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Option 1 Start (Concert F to B $\flat$)

Concert F and Whole Notes | Four on a Hand (S.D.)

While the music is still easy, be picky! Teaching and expecting students to tap their foot is easiest to do at the very beginning. Require **tongue starts** exactly on beat 1. Students that start early or late typically are not breathing in time. Be sure that you have clearly specified on which beat the class should breathe, and then simply **practice the count off, breath, and first articulation**: "1, 2, 3, <breathe> tah" with no sustain. Can they start together?

During the sustain the air should remain as calm and still as possible, pushing all the way to beat 1 of the next measure.

Later, go back and have the brass buzz or BERP along with the woodwinds and percussion. Are their faces matching pitch with a calm, *airy* vibration?

Perc. Four quarter notes can be deceptively challenging for young percussionists. Make sure each note sounds the same in both hands by checking consistent playing zones: center of the bar for mallets, center of the pads (if using drum pads) and midway between center of the drum and 12 o'clock on the rim for snare drum. Consistent rebound to the same height is also crucial for ensuring each note sounds the same. All strokes should utilize a wrist motion while keeping a firm, but not tight, grip on the stick or mallet.

Percussionists should also tap their foot while playing so that each strike lines up with a foot tap on the ground simultaneously.



HOUSE SELECTION

(from *Harry Potter and the Sorcerer's Stone*)

by
JOHN WILLIAMS
Exercise by
BRIAN BALMAGES

CONCERT F and WHOLE NOTES

Make sure you hold each note for its full value!

Perc. Focus on making your left-hand and right-hand strokes sound the same.

Flute / Oboe

B $\flat$ Clarinet / B $\flat$ Bass Clarinet

E $\flat$ Alto Sax / E $\flat$ Baritone Sax

B $\flat$ Tenor Sax

B $\flat$ Trumpet / Baritone T.C.

F Horn

Bassoon / Trombone / Euphonium / Tuba

Mallets

Snare Drum

2 3 4 5 6 7 8

Concert C Long Tones

For trumpets, trombones, euphoniums, and tubas, this note uses a lot of tubing, and most beginners do not use enough air to fill up this now very long instrument to achieve the same tone as Concert F or B $\flat$. In addition to more air, encourage these instruments to keep a “tall mouth” with the tongue low in the mouth for Concert C. This helps with pitch and tone.

Trumpet students with kick (3rd valve) slides should be taught that using the kick slide is part of the official fingering of C (their “D”) from day 1. At this point the amount they kick out is not as important as the fact that *they did*.

Perc. Each one of these measures should sound the same regardless of sticking. Check playing zones, stick heights, and correct wrist motion. Ask the students to listen to each other play this line while looking away from the player. Can the listener tell which hand is being used for each measure or does it all sound the same?



FIGHTING THE TROLL

(from *Harry Potter and the Sorcerer's Stone*)

by
JOHN WILLIAMS
Exercise by
BRIAN BALMAGES

CONCERT C LONG TONES

Are you using a steady airstream and holding each note for its full value?

Perc. Make sure you are always feeling a quarter note pulse, even when resting.

Flute / Oboe

B $\flat$ Clarinet / B $\flat$ Bass Clarinet

E $\flat$ Alto Sax / E $\flat$ Baritone Sax

B $\flat$ Tenor Sax

B $\flat$ Trumpet / Baritone T.C.

F Horn

Bassoon / Trombone / Euphonium / Tuba

Mallets

Snare Drum

2 3 4 5 6