Below are typical plans of the day (P.O.D.) for each quarter (80 minute period, meets every other day):

|  |  |  |  |
| --- | --- | --- | --- |
| 1st Quarter P.O.D. | 2nd Quarter P.O.D. | 3rd Quarter P.O.D. | 4th Quarter P.O.D. |
| Music Theory Concept | Music Theory Concept | Long Tone | Long Tone |
| Long Tone | Long Tone | Slur Warm-up | Slur Warm-up |
| Slur Warm-up | Slur Warm-up | Articulation | Articulation |
| Articulation Exercise | Articulation Exercise | Tone Check | Tone Check |
| Finger Wiggle | Finger Wiggle | Scale Study | Scale Study |
| Tone Check | Mini Scale | Rhythm Master Sheet | Scale in Thirds |
| Rhythm Master Sheet | Tone or Articulation Check | Method Book Studies | Rhythm Master Sheet |
| Method Book Studies | Rhythm Master Sheet | Announcements | Method Book Studies |
| Announcements | Method Book Studies | Sheet Music | Announcements |
| Method Book Review | Announcements |  | Sheet Music |
| Student Choice Review | Method Book Review |  |  |
|  | Student Choice Review |  |  |

Long Tones
**General Objectives**
-Straight line sound/no bumps in the sound
-Tenuto articulation/notes are “touching”/smooth sound
-Two measures in one breath/deep breath

**Instrument Specific Objectives**-Tall mouth/”toh”/open teeth for brass and saxophone
-Aperture size, triangle of fog and air direction for flute
-Amount of mouthpiece in mouth, instrument angle, and firm embouchure for clarinet/sax
-Stickings, stick height, evenness between left and right hand for percussion

**Typical Long Tone Protocol**
Step 1: Note names
Step 2: Brass buzz/woodwinds and percussion play
Step 3: Repeat after instructor
Step 4: Play together

# Slur Warm-Ups

**Instrument Specific Objectives:**
-Flexibility, embouchure strength, and range for brass players
-Hand and finger technique, range development for woodwinds
-Sixteenth note permutations, right hand lead sticking, diddles, flams, accents and taps for percussion

**Typical Slur Protocol**
Step 1: Fingerings reinforcement
Step 2: Repeat after Instructor (brass buzz on mouthpieces)
Step 3: Repeat after instructor (brass on instruments)
Step 4: Play together

*Since long tones and slurs are simple exercises, they are one of the best times to consistently reinforce fundamentals like posture, hand position, instrument angles, fulcrum, and grip. Choose one objective per class to concentrate on and consistently reinforce during long tones (ex. straight line sound, right hand position, stick height).*

Scale Studies
**Typical Scale Protocol**
Step 1: Scale Introduction (written on scale sheets)
 “Concert \_\_\_\_ Major Scale, My \_\_\_\_\_\_\_ Scale. Notes changed by the key signature are \_\_\_\_\_\_. My critical note is \_\_\_\_\_.”
 *Critical note definition: The most missed note in a key signature. The 4th scale degree in Concert Eb and Ab
 and the 7th scale degree in Concert F and Bb.*
Step 2: Compare fingerings for the critical note and play it
Step 3: Identify the critical note in the scale
Step 4: Finger and say note names for the scale
Step 5: Play the scale

Percussion Notes: I have percussion move to the mallet instruments during scales even on pad days

Articulation
**Typical Articulation Protocol**
Step 1: Air without instrument, hand under chin
Step 2: Air with instrument, hand under chin (if possible with instrument)
Step 3: Concert F, hand under chin (if possible with instrument)

Percussion Notes: I will assign percussion a rudiment to work on during articulation (flams, diddles, buzz strokes, paradiddles, etc)

Tone/Individual Checks with Tonal Energy
**Concepts to cycle through and check individually throughout the year**
-Concert F: Brass tall mouth/toh/teeth apart, Clarinet firmness/mouthpiece amount/reed placement/lower lip position, Flute aperture size and shape/air direction, Percussion grip and stroke
-Concert F: Straight line sound, attacks, breathing technique, articulation (especially tenuto for beginners), tuning slide adjustments for brass
-Low Concert Bb (Horns low C): tone, straight line sound, articulation, cheek puffing
-High Concert Bb (Horns High C): tone, straight line sound, articulation, tension
-Trumpets: low D 1/3 slide pull (check for accuracy)
-Trombone: check positions
-Clarinet: low G, F, E, and register notes
-Flute: low and high note air direction/ air speed/ aperture changes
-Percussion: diddles, flams, accents, buzz strokes

Note: I listen to one third of the class every day to do these checks. I give students the option of sitting and listening to what I am doing with these individuals or to open their method book and finger through an assigned song.

**Important!** *These individual checks are perhaps the most important objective we do each day in beginning band class. This is where students receive timely formative feedback to improve their playing and to grow in their confidence and independence.*

# Rhythm Counting

I use my own rhythm sheets (Rhythm Masters) for learning rhythms and my counting system.

Rhythm Master Counting Protocol
Step 1: Write the counting above rhythms (one measure or entire line depending on difficulty and new/review)
Step 2: Check for understanding (cold call, pre-select) using doc camera (exemplar, no pencil kids 😊)
Step 3: I count/tap/pat, students listen tap/pat with metronome on (tempo 90 for non-sixteenth rhythms,
 tempo 60 for sixteenth rhythms) two times (once if an easier rhythm or review)
Step 4: Students count/tap/pat 2-3 times with me counting out loud as well
Step 5: Students count on their own (vary by having sections, sides of room, male/female, etc)
Step 6: Student counting checkoffs in pairs (if I feel it is an essential line to check-off)

Rhythm Master Counting/Playing Protocol
Step 1: I count/tap/pat, students listen tap/pat with metronome on (tempo 90 for non-sixteenth rhythms,
 tempo 60 for sixteenth rhythms) two times (once if an easier rhythm or review)
Step 2: Students count/tap/pat 2-3 times with me counting out loud as well
Step 3: I play the line on a concert F or Bb while students air and finger two times (model how to count rests)
Step 4: Students play the line and count rests out loud several times until accurate
Step 5: Student playing check-offs in pairs

Method Book
**Typical method book protocol**
Step 1: Identify the key signature and critical note
Step 2: Say note names (highlighting critical notes and new notes)
Step 3: Count the rhythm using note values
Step 4: Air and finger while I play
Step 5: Play several times

Note: Once I hear that notes, rhythms and tempo are in place, I add and additional step with articulation in which students say their articulation (tongue or slur).

**Percussion Pad Protocol**
Step 1: Count the rhythm
Step 2: Say the sticking (if rhythms are not too fast)
Step 3: Play and count out loud or say the sticking

Band Arrangement/Sheet Music Protocol
Step 1: Count the rhythm using note values (count with the students but change which part you are counting)
Step 2: Identify the key signature and critical note
Step 3: Mark the critical note
Step 4: Air and Finger
Step 5: Play

Note: Be sure to isolate this protocol into small parts of music (4 or 8 bar phrases, rehearsal number to rehearsal number etc.)

Additional Percussion Notes
-I have students rotate pad and mallet days (they will play pad or mallets for the entire class period as a group)
-I have percussionists sit while playing pad on pad days
-Percussion begins learning snare drum, bass drum, cymbals, auxiliary and timpani in the third quarter once their technique is established
-The key to mallet success is that percussionists must learn to use their peripheral vision while playing and NOT memorize! This means they must be confident in their note and keyboard recognition. We use the “Speed Note” program from [www.vicfirth.com](http://www.vicfirth.com) every day during our beginning summer program to gain this confidence. Be sure to check your percussionist’s books to make sure they are not writing in note names for every song!

# Sample Week Long P.O.D. for those of you not on a block schedule:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Monday | Tuesday | Wednesday | Tuesday | Friday |
| Long Tone | Theory Concept | Long Tone | Theory Concept | Long Tone |
| Slur Warm-up | Long Tone or Slur | Slur Warm-up | Long Tone or Slur | Slur Warm-up |
| Scale Study | Scale or Articulation | Scale Study | Scale or Articulation | Scale Study |
| Articulation | Rhythm Study | Articulation | Rhythm Study | Articulation |
| Individual Checks | Individual Checks | Individual Checks | Individual Checks | Individual Checks |
| Sheet Music | Sheet Music | Sheet Music | Sheet Music | Sheet Music |
|  |  |  |  |  |

FAQ
*How are your beginning band sections designed?*For my first 10 years at Kinard I had three heterogenous beginning sections. Due to proactive solutions towards our master schedule on my part ( I served on our schools master schedule committee and leadership team for many years) I have recently been able to have homogenous sections. Section 1- Percussion, Trombone Section 2- Horn Trumpet, Flute Section 3- Clarinet, Tuba, Baritone

*How do you start your beginners?*
The Poudre School District offers a three-week beginning summer program for $50. Classes at my site are divided homogenously for 55 minutes. The focus of the program is on embouchure and fundamental development. By the end of the three week program students can form a correct embouchure, demonstrate a characteristic tone, demonstrate basic tenuto articulation, play their first five notes, and demonstrate characteristic hand and instrument position. Approximately 85% of my families attend all or some part of the summer program.

*How did you get those instruments and Upgraded Mouthpieces?*
Music and Arts was the first company I worked with to include upgraded mouthpieces/ligatures as part of the student’s monthly rental, but now other stores are as well. Families rent the Yamaha F attachment trombone from the music stores.