Enrichment:

- Model and ask students to sing/whistle high and low notes. Use the terms “high and low” exclusively for pitch, not volume. Ask students to imitate sirens and animal sounds to demonstrate pitch differentiation.
- Have students sing their first note and then play the pitch on their instruments.
- Play recordings that give clear examples of characteristic tones.
- With younger students, use games (“tic-tac-toe” or “hangman”) to test material from pages 2-3.

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Objectives: After completing these pages, the students will be able to:

- Define air stream and tonguing.
- Identify and demonstrate whole-, half-, and quarter-note durations in $\frac{4}{4}$ time.
- Play notes for full duration in $\frac{4}{4}$ time.
- Name and perform their first three notes. Percussion: Identify individual strokes and alternate sticking.
- Identify and demonstrate whole, half, and quarter rests.
- Identify and perform clef, $\frac{4}{4}$ time signature, measures, bar lines, double bar, and repeat sign.
- Percussion: Identify and perform individual strokes (p. 4) and alternate strokes (p. 5).

Learning Activities:

- Introduce *air-stream* and *tonguing*, pointing out visual shapes and arrows below each staff.
- Model durations of *whole*, *half*, and *quarter notes*. Students point to air-stream and sticking markings as teacher demonstrates.
- Lead students through patterns of whole, half, and quarter notes, playing on mouthpieces (flutes on headjoints), counting/clapping, and singing. Students sing patterns on "tah," keeping steady pulse.
- Use a slow tempo ($\text{♩} = 50 - 60$) consistently.
- For whole notes, emphasize blowing all the way through the measure, through beat 4 to beat 1. Model the difference between notes too short and notes held for their full durations.
- Identify and model each instrument's new notes and *fingerings*, using diagrams at top of page; students perform each new note in whole-, then half-, then quarter-note durations.
- Direct instruction towards sections or groups with like transpositions, as students are learning different notes and techniques.
- Lead call and response echo patterns with the first three notes, beginning with longer note values for wind players. Emphasize full *duration*, steady air-stream, and tonguing.
- Lead students in singing, clapping and counting, fingering and sticking activities with each exercise before students play exercise on their instruments. Use preferred counting system consistently.
- Flutes: Demonstrate blowing hot and cold air against one's palm. Students apply concept of blowing hot/cold air-stream to headjoints and then to Concert F (low and high octaves).
- Percussion: Model *individual strokes* and *alternate sticking*. Students echo patterns with quarter notes and rests.
- Point out Web site address at bottom of page www.yamahaadvantage.com. Encourage students to find something discussed in class on the Web site.
- Reinforce posture, instrument position, and embouchure/grip with each exercise.

Assessment and Closure:

- Using *Now You Have It All Together* as a performance evaluation, did students:
- Play with proper posture, position, and embouchure?
- Play each note for full duration?
- Play all pitches correctly and in rhythm, with a steady pulse?
- Percussion: Play with correct sticking?
- Referring to exercises on pages 4 - 5, were students able to answer questions correctly regarding:
- Rhythm (How many beats are in a $\frac{4}{4}$ measure? How many half notes are in a $\frac{4}{4}$ measure? What is a rest? What does the time signature tell us?)
- Pitches (What is your clef? What are the notes on your staff? Which three notes have you played today? Which note is the highest note?)
- Technique (What is the air-stream? How do you start a new note? What is alternate sticking?)

Enrichment:

- Play the CD of *Now You Have It All Together*. Ask students to describe aspects they hear (for example, tone, clarity of tonguing, pitches and rhythm patterns).
- Ask individuals to play solo, in pairs, or in small groups; initiate constructive comments from students on performance and progress.
- Encourage brass players to begin buzzing folk songs by ear on their mouthpieces in a comfortable range.
- Ear training. Perform combinations of pitches or note values; students identify notes/rhythms played. Ask for volunteers to perform patterns for the class to guess.
- Sight-reading. Use the board or flashcards for clapping/counting/playing rhythms.

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National Standards 1 & 2

Objectives: After completing this page, the students will be able to:

- Name and perform concert F, Eb, and D.
- Play notes full duration in $\frac{4}{4}$ time.
- Identify and perform the duration of whole, half and quarter notes and rests.
- Percussion: Change from individual strokes to alternate sticking within a melody.
- Identify and perform clef, $\frac{4}{4}$ time signature, measures, bar lines, double bar, and repeat sign.

Learning Activities:

Warm-up and Review

- Question students and ask volunteers to model proper posture, instrument position, and embouchure. Review pages 2 - 3 as needed.
- Lead call and response mouthpiece *warm-ups* (brass buzzing sirens, woodwinds matching desired pitches, echoing long tones, echoing rhythm patterns of whole, half, and quarter notes).
- Guide *breath support* warm-ups (deep breaths with shoulders relaxed, hissing long tones to feel diaphragmatic movement).
- Ask review questions from previous lesson regarding clef, time signature, barlines, measures, repeat sign, and names of notes on staff.

New material: For each new line,

- Students name notes and demonstrate fingerings.
- Students play and hold each new note.
- Students count, clap, sing, and/or finger notes before playing line on their instrument. Students point to air-stream arrows while singing the new line on "tah" or your preferred syllable. Use preferred counting system for rests.
- Students play the line.
- Percussion: Students point to *sticking changes* (example: individual strokes to alternate sticking). Do "air percussion" or silent "leg sticking" as wind players finger notes.
- Maintain a slow tempo (50 - 60 b.p.m.). Exercises with quarter notes may need to be slightly slower than those with whole notes only.
- Emphasize full duration. The air blows all the way through the note to the next beat.
- Divide the class. Half play, while the other half point to the air-stream arrows in the music; switch.
- Insist on correct playing position and embouchure with every repetition.
- Take repeats consistently to build endurance and concentration.
- Use each line to ask questions regarding notation and playing position "How do we finger the first note in Line 4, James?" "Where do you keep your right pinky, Lisa?". Use a consistent system to call on students (for example raising hands).

Assessment and Closure:

Using *Triple Play* as a performance evaluation, did students:

- Maintain proper position and embouchure?
- Play each note for full duration (with correct sticking)?
- Play pitches correctly and in rhythm, with a steady pulse?
- Demonstrate improvement in tone quality?

Throughout the exercises on page 6, were students able to answer review questions correctly regarding notation (time signature, clef, pitches, rhythmic values, bar lines, repeat signs) and playing techniques (embouchure, instrument position, and posture)?

Enrichment:

- Ear training: Perform a line from page 6 and ask students to guess which line was played. Volunteers may serve as the performer for the guessing game.
- Listen to the CD of *Triple Play* while students finger along or point to the air-stream arrows in the music.
- Brass volunteers buzz songs on mouthpieces they have learned by ear, while others "name that song".
- Ask students, "Why is '*Triple Play*' called '*Triple Play*'?". (Possible answers: three notes used; three different rhythms used; percussion play R-L-R three times).
- Play through entire page with CD to build endurance.
- Playing versus resting position: Consider adopting a consistent "rest position," "ready position," and "play position." Explain expectations for each position regarding body and instrument placement. How should students hold their instruments when listening to directions? What will be the cue to bring students to playing position?

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Standards 1, 2, 5, 6

Before starting Page 7, consider these questions about students' performance of page 6:

- Did students recognize note names and demonstrate fingerings quickly (or did they need to "sit and think" before responding correctly)?
- Did most students play the notes correctly on the first try?
- Did students move easily from whole to half to quarter note patterns?

If the answers are "no", consider using the page "Extra Reinforcement of First Three Notes" or "Real Music Notation" to present traditional notation. These pages are found on the Web site's Teacher Section under "Extras". Use the teaching techniques listed below for page 7. These pages may be especially useful for younger students, those with less previous exposure to music reading, or those in a large, mixed-instrument class.

Objectives: Upon completing page 7, students will:

- Identify and perform whole, half, and quarter notes and rests, in traditional notation.
- Count rhythms in $\frac{4}{4}$ time.
- Identify and perform breath marks.
- Discriminate woodwind, brass, and percussion sections, and perform in sections and as a full ensemble.
- Define duet and perform two-part music.
- Percussion: Follow sticking cues.

Learning Activities:

Warm-up and Review

- Warm-up on mouthpieces with long tones. Echo whole notes, then half notes. Echo two half notes, then three, then four to build endurance. Remind students to keep embouchure firm as notes are repeated; do not let embouchure collapse between notes.
- Brass buzz sirens and other patterns on mouthpieces. Draw scoops, falls, and both wavy and saw-tooth siren patterns on board for brass to buzz. Invite volunteers to "be the conductor" and lead brass, pointing to patterns on board. Woodwind and percussion sing the patterns.
- Woodwinds practice matching desired pitches. Emphasize correct tonguing and embouchure.
- Page 6: Model Line 1, while students point to air-stream arrows; students then play Line 1.
- Page 6, line 7 (*Triple Play*): Students sing/hum their notes while pointing to air-stream arrows. Students play line 7.
- Percussion: On *Triple Play*, perform while band watches for correct sticking.

New material

- Visually demonstrate how air-stream arrows relate to traditional notation. Draw whole notes on board, placing arrows and counts below. Explain other note values similarly.
- **Line 8** (*Same Notes New Look*): Students
 1. draw air-stream arrows in their book, under notes. Indicate tongued notes with notches in the air-stream arrow.
 2. point to their air-stream markings while teacher models line 8.
 3. count with preferred counting system, then finger notes in rhythm.
 4. play with a steady, slow tempo ($\downarrow = 50$ b.p.m.).
- Percussion: Snare write in sticking for Line 8, using sticking cues given. Sticking pattern repeats until a new rhythm occurs, or new sticking cues are given (ex: R-R-L).
- **Line 9:** Define and identify *breath marks*. Ask questions such as "Where's your first half note...point to it," "How many beats does a half rest get?", and "How many breaths will you take in this line?". Students finger and play line 9.
- Line 10: Define and identify *woodwind*, *brass*, and *percussion* sections, then students count/sing line 10 before playing as indicated. Emphasize that students should keep instruments in playing position during rests. Percussion: Snare and bass drums have different rhythms.
- **Line 11:**
 1. Pretend to draw in imaginary breath marks every two measures and ask how many breaths are contained in this melody. Emphasize steady air-stream and connected notes between the breaths.
 2. Introduce "accidental rule": When an accidental is introduced, it applies to the whole measure. Ask **flutes** and **mallets**, "Why does the E \flat stay E \flat ?" Students count the number of E \flat 's in the line (answer: seven).
 3. Percussion: For **mallets**, explain why sticking starts with a "left". **Mallets** write in sticking. Snare drums: Alternate sticking if no sticking cues are given.
- **Line 12**, students fill in bar lines and note names. Some students may write in fingerings as well, but do not let students write in fingerings under every line. Students play line 12.

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Line 13:

1. Students define *duet* by looking at the top of page 7. On Line 13 (*Duet Now*), ask whether Part 1 and Part 2 have the same notes or the same rhythms. Students circle measures where the pitches are different.
2. Model one part of duet. Ask students which line was performed. Sing/finger/play each part separately until each is secure, then combine.
3. Play the CD. Ask the students to raise their hands when the two parts diverge into harmony.
4. When playing the duet, begin with woodwinds on one part, brass on the other, then switch. Follow with section groupings (clarinets and trumpets on part 1 and everyone else on part 2). Finally, individuals select the part they want to play, then switch.

Assessment and Closure:

- **Line 9:** Did students identify breath marks and indicate how many breaths are contained in the melody?
- **Line 12:** Did students name notes correctly and draw in correct bar lines?
- **Line 13:** Did students define “duet” correctly? Did students play each note for its full duration? Did they play 2-measure phrases, with firm embouchure between notes? Did they play pitches correctly and in rhythm? Did they tongue each note? Did they use correct sticking?

Enrichment:

- Play **line 11** while students listen with eyes closed. Ask students to raise their hands when they hear the performer breathe.
- When students can play **line 11** with correct notes at a slow tempo, let them finger the passage or say the note name as fast as possible, keeping a steady pulse.
- Two students perform duet; class guesses which person is playing which part.
- For the duet, choose two students with different pitch registers (for example: flute and trombone). Students play parts, then switch. Class votes whether they prefer the higher instrument on the upper or lower part.
- Play the CD of Line 13 (*Duet Now*). Ask students whether the bass is playing Part 1, Part 2, or something else.
- Clap and count rhythm exercise on the top of page 40. Encourage students to hold palms together or rub hands in a circular motion to show the duration of half and whole notes. Rubbing the palms is analogous to the motion of the air-stream, continuing through the note to the next beat.
- Students print out rhythm exercises from web-site; write in counts and practice to perform for class. Structure privileges for students who “go the extra mile” (handing out materials, helping after school, taking messages to office, helping take roll, etc.).

Advantage

Standards 1, 2, 3, 5, 6

Objectives: After completing page 8, students will be able to:

- Name and perform concert C and concert B. Percussion: Identify and perform double strokes.
- Identify the composers of a piece and their dates of birth.
- Play patterns of five pitches in whole, half and quarter notes and rests.
- Play a familiar song by ear, and notate pitches and rhythms within the song.
- Identify rhythmic independence within a duet, and play rhythmically independent duet parts.
- Breathe in appropriate places within a melody, based on the phrase structure.

Learning Activities

Warm-up and Review

- Warm-up on mouthpiece long tones; echo patterns with whole, half, and quarter notes.
- Echo patterns of 2, 3, 4, 5, and 6 repeated half notes, on concert D, then E \flat , then F.
- Review “accidental rule”: When an accidental is introduced, it applies to the whole measure.

New Material

- Demonstrate *Concert C* and echo whole-, half-, and quarter-note patterns on concert C.
- **Line 14:**
 1. Students point to air-stream arrows while teacher models; students finger, then play.
 2. Model *double strokes* for percussion. Pattern continues until new sticking appears.
- **Line 15:**
 1. Count, sing, and play “air band” (blowing air softly through instrument while fingering).
 2. Flutes and mallets: “How many E \flat ’s are in the line?” (answer: five).
 3. Snare drums: “What sticking is this?” (answer: alternate).

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- **Line 16:** While introducing *concert B*, reinforce air-stream.
- **Line 17:** Keep instruments in playing position during rests. Encourage wind players to sustain quarter notes full duration; emphasize connected style with steady air-stream and firm tonguing.
- **Line 18:** Students sing melody while fingering before playing. Snare drums: Rest on beat 1, then start with a "left."
- **Line 19** (*Lightly Row*): Students:
 1. Sing on "tah" several times in a slow tempo, or play the CD, then ask students to hum along. When a pitch is repeated, students raise their hands.
 2. Students write in missing pitches and determine rhythmic values. Go measure by measure if necessary for the dictation process.
 3. Students individually experiment with melody to play it by ear. Let students work in pairs if necessary. Individuals model for class.
- **Line 20** (*Rock Time Duet*):
 1. Ask students whether parts' notes are different, rhythms are different, or both. Students circle measures where rhythm is different.
 2. Finger, count, and sing each part of the duet before playing.
 3. Part 2: The first breath mark is in the middle of the fourth measure. Ask "How is this different from the songs so far?" (answer: "Longer until we breathe" or "More notes before we breathe" or "It's in the middle of the measure"). Model part 2 with the breath as marked and with the breath at the end of measure 4; ask which is better and why (answer: "More musical" or "It makes more sense to breathe after the long note"). Explain that we breathe where it makes the music sound right, making musical phrases, just as we breathe at commas and periods in a sentence. Emphasize that students are now capable of playing more than two measures in one breath.
 5. Divide parts into high and low instruments to accentuate rhythmic independence.
 6. Students find the composers of *Rock Time* and indicate each composers' birth year.

Assessment and Closure:

Using line 19, *Lightly Row*, as a theory assessment, did students:

- Experiment until they discovered how to play the correct notes?
- Write the correct notes and rhythmic values through dictation?

Using line 20, *Rock Time*, for assessment, did students:

- Demonstrate good posture and position?
- Demonstrate improved tone quality and correct stickings?
- Perform correct notes for full duration, with connected style?
- Breathe in the proper places, demonstrating longer phrases?
- Perform their own rhythms independently?
- Indicate the correct composers and dates of birth?

Enrichment:

Five Note Challenge: Students write in the names of notes in one minute or less before moving on to page 9. An example for clarinets and trumpets is included; pages for all instruments may be printed from the Web site's "Extras" section. The exercises also can be used for writing in fingerings or rhythms, or for ear training activities ("Which measure did I play?").

Ear Training:

- Listen to the CD of *Rock Time*. Ask students to raise their hands when they hear rhythmic independence.
- Ask students to name other folk songs that use the five notes they have learned (such as *Go Tell Aunt Rhody*, *Mary Had a Little Lamb*, *Jingle Bells*).
- Perform **line 17** (*New Note Workout*), purposefully changing quarter notes to half notes or playing wrong notes. Ask students to raise their hands when they hear a mistake.

Composition: Students write out one measure each using only pitches learned. Each measure must have at least one note and one rest. From these, construct a melody for the section or class to play.

Aesthetic judgment: Model a familiar melody using two-measure phrases and again using four-measure phrases. Which do students prefer and why?

Cultural identification: Ask students if they know any other English or German folk songs, in addition to those on page 8.

Musical style: Play cd, Line 14 (*New Note*) and Line 20 (*Rock Time*). Students determine styles they hear in accompaniment and identify differences between jazz and rock styles (duple versus swing subdivision, instrumentation, etc.).

Technique decisions: Mallets turn to page 42, line A1. Students decide whether to lead with left or right hand.