

# CREATING HABITS OF SUCCESS IN THE YOUNG BAND

*A Contemporary and Innovative Session on Teaching Strategies*



SCOTT RUSH  
JEFF SCOTT  
MARGUERITE WILDER

# The First Days of Instruction

## Rhythm Vocabulary

### I. First Days Rhythm Charts

1 → 2 → 3 → 4 → (1) (2) (3) (4) 1 → 2 → 3 → 4 → (1) → (1)

a.  $\frac{4}{4}$  FOOT: ↓ ↑ ↓ ↓ ↓ ↑ ↓ ↓ ↓ ↑

b.  $\frac{4}{4}$

c.  $\frac{4}{4}$

## Solfège Instruction

### II. First Days Solfège

#### Your first five notes

a. Do Do Do  
B $\flat$  B $\flat$  B $\flat$

b. Do Re Do  
B $\flat$  C B $\flat$

c. Do Re Mi Re Do  
B $\flat$  C D C B $\flat$

d. Do Re Mi Fa Mi Re Do  
B $\flat$  C D E $\flat$  D C B $\flat$

e. Do Re Mi Fa Sol Fa Mi Re Do  
B $\flat$  C D E $\flat$  F E $\flat$  D C B $\flat$

f. Do Re Do Mi Do  
B $\flat$  C B $\flat$  D B $\flat$

g. Do Re Do Mi Do Fa Do  
B $\flat$  C B $\flat$  D B $\flat$  E $\flat$  B $\flat$

h. Do Re Do Mi Do Fa Sol Do  
B $\flat$  C B $\flat$  D B $\flat$  E $\flat$  F B $\flat$

i. Do Mi Do  
B $\flat$  D B $\flat$

j. Do Fa Do  
B $\flat$  E $\flat$  B $\flat$

k. Do Sol Do  
B $\flat$  F B $\flat$

l. Do Mi Sol Mi Do  
B $\flat$  D F D B $\flat$

## *Playing on their “Small Instrument”*

<b>Flute</b>	Will sound an “A” on the headjoint
<b>Oboe</b>	The reed should sound a “C”
<b>B♭ Clarinet</b>	Will sound a concert F♯ on the mouthpiece and barrel
<b>Bass Clarinet</b>	Will sound a concert C♯ with mouthpiece and neck <i>On some brands of bass clarinet, the sounding pitch is D♯/E♭ because of the size of the neck</i>
<b>Bassoon</b>	Will sound a concert C with the bocal and reed
<b>Alto Sax</b>	Will sound a concert A♭ with the mouthpiece and neck
<b>Tenor Sax</b>	Will sound a concert E with the mouthpiece and neck
<b>Bari Sax</b>	Will sound a concert E with the mouthpiece and neck
<b>All Brass except horns</b>	Buzz a concert F (middle) and concert B♭ (lower)
<b>Horns</b>	Buzz a written G, E, and C (concert C, A, and F—high, middle, low)

## *Note Names*

As you move into Sequence 7, there are two things that you may elect to do:

1. Since the students just learned how to tie a half note and a quarter note together, you may choose to go ahead and teach the dotted-half note. When teaching the concept, make sure that you show them the concept of “half the value added to the note” by using dotted whole notes, as well as dotted half notes to demonstrate the math. We wait on the dotted quarter until much later. You may go to *HOU* and print out the supplemental sheet for dotted-half notes to teach the concept.
2. Ask students to take lined index cards (the small ones) and make note cards of note NAMES within a one octave range (8 notes) for their instrument. Students should include writing the five lines of the staff, inserting their clef, and writing one whole note. Answers should go on the back of the card. Here are the ranges we recommend:

Flute	B♭, C, D, E♭, F, G, A, B♭
Oboe	F, G, A, B♭, C, D, E, F
Bassoon	B♭, C, D, E♭, F, G, A, B♭
Clarinet/B Clar	written pitches C, D, E, F, G, A, B, C
Alto/Bari Sax	written pitches G, A, B, C, D, E, F♯, G
Tenor Sax	written pitches C, D, E, F, G, A, B, C
Trumpet	written pitches C, D, E, F, G, A, B, C
Horn	written pitches C, D, E, F, G, A, B, C
Trom/Euph/Tuba	B♭, C, D, E♭, F, G, A, B♭
Percussion	B♭, C, D, E♭, F, G, A, B♭

Have students submit their notecards for a grade and then hand them back.

They will be used later to insert the fingerings for these pitches. You will need to explain the difference between writing the note out and writing it on the staff (B-flat versus putting the flat before the B on the staff—flat B)



# Features of Habits of a Successful Beginner Band Musician

## Teacher Tips

### Teacher Tips

- Count the exercise.
- Use the metronome at  $\text{♩} = 76$ .
- Have students tap their foot. This exercise should be sung using solfege syllables after reviewing solfege example “J.”
- Oboes: An “F” before or after a written D or  $E\flat$  must be Forked (unless you have a left F).
- Brass players may need to use TOH, TAH, and TEE syllables to execute the skips.
- Remind TROMBONES about the (T:1) in m. 7.

**Purpose:** To establish brass players with the first three arpeggio pitches and to reinforce woodwind fingering concepts; once clarinets establish this exercise, they will be ready to tackle the lower notes on the “Clarinet Only” pages (see note on the following page).

### CLARINETS:

After exercise #27 in the book, the clarinet players should spend one week or more on each of the first four exercises on the Clarinet pages (16a)—one week on exercise “a,” another week on exercise “b,” etc. **THIS ALLOWS ENOUGH TIME FOR STUDENTS TO DEVELOP SKILLS THAT WILL ALLOW THEM TO LOGICALLY PLAY OVER THE BREAK BY EXERCISE #73 IN THE BOOK.** Make sure the clarinetists are covering the holes, that their right hand stays relaxed, and that their thumb on the thumb rest is correct. The proper place for the right thumb is where the nail and the cuticle meet, not further down the thumb.

## The “F-Dilemma” on Oboe

**NEW NOTE**

F

F means Forked  
L means Left  
R means Right

Lowest key on Forked F is Optional

8.

9.

### 19. Leap Frog

## *Flicking on the Bassoon*

**NEW NOTES**

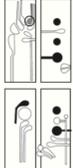
**B<sup>b</sup>**



**C**



If there is a degree sign on a B-flat or C, flick the circled key




### 79. The Long Jump *Flicking exercise*



### 80. Concert E<sup>b</sup> Pentascale - Playing Test #10



### 81. Articulation Study



## *Sequence Teaching*

- Explain ACCIDENTALS and the note coming back in the measure
- Count it and “tizzle” it with fingerings
- Play notes for full value with no dynamics or articulations
- Review staccato articulations
- Review dynamics, especially *piano*
- Go SLOW to later go fast – We are teaching them how to practice

### 48. An Accident Ready to Happen *(The accidental stays in effect until the barline.)*



## THE TEACHING INVENTORY DATABASE (TID)

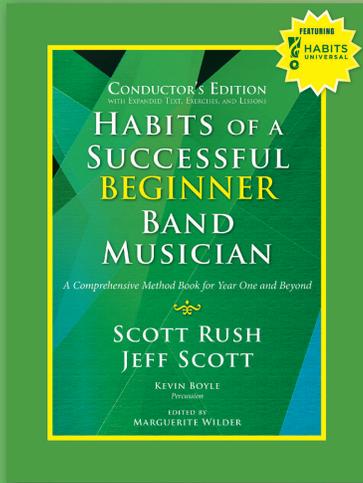
“What” to Teach	“How” to Teach It
<b>Tone</b>	Proper embouchure information for each instrument
	Resonance and ring
	Support – air in motion
	Good equipment, including mouthpieces and reeds
	Listening library of characteristic tone qualities
	Air stream/air column tone troubleshooting
	Displaced reed exercises (for saxophone)
	Breathing exercises
	Provide names of great players on each instrument
	Appropriate mouthpiece buzzing and pitch centering
	Vibrato; vibrato exercises q=72
<b>Phrasing</b>	Chorales
	Playing to and away from arrival points
	Peaks and valleys
	Relate to musical sentences and speaking
	Carrying over phrases
	Tension/release, suspensions, appoggiaturas, intensity
<b>Balance</b>	McBeth pyramid
	Melody vs. accompaniment (priority of line)
	Balance down to next lowest instrument
	Use of percentages
	Balance during dynamic changes
<b>Blend</b>	Three-person rule (create trios)
	Listen up the section
	Paint sound inside neighbor’s sound (color: in tone)
	Clarihorn/Hornet
	Chocolate cake story
	Name ways to stick out of the ensemble
	Unique tone colors created between two different instruments

For an explanation and full version of the TID,  
consult the book *Habits of a Significant Band Director*.

INTRODUCING:

# HABITS OF A SUCCESSFUL BEGINNER BAND MUSICIAN

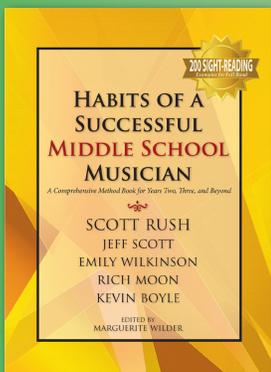
Habits of a Successful Beginner Band Musician is a field-tested, vital, and most important, musical collection of 225 sequenced exercises for the beginning band student. Habits Universal ([www.habitsuniversal.com](http://www.habitsuniversal.com)) features supplemental rhythm vocabulary sheets, accompaniment tracks, percussion grooves, video start-up clinics, as well as a video coach for each exercise in the book. The Habits Universal Interactive platform is available on MusicFirst and SmartMusic!



Some features in **HABITS OF A SUCCESSFUL BEGINNER BAND MUSICIAN** include:

- Teacher Tips for each exercise of the book
- Diatonic solfege, which starts on the first day of instruction
- Sequential rhythm charts followed by the same rhythm in pitches to teach for transfer
- Left (L) and Right (R) indicators and chromatic fingerings for woodwinds
- Shaded boxes around first-time challenges in the student books
- A thorough explanation of (T:1) for trombones and rules for when to use it
- The sequential introduction of the one-handed breakdown of a percussion rudiment, before introducing the rudiment itself
- The use of the “Enharmonic Ladder” and the “call and response” game to learn enharmonic notes
- A thorough explanation and markings for the “F dilemma” on oboe
- An explanation of appropriate flicking on bassoon
- Two pages of slow “clarinets only” work

READ MORE AT  
[HABITSUNIVERSAL.COM](http://HABITSUNIVERSAL.COM)

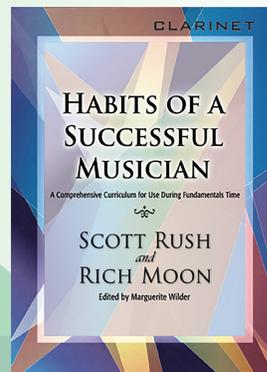


## HABITS OF A SUCCESSFUL MIDDLE SCHOOL MUSICIAN

A Comprehensive Method Book for Years Two, Three, and Beyond

Scott Rush , Jeff Scott , Emily Wilkinson ,  
Rich Moon , Kevin Boyle

Habits of a Successful Middle School Musician is a field-tested, vital, and—most importantly—musical collection of more than 300 sequenced exercises for building fundamentals.



## HABITS OF A SUCCESSFUL MUSICIAN

A Comprehensive Curriculum for Use during Fundamentals Time

Scott Rush , Rich Moon

Editor: Marguerite Wilder

Habits of a Successful Musician is a vital, field-tested series for building fundamentals and—most importantly—a musical collection of more than 200 sequential sight-reading exercises.