ATTENTION:
A sound band program begins with your beginners. . . route this flyer to your ELEMENTARY/MIDDLE SCHOOL!

ELEMENTARY - MIDDLE SCHOOL BAND INSTRUCTIONAL MANAGEMENT SYSTEM

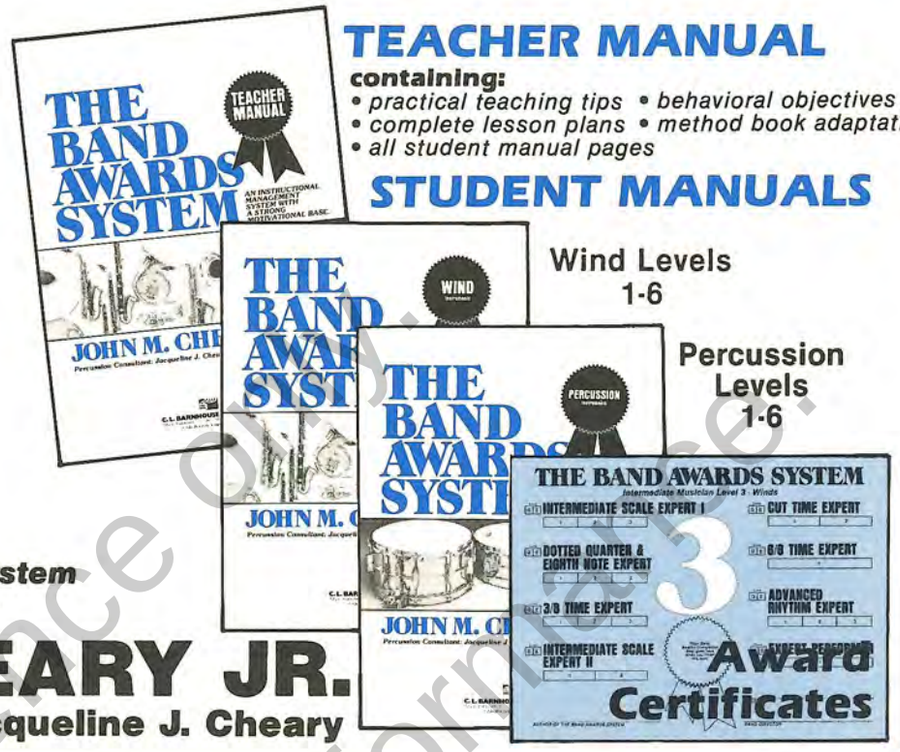
Just Published!!

THE BAND AWARDS SYSTEM

An Instructional Management System With A Strong Motivational Base

JOHN M. CHEARY JR.

Percussion Consultant: Jacqueline J. Cheary



TEACHER MANUAL

containing:

- *practical teaching tips*
- *behavioral objectives*
- *complete lesson plans*
- *method book adaptations*
- *all student manual pages*

STUDENT MANUALS

Wind Levels 1-6

Percussion Levels 1-6

The Band Awards System is an important new publication designed to help Elementary and Middle School band directors develop a comprehensive and systematic approach to music education for young musicians. Using exercises from your current band method book, the Band Awards System provides a framework upon which you can build a successful band program. Through written instruction not available in most method books and a motivational system geared towards keeping students interested and involved, the B.A.S. is the ideal way to gain consistency of skill presentation and sequencing from student to student and from year to year.

FOR PERCUSSIONISTS TOO!!

Percussionists have a separate set of manuals and study key fundamentals of snare drumming and expand their skills to include mallet instruments, timpani and drum set. Basic music theory knowledge is also expected of them in their quest to become a complete percussionist.

USE YOUR CURRENT METHOD BOOK . . .

The B.A.S. is designed so that you may choose musical exercises from any of the several excellent band method books on the market, provided they are relevant to the instructional objective of the lesson. This allows you to use the best of all available resources. The advantage of the B.A.S. is that you are able to organize these individual exercises into a well defined instructional management system!

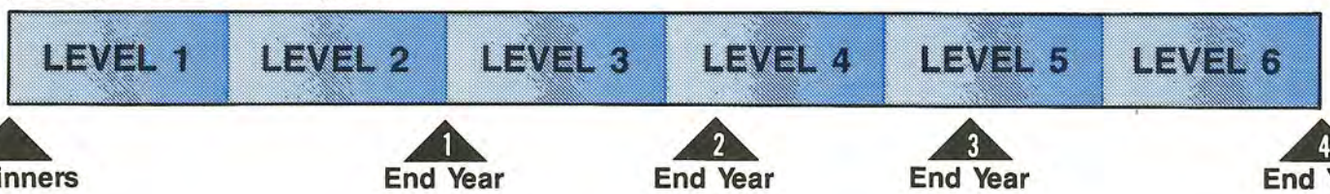
OR USE EXERCISES SUGGESTED FROM THESE LEADING METHOD BOOKS

The author has distilled years of practical experience with numerous band method books into a listing of suggested exercises for each skill presented. For a complete list indicating the sequencing of skill presentation, see the bottom of the next page.

FIRST DIVISION BOOKS 1,2,3 and 4
BELWIN BAND BUILDER BOOKS 1,2 and 3
BLUES AND THE BASICS
PERFORMING PERCUSSIONIST BOOKS 1 and 2
BEST IN CLASS BOOKS 1 and 2
BAND TODAY BOOKS 1,2 and 3
TECHNIC TODAY BOOK 3

THE BAND AWARDS SYSTEM TIME LINE

Student progress through the B.A.S. will be determined by a number of factors including; frequency of lessons, number of students, student motivation and in a large part by the performance standards that you enforce. This time line represents the expected rate of progress based on laboratory studies taking place in several school systems and makes the assumption that your beginners are in fifth grade.

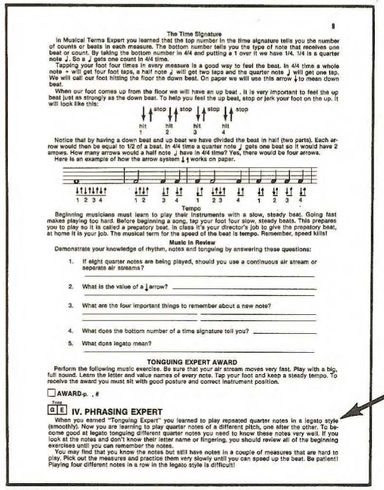


For reference only... not valid for performance.

HOW THE BAND AWARDS SYSTEM WORKS:

FOR THE STUDENT...

Student pages 9 & 10 from Level 1 for Winds



The Time Signature

In Musical Terms Expert you learned that the top number in the time signature tells you the number of counts or beats in each measure. The bottom number tells you the type of note that receives one beat or count. By telling the bottom number is 4/4 and putting a 1 over 1/4, 1/4 is a quarter note ♩. So a ♩ gets one count in 4/4 time.

Stepping your foot four times in every measure is a good way to feel the beat. In 4/4 time a whole note 𝅝 will get four foot taps, a half note 𝅗𝅥 will get two taps and the quarter note ♩ will get one tap. We will call our foot hitting the floor the down beat. On paper we will see this arrow ↓ to mean down beat.

When our foot comes up from the floor we will have an up beat. It is very important to feel the up beat just as strongly as the down beat. To help you feel the up beat, stamp or jerk your foot on the up. It will look like this:

Notice that by having a down beat and up beat we have divided the beat in half (two parts). Each arrow would then be equal to 1/2 of a beat. In 4/4 time a quarter note ♩ gets one beat so it would have 2 arrows. How many arrows would a half note 𝅗𝅥 have in 4/4 time? Yes, there would be four arrows.

Here is an example of how the arrow system ↓↑ works on paper.

Tempo

Beginning musicians must learn to play their instruments with a slow, steady beat. Going fast makes playing too hard. Before beginning a song, tap your foot four slow, steady beats. This prepares you to play so it is called a prepatory beat. In class it's your director's job to give the prepatory beat, at home it is your job. The musical term for the speed of the beat is tempo. Remember, speed kills!

Music In Review

Demonstrate your knowledge of rhythm, notes and tonguing by answering these questions:

1. If eight quarter notes are being played, should you use a continuous air stream or seperate air streams? _____
2. What is the value of a ↓ arrow? _____
3. What are the four important things to remember about a new note? _____ _____ _____ _____
4. What does the bottom number of a time signature tell you? _____
5. What does legato mean? _____

TONGUING EXPERT AWARD

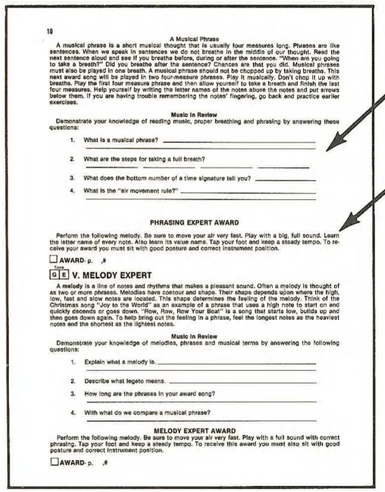
Perform the following music exercise. Be sure that your air stream moves very fast. Play with a big, full sound. Learn the letter and value names of every note. Tap your foot and keep a steady tempo. To receive the award you must sit with good posture and correct instrument position.

☐ AWARD- p. ♩ #

☐ ☐ IV. PHRASING EXPERT

When you earned "Tonguing Expert" you learned to play repeated quarter notes in a legato style (smoothly). Now you are learning to play quarter notes of a different pitch, one after the other. To become good at legato tonguing different quarter notes you need to know these notes well. If you look at the notes and don't know their letter name or fingering, you should review all of the beginning exercises until you can remember the notes.

You may find that you know the notes but still have notes in a couple of measures that are hard to play. Pick out the measures and practice them very slowly until you can speed up the beat. Be patient! Playing four different notes in a row in the legato style is difficult!



A Musical Phrase

A musical phrase is a short musical thought that is usually four measures long. Phrases are like sentences. When we speak in sentences we do not breathe in the middle of our thought. Read the next sentence aloud and see if you breathe before, during or after the sentence. "When are you going to take a breath?" Did you breathe after the sentence? Chances are that you did. Musical phrases must also be played in one breath. A musical phrase should not be chopped up by taking breaths. This next award song will be played in two four-measure phrases. Play it musically. Don't chop it up with breaths. Play the first four measure phrase and then allow yourself to take a breath and finish the last four measures. Help yourself by writing the letter names of the notes above the notes and put arrows below them. If you are having trouble remembering the notes' fingering, go back and practice earlier exercises.

Music In Review

Demonstrate your knowledge of reading music, proper breathing and phrasing by answering these questions:

1. What is a musical phrase? _____
2. What are the steps for taking a full breath? _____
3. What does the bottom number of a time signature tell you? _____
4. What is the "air movement rule?" _____

PHRASING EXPERT AWARD

Perform the following melody. Be sure to move your air very fast. Play with a big, full sound. Learn the letter name of every note. Also learn its value name. Tap your foot and keep a steady tempo. To receive this award you must ask sit with good posture and correct instrument position.

☐ AWARD- p. ♩ #

☐ ☐ V. MELODY EXPERT

A melody is a line of notes and rhythms that makes a pleasant sound. Often a melody is thought of as two or more phrases. Melodies have contour and shape. Their shape depends upon where the high, low, fast and slow notes are located. This shape determines the feeling of the melody. Think of the melody as a line that goes up and down. An example of a phrase that uses a high note to start on and quickly descends or goes down. "Row, Row, Row Your Boat" is a song that starts low, builds up and then goes down again. To help bring out the feeling in a phrase, feel the longest notes as the heaviest notes and the shortest as the lightest notes.

Music In Review

Demonstrate your knowledge of melodies, phrases and musical terms by answering the following questions:

1. Explain what a melody is. _____
2. Describe what legato means. _____
3. How long are the phrases in your award song? _____
4. With what do we compare a musical phrase? _____

MELODY EXPERT AWARD

Perform the following melody. Be sure to move your air very fast. Play with a full sound with correct phrasing. Tap your foot and keep a steady tempo. To receive this award you must also sit with good posture and correct instrument position.

☐ AWARD- p. ♩ #

1. PREPARING THE STUDENT

Upon the completion of the first award "Musical Terms Expert," where both wind players and percussionists form a basis for future musical growth, the student is taught the all important production of the first tone. When able to hold a steady tone for 10 seconds (6 for flute and tuba), the student earns his method book and is ready to progress through the B.A.S.

2. PRESENTATION OF NEW MATERIAL

The basic path of presentation for all skills and concepts in the student manuals is the same throughout the Band Awards System and provides the students with a secure sense of what is expected from them.

A. PRESENTATION OF MATERIAL AND NEW CONCEPTS.

The name of each award indicates the primary focus of the material presented in the student manual. Each skill is presented in a clear and concise manner which reinforces the skill being studied in the band method book.

B. DEMONSTRATION OF KNOWLEDGE

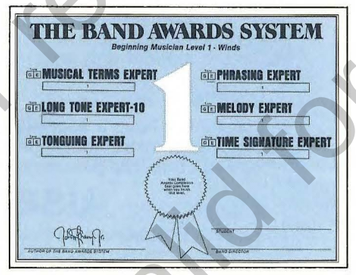
The student provides written answers to key questions concerning the skill/concept indicating comprehension.

C. PERFORMANCE OF SKILL

Each successful award is based upon performance of the specific skill. Standards of performance are clearly indicated to the student.

3. STUDENT AWARD CERTIFICATES

Each student is presented with an award certificate which is placed on the band room wall. Each award name is listed on it and a box next to the name filled in upon successful completion. The students develop a healthy sense of competition when able to see the progress of other students proudly displayed for all to see.



A COMPLETE LISTING OF AWARD NAMES IN THE B.A.S.

WIND

LEVEL 1
I. Musical Terms Expert
II. Long Tone Expert-10
III. Tonguing Expert
IV. Phrasing Expert
V. Melody Expert
VI. Time Signature Expert

LEVEL 2
I. Long Tone Expert-15
II. Memory Expert
III. Resting Expert
IV. Slurring Expert
V. Pitch Control Expert
VI. Long Tone Expert-20
VII. Key Signature Expert
VIII. Eighth Note Expert

LEVEL 3
I. Scale Expert-I
II. Dotted Quarter and Eighth Note Expert
III. 3/8 Time Expert, Triple Meter
IV. Scale Expert-II
V. ¢ Time Expert, Duple Meter
VI. 6/8 Time Expert, Triple Meter
VII. Intermediate Rhythm Expert
VIII. Expert Performer

LEVEL 4
I. Intermediate Scale Expert-III
II. Sixteenth Note Expert
III. Articulation Expert
IV. Intermediate Scale Expert-IV
V. Dynamics Expert
VI. Duple Meter Expert
VII. Musical Terms Expert
VIII. Soloist Expert
IX. Expert Performer

LEVEL 5
I. Advanced Scale Expert-I
II. Syncopation Expert
III. Dynamics Expert
IV. Triple Meter Expert
V. Articulation Expert
VI. Advanced Scale Expert-II
VIII. Soloist Expert
IX. Expert Performer

LEVEL 6
I. Jazz Expert-Improvising
II. Expressive Musicianship-I
III. Advanced Tonguing Expert
IV. Composer Expert
V. Advanced Scale Expert-III
VI. Sight-Reading Expert
VII. Expressive Musicianship-II
VIII. Soloist Expert
IX. Expert Performer

PERCUSSION

LEVEL 1
I. Musical Term Expert
II. Drum Keys Expert
III. Flam Expert
IV. Counting Expert-I
V. Time Signature Expert
VI. Paradiddle Expert

LEVEL 2
I. Resting Expert
II. Tap-Bounce Expert
III. Flam Accent Expert
IV. Counting Expert-II
V. Ruff Expert
VI. Long Roll Expert
VII. Eighth Note Expert
VIII. Rhythmics Expert

LEVEL 3
I. Rudiment Expert-I
II. Sixteenth Note Expert
III. Roll Expert-I
IV. 3/8 Time Expert, Triple Meter
V. ¢ Time Expert, Duple Meter
VI. Rudiment Expert-II
VII. 6/8 Time Expert, Triple Meter
VIII. Intermediate Rhythm Expert-I
IX. Expert Performer

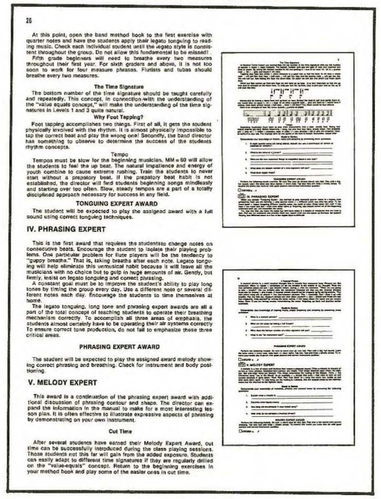
LEVEL 4
I. Roll Expert-II
II. Paradiddle Expert
III. Intermediate Rhythm Expert-II
IV. Rudiment Expert-III
V. Long Roll Expert
VI. Rhythmic Analysis Expert
VII. Musical Terms Expert
VIII. Mallet Percussion Expert
IX. Expert Performer

LEVEL 5
I. Roll Expert
II. Paradiddle Expert
III. Advanced Rhythm Expert
IV. Rudimental Drumming Expert-I
V. Timpani Expert-I
VI. Mallet Percussion-I Expert
VII. Rhythmic Analysis Expert
VIII. Soloist Expert
IX. Expert Performer

LEVEL 6
I. Jazz Expert
II. Mallet Percussion Expert-II
III. Timpani Expert-II
IV. Composer Expert
V. Rudimental Drumming Expert-II
VI. Sight-Reading Expert
VII. Soloist Expert
VIII. Expressive Musicianship
IX. Expert Performer

FOR THE DIRECTOR...

Pages 26 & 14 from Teacher Manual



At this point, open the band method book to the first exercise with quarter notes and have the students apply their legato tonguing to reading music. Check each individual student until the legato style is consistent throughout the group. Do not allow this fundamental to be ignored!

Now is the time to begin to work on the "air stream" concept mentioned throughout their first book. For slow grades and above, it is not too soon to work for four measure phrases. Flutists and tubas should breathe every two measures.

The Time Signature

The bottom number of the time signature should be taught carefully and repeatedly. This concept, in connection with the understanding of the "value equals counts" concept, will make the understanding of the time signatures in Levels 1 and 2 quite natural.

Why Foot Tapping?

Foot tapping accomplishes two things. First of all, it gets the students physically involved with the rhythm. It is almost physically impossible to tap the correct feet and play the wrong one! Secondly, the band director has something to observe to determine the success of the students rhythm concepts.

Tempo

Tempos must be slow for the beginning musician. MM = 60 will allow the students to feel the up beat. The natural impatience and energy of the students will push the tempo faster. If you begin with a slow tempo and start without a preparatory beat, if the preparatory beat habit is not established, the director will find students beginning songs mindlessly and starting over too often. Slow, steady tempos are a part of a totally disciplined approach necessary for success in any field.

TONGUING EXPERT AWARD

The student will be expected to play the assigned award with a full sound using correct tonguing techniques.

IV. PHRASING EXPERT

This is the first award that requires the studentsto change notes on consecutive beats. Encourage the student to isolate their playing problems. Many times students will play a note or two and then take a "gasp breath." That is, taking breaths after each note. Legato tonguing will help eliminate this unmusical habit because it will leave all the musicians with no choice but to grab in huge amounts of air, gently, but firmly, lested on legato tonguing and correct phrasing.

The long term goal must be to improve the students ability to play long notes by timing the gasp every day, use a different note or several different notes each day. Encourage the students to take themselves at home.

The legato tonguing, long tone and phrasing expert awards are all a part of the same concept of teaching students to sustain their breathing through the correct production of sustaining tones when of exercises, the students almost certainly have to be coached on their breathing habits. To ensure correct tone production, do not fail to emphasize these three critical areas.

PHRASING EXPERT AWARD

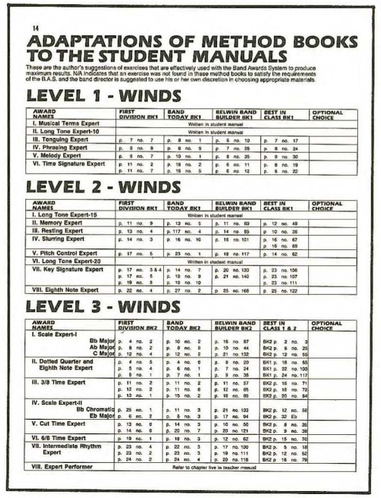
The student will be expected to play the assigned award melody showing correct phrasing and breathing. Check for instrument and body positioning.

V. MELODY EXPERT

This award is a combination of the phrasing expert award with additional discussion of phrasing contour and shape. The director can expand the information in the student book for a more interesting lesson plan. It is often effective to illustrate expressive aspects of phrasing by demonstrating on your own instrument.

Cut Time

After several students have earned their Melody Expert Award, cut time can be successfully introduced during the class playing sessions. Those students not this far will gain from the added exposure. Students can easily adapt to different time signatures if they are regularly defined on the "note-equals" concept. Return to the beginning exercises in your method book and play some of the easier ones in cut time.



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ADAPTATIONS OF METHOD BOOKS TO THE STUDENT MANUALS

These are the author's suggestions of exercises that are effectively used with the Band Awards System to produce maximum results. N/A indicates that an exercise was not found in these method books to satisfy the requirements of the B.A.S. and that the director has a good idea to add to his or her own discretion in choosing appropriate materials.

LEVEL 1 - WINDS

AWARD NAMES	FIRST DIVISION BK1	BAND TODAY BK1	BELWIN BAND BUILDER BK1	BEST IN CLASS BK1	OPTIONAL CHOICE
I. Musical Terms Expert	Written in student manual				
II. Long Tone Expert-10	Written in student manual				
III. Tonguing Expert	p. 7 no. 7	p. 8 ex. 1	p. 5 no. 10	p. 7 no. 17	
IV. Phrasing Expert	p. 8 no. 8	p. 8 no. 5	p. 7 no. 35	p. 8 no. 34	
V. Melody Expert	p. 9 no. 7	p. 13 no. 1	p. 8 no. 35	p. 9 no. 36	
VI. Time Signature Expert	p. 11 no. 2	p. 16 no. 1	p. 4 ex. 11	p. 8 no. 19	
	p. 11 no. 7	p. 16 no. 5	p. 6 no. 12	p. 8 no. 22	

LEVEL 2 - WINDS

AWARD NAMES	FIRST DIVISION BK1	BAND TODAY BK1	BELWIN BAND BUILDER BK1	BEST IN CLASS BK1	OPTIONAL CHOICE
I. Long Tone Expert-15	Written in student manual				
II. Memory Expert	p. 11 no. 9	p. 13 ex. 3	p. 11 no. 55	p. 12 ex. 48	
III. Resting Expert	p. 13 no. 4	p.117 ex. 4	p. 14 no. 89	p. 10 no. 28	
IV. Slurring Expert	p. 14 no. 3	p. 16 ex. 92	p. 18 no.101	p. 16 no. 67	
				p. 16 no. 69	
V. Pitch Control Expert	p. 17 no. 5	p. 23 ex. 1	p. 18 no.117	p. 14 no. 62	
VI. Long Tone Expert-20	Written in student manual				
VII. Key Signature Expert	p. 17 no. 3,8,4	p. 14 no. 7	p. 20 no.130	p. 23 no.106	
	p. 17 no. 5	p. 15 no. 9	p. 21 no.140	p. 23 no.107	
	p. 19 no. 8	p. 19 no. 19		p. 23 no.111	
VIII. Eighth Note Expert	p. 22 no. 4	p. 27 no. 2	p. 25 no.168	p. 25 no.122	

LEVEL 3 - WINDS

AWARD NAMES	FIRST DIVISION BK2	BAND TODAY BK2	BELWIN BAND BUILDER BK2	BEST IN CLASS 1 & 2	OPTIONAL CHOICE
I. Scale Expert-I					
Eb Major	p. 4 no. 2	p. 10 ex. 2	p. 16 no. 87	BK2 p. 2 no. 3	
Ab Major	p. 5 no. 2	p. 9 no. 1	p. 19 no. 44	BK2 p. 5 no. 20	
C Major	p. 12 no. 4	p. 12 no. 7	p. 21 no.133	BK2 p. 12 no. 55	
II. Dotted Quarter and Eighth Note Expert	p. 4 no. 5	p. 4 no. 6	p. 6 no. 20	BK1 p. 18 no. 66	
	p. 5 no. 4	p. 6 no. 1	p. 7 no. 24	BK1 p. 22 no.100	
	p. 5 no. 1	p. 7 no. 1	p. 7 no. 36	BK1 p. 24 no.117	
III. 3/8 Time Expert	p. 11 no. 2	p. 11 no. 2	p. 11 no. 67	BK2 p. 16 no. 71	
	p. 12 no. 1	p. 11 no. 6	p. 12 no. 85	BK2 p. 16 no. 79	
	p. 13 ex. 1	p. 15 no. 2	p. 16 no. 89	BK2 p. 20 no. 84	
IV. Scale Expert-II					
Bb Chromatic	p. 20 no. 1	p. 11 no. 3	p. 21 no.133	BK2 p. 12 no. 55	
Eb Major	p. 6 ex. 3	p. 5 no. 7	p. 22 no. 7	BK2 p. 20 ex. 83	
V. Cut Time Expert	p. 12 no. 9	p. 14 no. 3	p. 10 no. 56	BK2 p. 9 no. 39	
	p. 14 no. 4	p. 20 no. 1	p. 20 no.125	BK2 p. 9 no. 39	
VI. 6/8 Time Expert	p. 19 no. 1	p. 19 no. 3	p. 12 no. 62	BK2 p. 15 no. 70	
VII. Intermediate Rhythm Expert	p. 23 no. 4	p. 22 no. 3	p. 17 no.106	BK2 p. 5 no. 16	
	p. 23 no. 2	p. 23 ex. 5	p. 19 no.111	BK2 p. 12 no. 52	
	p. 24 no. 2	p. 23 no. 2	p. 22 no.138	BK2 p. 18 no. 76	
VIII. Expert Performer	Refer to chapter five in teacher manual				

4. PERFORMANCE STANDARDS

The performance standards for each award is detailed for the director. Often criteria is listed for selection of appropriate musical exercises for that award.

5. METHOD BOOK ADAPTATIONS

The author's suggestions of appropriate musical exercises for each award for both winds and percussion are contained in the teacher manual in a handy format. You have, of course, the option to choose your own material.

6. YOU'RE THE BOSS

The Band Awards System is intended to be a positive and flexible tool with which to manage and motivate student learning. Mold the B.A.S. to meet your specific teaching environment and your students' needs. You set the standards for successful award completion and choose appropriate materials. This system will not negate the need for good teaching but enhance the possibility of it!

THE BAND AWARD SYSTEM ADVANTAGES

CONSISTENCY OF PRESENTATION
Each skill is taught in a consistent manner to all students. If you teach 2nd year band students you KNOW what instruction they had the previous year.

INCREASED TIME ON TASK
When one section of students needs additional attention, others may work from student manuals and not waste time.

ENCOURAGES PRACTICE
The mastery learning concept prohibits not practicing. To succeed the student must practice.

WORK AT HOME
Students take manuals home and work. Parents can see what is expected and can help motivate.

ORGANIZED SYSTEM OF REWARD
The system provides the criteria for rewarding students for achievements. Consistent recognition and a healthy self concept makes for a successful band student.

A LEARNING SYSTEM
Students "learn" to learn the B.A.S. way and develop security and confidence from its consistent nature.

MOTIVATION
Young students need to know exactly what is expected from them and work towards it.

EVALUATION
Student evaluations for conferences or grades are based upon clearly stated goals and objectives.

SELF-PACED INSTRUCTION
The B.A.S. is truly self-paced. The student decides and controls motivation to advance. Written instruction assists both motivated and slower students. Both can work at home to achieve desired results.

ADAPTABLE TO A GRADING SYSTEM
A chapter is included with instructions to adapt the B.A.S. to your graded system.

IMPROVE RAPPORT
The B.A.S. creates an atmosphere of energy and compassion where the student feels a common goal with the director.

MUSIC IS EXPRESSION
The primary thrust in the entire B.A.S. is that phrasing, dynamics and articulations in music create individual expression.

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About the Author

John M. Cheary, Jr. resides in Monett, Missouri where he has been Director of Bands since 1972. During his tenure in Monett, the middle school concert bands and the high school marching, concert and jazz bands have all won numerous regional awards. Since 1980, the year the Band Awards System was first developed, the Monett Middle School Concert Band has received 24 first division ratings in state contests. In 1986 John Cheary was named "Educator of the Year" for outstanding contributions to education by the Southwest District of the Missouri State Teachers Association. He has guest conducted, adjudicated and taught seminars on the university level and has been a guest clinician extensively throughout the midwest.

John received his Bachelor of Music Education Degree from Central Methodist College, Fayette, Missouri in 1970, a Master of Science in Music Education Degree from Southwest Missouri State University, Springfield, Missouri in 1979 and has completed additional graduate study at the University of Kentucky, Pittsburgh State University and the University of Missouri. He is also a member of the Missouri Music Educators Association, Music Educators National Conference, National Association of Jazz Educators, Phi Mu Alpha and Missouri State Teachers Association.

John M. Cheary Jr.

WANT TO KNOW MORE?

John Cheary is willing to accept phone inquiries concerning the Band Awards System in the early evening hours (Central Standard Time) and on weekends. John would be happy to tell you more!

Phone (417) 235-6941

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ORDER FORM

All manuals may be purchased individually. Certificates may be purchased individually or in a package of 25.

TEACHER MANUAL
(contains reduced pages to all student levels)

$19.95 073-2030-00 _____

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(Pkg of 60)

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LEVEL 3	073-2031-03	073-2044-03	073-2045-03	073-2046-03	073-2048-03	073-2049-03
LEVEL 4	073-2031-04	073-2044-04	073-2045-04	073-2046-04	073-2048-04	073-2049-04
LEVEL 5	073-2031-05	073-2044-05	073-2045-05	073-2046-05	073-2048-05	073-2049-05
LEVEL 6	073-2031-06	073-2044-06	073-2045-06	073-2046-06	073-2048-06	073-2049-06

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Address _____
City/State/Zip _____