

Detailed Outline – **Inspire Excellence in Your Young Band: Achieve the Most in Every Lesson**
Presenter: Bruce Pearson

- I. A few general objectives
 - a. Provide essential lessons for every instrument through effective sequencing and pacing
 - b. Meet all 5-8 National Standards
 - c. Address individual student achievement through diversified instruction and assessment
 - d. Integrate the latest in technological advancements to enrich student learning
 - e. Develop comprehensive musicianship
 - f. Place an emphasis on the basics
- II. Establishing Tone (through air and embouchure) Focus on long tones and embouchure formation through video lessons and print.
 - a. Flute
 - i. Use a mirror
 - ii. Jaw flexibility (demo air direction on arm)
 - iii. “whee-too” with a gentle frown
 - iv. hold index finger like a flute
 - v. With the head joint: place the edge of the blow hole against lower lip covering approximately 1/3 of the hole. (check with the mirror to make sure blow hole is centered)
 - vi. Place hand over head joint opening, Pitch that should be played is Concert A
 - vii. Manipulate the pitch
 - b. Clarinet/Saxophone
 - i. Mouthpiece and barrel with paper
 - ii. Slip paper behind the reed and draw or imagine a line where the paper stops
 - iii. Place thumb below the line
 - iv. Shape mouth “whee-too”
 - v. Place mouthpiece in mouth with the lower lip touching the thumb, and the teeth on the top of the mouthpiece.
 - vi. Pitch that should be played is a Concert F# (A. Sax G#)
 - vii. Manipulate the pitch
 - c. Trumpet/Brass
 - i. Shank of mouthpiece between teeth, blow against paper
 - ii. Air speed (using a ping pong ball)
 - iii. Moisten lips, shape mouth “oh” – “em”
 - iv. Blow through the lips creating a relaxed buzz
 - v. Place the mouthpiece over the center of that buzz
 - vi. Pitch manipulation
 - d. Reference to Instrument Specific videos (nearly 200 for book 1)
- III. Starting Systems
 - a. Like Instruments
 - b. Section
 - c. Full Band – Different starting notes than *Standard of Excellence* and explanation
 - d. Show print approach for all three systems for WW and Brass (Percussion to come.)
 - e. Oboe 9 page starting system.
- IV. Rhythm Time – use for rhythmic and articulation exercises for easy unison exercises before applying to musical examples.
 - a. Rhythm Time #14
 - b. Rhythm Time #36

- V. Private Lessons and Mastering Excellence Exercises to address instrument specific challenges, with video support, as well as extended exercises with opportunities for differentiated learning.
 - a. Clarinet #35 → Mastering Excellence
 - b. Trumpet #35
 - c. Trombone #35
- VI. Systematic Technique/Skill Building and Sight-Reading throughout.
- VII. 2-page Page Layout design and methodology
- VIII. Assessment
- IX. Percussion Book
- X. Horn Book
- XI. Band Arrangements
 - a. Trio approach
 - b. shorter arrangements for a first concert
 - c. longer arrangements, designed to serve as a final exam of sorts.
- XII. Solos
 - a. same for all instruments
 - b. instrument specific.
- XIII. Great Warm-Ups
- XIV. Transition into Book Two
- XV. Attached Media (DVD and Accompaniment recordings)
- XVI. *Interactive Practice Studio*
 - a. Interactive Whiteboard ready
 - b. What teachers expect of technology
 - c. Integrated into a virtual book
 - d. Speaker Icon
 - e. Recording Icon
 - f. Email and Portfolio Building
 - g. Video Icons
 - h. Self-Reflection Forms
 - i. Extras – building comprehensive musicianship
 - j. Tuner/Metronome
 - k. Music Writer Touch
- XVII. *Interactive Teacher Studio*
 - a. Collects the many features of the individual books
 - b. Teacher assistant icons
 - c. Lesson Plans
 - d. Rubrics, Forms, and Letters
 - e. Composer worksheets
 - f. Country Worksheets
- XVIII. *Teaching Band With Excellence – Score Companion*
 - a. Curriculum
 - b. Pedagogy
 - c. Administration
- XIX. Question/Answer