



Mimi



Lessons



& Games

Football

SOUND PRODUCTION

MUSICAL MASTERY
SUPPLEMENTAL

"Football" is a fun way to relate the smooth passing of a football to the smooth matching of sound. Students now have a visual image for their steady tone.

LEARNING OUTCOMES:

Individual performance opportunities

Individual tone development

Understanding of beginning, middle, and end of notes

Listening and matching skills

Individual and group self-evaluation

Introducing Football!

Discuss with students the best way to pass a football. Make a musical connection for each example as it relates to playing a whole note:

Throwing a Football	Playing a Whole Note
Bring arm back for momentum before letting go of the ball	Take a deep breath of air in before playing
Release ball from hand at perfect time	Begin sound exactly on count one
Ball will remain steady in air and not wobble around	Steady fast air speed for consistent volume
Receiver catches ball in the perfect location, the ball doesn't fall short	Sound stops exactly on the next count one, sound doesn't end early
Each pass of the ball is consistent for catching accuracy	Students around the room match volume, tone quality, and pitch



Playing Football!

1. Play on a small portion of the instrument (flute headjoint [A], clarinet mouthpiece and barrel [F#], saxophone mouthpiece and neck [G#], oboe reed, bassoon reed and bocal, brass mouthpiece with just air stream or sound) to isolate air speed and woodwind pitch without the entire cumbersome instrument. You can also pick a note on the instrument, starting with easy notes to produce and advancing to tuning problem notes.
 - a. Turn on a metronome, 80 bpm works great
 - b. Establish an order for students to play; pick the strongest student to go first to establish a great model sound
 - c. Students play one after another, there should be no break in the sound
 - i. This is a great opportunity to introduce conducting; use your arms to aid each student to enter at the correct time
2. After finishing a pass around the room, discuss with students how they did individually and how the class did as a whole. Students will want to try again for improvement.
 - a. Did start your sound exactly on count 1?
 - b. Did you play all the way until count 1?
 - c. Did you match the volume and pitch of your neighbor?
 - d. Did your volume or pitch change?

Basketball

SOUND PRODUCTION

MUSICAL MASTERY
SUPPLEMENTAL

After understanding how to play Football with whole notes, Basketball goes a step further with eighth notes and is a great way to hear individuals articulate.

LEARNING OUTCOMES:

Individual performance opportunities

Individual tone development

Individual articulation development

Listening and matching skills

Individual and group self-evaluation

Introducing Basketball!

Discuss with students the best way to dribble a basketball. Make a musical connection for each example as it relates to playing eight eighth notes:

Dribbling a Basketball	Playing Eighth Notes
Touch ball with fingertips, not palm	Use tip of the tongue, not whole front of the tongue
Keep ball bounce height consistent	Keep air and volume consistent
Don't travel	Keep tempo consistent, count in your head
Maintain a steady stance	Keep embouchure still while tonguing



Playing Basketball!

1. Play on a small portion of the instrument (flute headjoint [A], clarinet mouthpiece and barrel [F#], saxophone mouthpiece and neck [G#], oboe reed, bassoon reed and bocal, brass mouthpiece with just air stream or sound) to isolate air speed and woodwind pitch without the entire cumbersome instrument. You can also pick a note on the instrument, starting with easy notes to produce and advancing to tuning problem notes.
 - a. Turn on a metronome, 80 bpm works great
 - b. Establish an order for students to play; pick the strongest student to go first to establish a great model sound
 - c. Students play eight eighth notes one after another, there should be no break in the sound
2. After finishing a pass around the room, discuss with students how they did individually and how the class did as a whole. Students will want to try again for improvement.
 - a. Did you count in your head?
 - b. Did you stay with the metronome?
 - c. Did all of your notes sound the same?
 - d. Did you match the volume and pitch of your neighbor?
 - e. Did your volume or pitch change?

Knockout

SOUND PRODUCTION

MUSICAL MASTERY
SUPPLEMENTAL

Similar to Football and Basketball, Knockout is another game where students have the opportunity to play individually. This game incorporates immediate tone production with an accelerando.

LEARNING OUTCOMES:

Individual performance opportunities

Individual tone development

Individual articulation development

Listening and matching skills

Solidifying internal pulse and developing accelerandos

Playing slow quarter notes full value

Introduction to watching a conductor

Introducing Knockout!

Briefly discuss the game of basketball knockout with students, where players shoot at the basket until someone misses and they are out. The shooting starting line is moved further away from the basket as the game progresses, and eventually only one player is left. Here are the connections between basketball knockout and our game:

Knockout with a Basketball	Knockout with an Instrument
Students shoot at the basket in a given order	Students play one note at a time, in the same student order
Start close to the basket, gradually move further away	Start tempo slow, gradually accelerando tempo
Student misses and is out	Student's note doesn't respond at the right time, they are out
One player left at the end	One player left at the end



Playing Knockout!

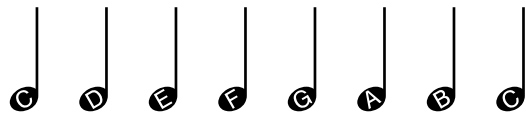
1. Play on a small portion of the instrument (flute headjoint [A], clarinet mouthpiece and barrel [F#], saxophone mouthpiece and neck [G#], oboe reed, bassoon reed and bocal, brass mouthpiece with just air stream or sound) to isolate air speed and woodwind pitch without the entire cumbersome instrument. You can also pick a note on the instrument, starting with easy notes to produce and advancing to tuning problem notes.
 - a. Turn on a metronome to a slow tempo, such as 40 bpm
 - b. Establish an order for students to play; pick the strongest student to go first to establish a great model sound. Students should be sitting/standing in the order they will perform.
 - c. Students play one full length quarter note one after another, there should be no break in the sound
 - d. Gradually increase the tempo on the metronome as students are playing. You will want to use a conducting gesture for each student to indicate their turn to play, especially when first starting at the slow tempo.
2. When a student doesn't play on their turn (either their tone didn't respond in time or they weren't paying attention) they are out. They



will now be skipped on all subsequent passes around the room. Eventually only one student will be left, and then tempo will be quite fast.

Variations

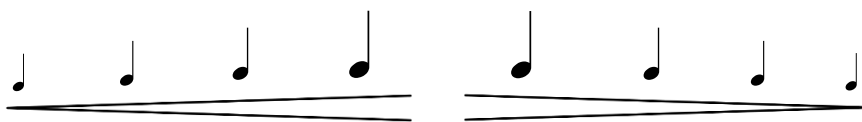
1. Each student plays a different note on their instrument, so that when each student plays in a row a scale or song is created. This can be extra tricky since students will need to change what note they play each pass around the room to continue the proper scale/song sequence. This variation will likely need a much more gradual accelerando.



2. Choose a note on the instrument that needs reinforcing, such as a low note that is difficult to produce a response, or a new fingering that was just taught.
3. Reinforce a dynamic level, such as having everyone play and get a response at *piano*.
4. Use subdivisions; each student plays two eighth notes, three triplets, four sixteenth notes, etc, within their one beat of time.



5. Create crescendos and decrescendos as students pass the note around the room, for example: four students in a row would get increasingly louder and then the next four students would get increasingly softer.



Air Tubes

Utilizing air efficiently is one of the key hallmarks of a professional wind musician. By using a relatively small piece of 1 inch tubing as a tool, teachers may reinforce the shape of the oral cavity when breathing in.

Create your own Air Tubes by cutting 1 inch plastic tubing in 4 inch sections or purchasing 1 inch PVC ball valves.

Using Air Tubes:

1. Have students sit or stand at an optimal performance position.
 - a. Tall torso, shoulders down and relaxed, with the head level to the ground.
2. Students should gently hold one end of the Air Tube while positioning the other end in their mouth.
 - a. The Air Tube should be placed in-between the top and bottom front teeth.
 - b. The lips should form a seal while the tongue rests underneath the tube.
 - c. Thinking an "OH" shape will help create a tall oral cavity and open throat.
3. Have students breath in and out deeply to a count structure of in 4/ out 4 with a moderate tempo (80bpm).
 - a. While breathing in:
 - i. Continue to think the "OH" syllable.
 - ii. Expand all around the abdomen and lower back during inhalation filling bottom to top.
 - iii. The chest should stay open with shoulders down and relaxed.
 - b. While breathing out:
 - i. Steady and even air should be released at all times.
 - ii. Keep chest and shoulders relaxed during exhalation.
 - c. Students should be encouraged to take in full capacity breaths and expel air completely. Challenge students to take a fuller breath with each attempt to develop a larger lung capacity.
 - d. If you are using pvc ball valves, resistance may be added to this exercise by closing the valve half-way. The resistance will make students work harder during the inhalation to achieve a full capacity breath.
4. You can alter the number of counts in or out and tempo. For example, altering the counts to in 2/out 8 would be a great goal for young students to practice a two-count breath in conjunction with longer note durations.
 - a. 4/4, 2/4, 2/2, 3/3, 2/3, 2/forever, 2/8

SOUND PRODUCTION

MUSICAL MASTERY
SUPPLEMENTAL

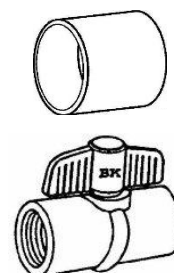
LEARNING OUTCOMES:

Reinforces shape of oral cavity when breathing (tongue placement, throat open)

Developing calm and relaxed breathing

Expanding lung capacity

Correlation between breathing and counting



Variations:

🎵 If you are looking for a simple visualizer to demonstrate steady consumption of air in or out have students use their free arm to show the movement of air in (moving in toward the body) and the air being blown out (moving away from the body).

🎵 Have students "snap" on half-way point of an exhalation to develop focus and awareness of when they should be half-way out of air. For example, students would snap on count 5 of an 8 out exhalation or count 7 of 12.

Balloon Time! FUN WITH AIR!

SOUND PRODUCTION

MUSICAL MASTERY
SUPPLEMENTAL

LEARNING OUTCOMES:

Individual air
development

Individual articulation
development

Individual and group
self-evaluation

Correlation between
breathing and
counting

When a child sees a balloon they immediately think happy and positive thoughts (birthday parties, celebrations, ice cream cake, etc!). Using that positive energy, teachers may use balloons to provide students with visual and kinesthetic experiences of developing breath control during the exhalation.

Balloon Time:

1. Have students hold the opening end of the balloon with two/three fingers. This should mimic holding the shank of a brass/woodwind mouthpiece.
2. Bending only from the elbows (no wrist bends), students bring the balloon to a general playing position as if they were holding their instrument.
3. Students create an embouchure near the opening of the balloon and practice breathing in the same capacity as if they were preparing to play on their instrument.
4. Students can practice taking a full capacity breath and filling up the balloon. Monitor student cheeks not puffing out.
5. Turn on the metronome (80 bpm is a good starting point) and have students practice monitoring their air control with specified counts in and out.
 - a. Reinforce the default number of counts that students should breath in while expanding the duration of exhalation.
 - i. In 2, Out 4...pause...In 2, Out 5...pause...In 2, Out 6...
 - ii. Allow students time to visually inspect the balloon after each segment so that they grasp the amount of air that was used for that effort. Have students realize their progress by visually comparing each effort with the time before.
 - iii. Have students use technology to video record the inflation of the balloon and check to see if the growth of the balloon is consistent and smooth throughout all the counts of the exhalation. This is a fun individual or group assessment tool!
6. An advanced twist to this exercise would be to incorporate articulation with the use of steady air.
 - a. Have students articulate two half notes.
 - b. Have students articulate four quarter notes.
 - c. Have students articulate other challenging rhythms!



Notes:

- 🎵 These balloon exercises are a great way to provide a visual reinforcement for practicing a steady air stream over longer notes and phrases.
- 🎵 Students must engage their embouchure to create fast air during the act of blowing into a balloon because of natural resistance.
- 🎵 Use different balloon shapes as rewards or challenges as students become more proficient.

Finger Dexterity

Prior to learning an instrument, students have probably never needed to use their fingers with such independence. Use these finger dexterity exercises to work on hand position and finger movement before adding the actual instrument to the child's hands.

Finger Dexterity for Woodwinds!

1. Have students relax their arms and hands out to their sides and look at the natural curve of their fingers.
2. Bending only from the elbows (no wrist bends), students bring their hands to a general playing position as if they were holding their instrument.
3. Students place their fingers on a standard six-flat-sided pencil in the order their fingers would go on their instrument. All finger pads will be placed on the same flat side of the pencil, thumbs on the back.
 - a. Students will see that the curve of the hand and fingers is exactly the same as it was when their hands were relaxed down at their sides.
4. Students can practice lifting each finger up about a half inch above the pencil and placing it back in the same spot. Enforce finger height, speed, precision, knuckle movement and relaxation.
5. Turn on metronome (80 bpm works great) and have students move their fingers on the pencil in tempo. Students should say out loud which finger they are moving. (Establish a label for each finger for kids to say. Examples: 1, 2, 3, 1, 2, 3 or 1, 2, 3, 4, 5, 6 or Pointer, Middle, Ring, Pointer, Middle, Ring, etc. Initially leave the pinkies out of these exercises, except make sure they don't float away or tuck under the pencil.)
 - a. Move finger one four times in a row, then move on to the next finger. As students gain coordination, decrease the amount of repetitions, and eventually you can increase the tempo of the metronome.
 - i. 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, 4, 4, 4, 4, 5, 5, 5, 5, 6, 6, 6, 6
 - ii. 1, 1, 2, 2, 3, 3, 4, 4, 5, 5, 6, 6
 - iii. 1, 2, 3, 4, 5, 6, 5, 4, 3, 2, 1
 - iv. Now switch up the order! For example, 1, 3, 2, 4, 3, 5, 4, 6
 - b. Students should first be watching their fingers in order to maintain proper hand position, but can later transition to looking up since they won't be able to look at their fingers while they are playing their instrument.
6. You can also start introducing fingerings through these exercises. For example, a flute student could now say and finger 1: B, 2:A, 3:G, 4:F, 5:E, 6:D.

FUNDAMENTAL TECHNIQUES

MUSICAL MASTERY
SUPPLEMENTAL

LEARNING OUTCOMES:

Finger independence

Coordination of pulse
with fingers

Coordination to foot
tapping and finger
movement

Vocalizing

Prevent tension/bad
habits in hand
position



Notes:

🎵 Finger dexterity exercises are a great way to keep students learning and engaged in their instrument without actually needing to have the instrument.

🎵 Isolating the hands and fingers will create better hand position habits once the instrument is added.

🎵 When the students are ready to hold their instruments, these finger exercises can be repeated on the actual instrument before blowing into the instrument.

🎵 Flute players can hold their pencils horizontally, as their flute would be held.

Sneaky Singing

NOTE RECOGNITION

MUSICAL MASTERY
SUPPLEMENTAL

Let's face it, most young instrumentalists are very hesitant to sing. "I didn't sign up for choir for a reason!" Vocalizing pitches and vowels is an essential step to solidify pitch and tone production on the instrument, so we like to sneak singing into our lessons without the students knowing what we are doing.

LEARNING OUTCOMES:

Listening and matching skills

Pitch awareness

Reinforce note reading

Sneaking Singing into Band Class!

1. When learning a new piece of music, we have the students to clap and count the rhythms, then clap and say note names, then finger along and say note names. These are all great opportunities for students to do more than simply say the note names, instead they can sing the pitches while saying the notes! Telling the students to sing probably won't work though. Instead, say the note names with the students and sing while you say the notes. The students will all start matching your pitches and sing with you without even realizing what they are doing.
 - a. Hold out the letter names for the duration of the note value to reinforce note length.
 - i. For long notes, you may want to sing "C 2 3 4"
 - b. During rests, you can count the beats of rest in the pitch of the next note and also indicate where students should breathe during the rests.
 - c. Sing changes in dynamics and style, students will follow your lead.
2. The more often the teacher sings in front of class, the more comfortable students will be with singing as a part of band class.
 - a. Play the starting note of each exercise/song on your instrument first, and then sing the note with the correct articulation and vowel vocalization for students (such as "dah").
 - b. Count off each exercise in a singing pitch that is the same as the first note. Train students to be hearing the starting note in their head before playing.



Notes:

- ♪ As tempo and rhythmic complexity increases, singing the note names will be more challenging. In comparison, students will find it easier to play their instrument.
- ♪ Singing through the note names helps students to decipher music through note names rather than seeing the note symbol on the staff and only responding with a fingering. This will make students much more fluent music readers.
- ♪ Students will be more aware of notes getting higher and lower on the staff which will help with partial accuracy on brass instruments.
- ♪ Singing through the notes first will help with problem tuning notes on the instrument.

Scale Donuts

FUNDAMENTAL TECHNIQUES

MUSICAL MASTERY
SUPPLEMENTAL

In search for the simplest way to introduce scales to students we provide only the most basic information needed: the order and name of notes. By taking away the need to decipher musical notation learning scales becomes a natural extension of the musical alphabet in a circular pattern.

LEARNING OUTCOMES:

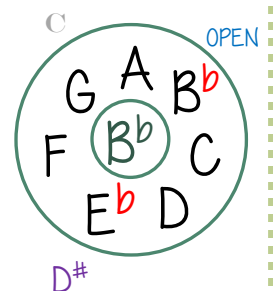
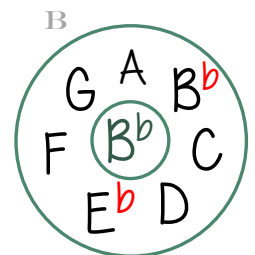
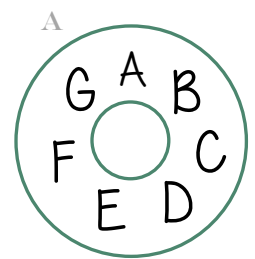
Develop strong performance proficiency of one octave scales

Understanding relationships of enharmonic notes

Understanding relationship of scales

Introducing a New Scale!

1. Draw a large donut on the board and write the musical alphabet in the donut clockwise starting with the A at twelve o'clock. (Diagram A)
2. Introduce sharps/flats associated with an individual major/minor scale. (Diagram B: B \flat Major Scale)
 - a. Write the scale name in the center of the donut.
 - b. Indicate sharps/flats with a different color to bring out importance of notes that are not natural.
3. Review each individual note of the scale donut.
 - a. Notate specific fingerings of notes that represent potential problems outside of the donut adjacent to specified note. (Diagram C)
 - b. Show enharmonic relationships of tricky notes on the outside of the donut with a subordinate color. (Diagram C)



Performing the New Scale!

1. Students finger notes and sing note names through one rotation of the donut.
 - a. Teachers may demonstrate on instrument or on keyboard to provide reference pitch.
 - b. Consider ascending scale initially. When students are comfortable with ascending then introduce descending before playing the full one-octave scale through.
2. After successfully demonstrating correct fingering and note names, students should then be given an opportunity to perform the scale.
 - a. Initially give each note the same rhythmic value so that every note is given the same importance. We like to introduce scales with a half-note value and then eventually transition into a half-note and quarter-note pattern.

Notes:

- ♪ As students gain proficiency of performing each scale, have them notate the scale on a staff to gain the perspective of written notation.
- ♪ Students of all levels find easy success with utilizing scale donuts as a way of developing critical muscle memory and diatonic ear training.
- ♪ Have students compare neighboring scales side-by-side: A Major vs. A \flat Major. Students will be able to find relationships between scales easier in a drawn format. "All of the natural notes in the A scale are lowered to flats in the A \flat scale as the sharps are lowered to naturals." Point out similar connection to all other major scales.
- ♪ Teaching other forms of scales can be derived in this same fashion: minor scales, modes, pentatonic, etc.

Rhythm Blocks

RHYTHM BUILDING

MUSICAL MASTERY
SUPPLEMENTAL

LEARNING OUTCOMES:

Visualize what rhythms look like

Understand how rhythms fit together in a measure

Understand eighth note subdivision

Connect how a rhythm looks, sounds, and feels

Rhythmic Dictation

Composition

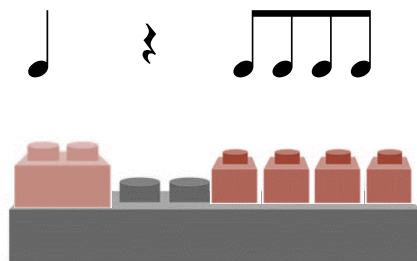
Students that demonstrate a stronger understanding of the structure and format of rhythm will have greater success executing rhythms in practice. Providing young students with multiple ways of building rhythms (visually, aurally and kinesthetically) allow them to be able to connect to their learning more naturally. Building rhythms with familiar blocks (Lego style bricks) provide students with an opportunity to kinesthetically create rhythms.

Building Rhythms in $\frac{4}{4}$ Time

(Rhythm Block Values: 1x8=whole note, 1x6=dotted half note, 1x4=half note, 1x3=dotted quarter note, 1x2=quarter note, 1x1=eighth note)

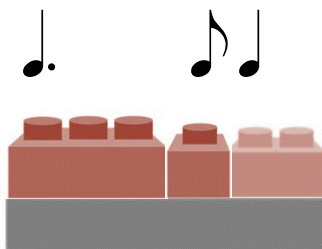
The 1x8 Black block will act as the structure of a measure with each stud representing an eighth note value of time. We will refer to this as the "measure block."

1. Notate a measure of rhythms on the board.
2. Have students recreate the rhythm by building it with their blocks.
 - a. Indicate notes by placing the red blocks into place on top of the measure block.
 - b. Indicate rhythmic rests by leaving studs of the measure block unoccupied.



Building Rhythms in $\frac{3}{4}$ Time

(Rhythm Block Values: 1x6=dotted half note, 1x4=half note, 1x3=dotted quarter note, 1x2=quarter note, 1x1=eighth note)



Building Supplies:

One 1x8 Black



One 1x6 Black



One 1x8 Red



One 1x6 Red



Two 1x4 Red



Two 1x3 Red



Four 1x2 Red



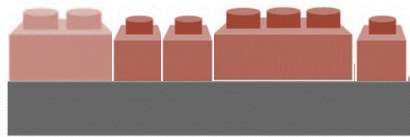
Eight 1x1 Red



More Rhythm Blocks

Building Rhythms in $\frac{2}{4}$ Time

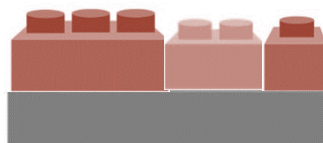
(Rhythm Block Values: BLACK: 1x8=structure of measure, RED: 1x8=half note, 1x6=dotted quarter note, 1x4=quarter note, 1x3=dotted eighth note, 1x2=eighth note, 1x1=sixteenth note)



Building Rhythms in $\frac{6}{8}$ Time

(Rhythm Block Values: BLACK: 1x6=structure of measure, RED: 1x6=dotted half note, 1x4=half note, 1x3=dotted quarter note, 1x2=quarter note, 1x1=eighth note)

Focusing on the triplet rhythmic pattern and the function of 6/8 meter



More Variations

1. Teacher builds a rhythm block measure, and students have to write down the note values with pencil and paper
2. Teacher builds a rhythm block measure, and students perform the rhythm by clapping and counting or playing
3. Teacher claps and counts or plays a rhythm and then students create the corresponding rhythm block
4. Students compose their own rhythm block and then perform the rhythm for class

Notes:

🎵 The act of physically assembling rhythm patterns is a strong reinforcing activity for students who are more wired for visual and kinesthetic learning

🎵 Handling and building rhythms with blocks is inherently fun and can be a pleasant change of pace activity for students.

🎵 Legos and other building blocks are inherently fun for kids of all ages. This activity is a great way to build cognitive temporal and spatial awareness of rhythm away from the instrument.

🎵 Keeping each individual bag of rhythm blocks limited to one 8x1 and one 6x1 "measure" piece allows for great flexibility in exploring 4/4, 3/4, 2/4, 6/8 time signatures with note values ranging from whole to sixteenth notes while also setting up the contents of the bag to be simple and manageable.

Musical Chairs with Variations

RHYTHM BUILDING

MUSICAL MASTERY
SUPPLEMENTAL

LEARNING OUTCOMES:

Hearing changes in music

Introduction to dynamics, special articulations, complicated rhythms

Walking to a beat, reinforces pulse

Performance opportunity

Musical chairs is typically one of the first musical games students are introduced to in a group setting. The combination of fun and simplicity make the game of musical chairs an irresistible activity for young students. We can reinforce listening skills and specific concepts while our students think that we are totally goofing off!

Playing Musical Chairs: (Traditional Version)

Set up the classroom in standard musical chairs fashion: enough chairs in a circle for all the students except for one to sit down.

1. The teacher can use a recording of music.
2. The teacher can play a piece of music on an instrument.
3. A student can play a piece of music on an instrument.
4. Students can perform together as a duet, trio, etc.

Have students walk in circles around the chairs in pulse with the music being played. The "cue" for students to take a seat is when they hear the music stop. This is the traditional version we have all been introduced with and is one of the most genius music related activities for a developing musician. We have students 100% engaged with the performance, to reinforce pulse development students are walking to the beat, students may demonstrate how to walk according to the style of the music, or students may demonstrate how wide of a stride depending on the volume of the music; the possibilities to absorb advanced musical thoughts through a simple game of musical chairs is endless!

Optional Variations!

In standard musical chairs, students would take a seat when they hear the music stop. This should be the first version of the game played, and then the "sit down cue" may change as the variations get more advanced.

Students can sit down when:

1. The music stops
2. A specific rhythm is introduced in the piece (first time the performer plays eighth notes, for example)
3. First change in dynamics
4. Change in tonality (major to minor)
5. Time Signature change
6. Tempo change
7. Phrase interruption (listen for breathing on a barline)

Students can demonstrate how to walk based on:

1. The style of the music (weight of foot strike such as tip-toe or stomp)
2. The volume of the music (length of stride)

