

MMI Workshop Series

S.T.U.B.B.I.E.

Warm-ups for Band 2

Sound Before Symbol

Dale Lonis and Ardith Haley

2nd Edition

A Resource for Band Directors



MMI Workshop Series: **S.T.U.B.B.I.E.** *Warm-ups for Band 2—Sound Before Symbol*, Book Two, 2nd Edition

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Foreword

In this second book of warm-ups, we have created exercises to continue to inspire teachers to empower their learners, building on the notions of sound before symbol through the power of what we have called “musical triage.”

When warm-up activities can serve multiple purposes at once they are very effective. The warm-up becomes an even more powerful tool when learners transfer and apply their learning to the rehearsal and performance of the music. Developing an organizational technique that simplifies the purpose or intent of every note performed during the warm-up will intensify the performer’s understanding of why they are warming up in a certain way. Thus, learners will value the warm-ups as opposed to simply enduring them. They are then more likely to transfer the concepts and skills to every note they play. By providing learners with the skills they require to be successful and inspiring them to be more involved in understanding the concepts and intent of the music, they are empowered to not only reach a higher level of performance but to value the process. This also leads to learners taking the initiative to play their instruments outside of the rehearsal which is sometimes known as practising.

We encourage you to always “spiral” back to **S.T.U.B.B.I.E.** *Warm-ups for Band 1* to ensure continual success for learners in mastering and automatizing those skills, concepts, and values. You will note that we are continuing the numbering scheme from **S.T.U.B.B.I.E.** *Warm-ups for Band 1* to this book, identifying the first exercise in as No. 11. As well, we hope both you and your learners will combine these new exercises with your favourites from the first warm-up book to create your own exercises. How effectively your learners transfer what they have accomplished through the repetition of these exercises is an indication of success.

Be sure to do your own triage and continue reinforcing the unifying aspects of the methodology. While teaching these exercises, you may find your own listening skills are further enhanced.

As always, we wish you well and invite you to contact us with any questions or suggestions.

Dale Lonis and Ardith Haley

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Introduction

Introduction

Introduction to Book Two

In **S.T.U.B.B.I.E.** *Warm-ups for Band 1*, we introduced the basic requirements for an ensemble to sound good immediately and for developing strong, fundamentally sound habits of music making that will last a lifetime. In **S.T.U.B.B.I.E.** *Warm-ups for Band 2*, we continue the development of essential fundamentals. We also begin to add “sight to sound” to enhance the transfer of the fundamentals to reading music to supplant and augment learners’ ability to engage their minds in interpreting the music rather than just playing it.

What Is **S.T.U.B.B.I.E.**?

S.T.U.B.B.I.E. is a mnemonic device representing basic skills and concepts that are essential for individual and ensemble members to develop. If these are mastered and moved to automaticity, young musicians can reach higher levels of performance and musical understanding much quicker.

Critically important to the successful implementation of this methodology is to teach learners what the letters of **S.T.U.B.B.I.E.** represent. This serves two purposes. First, it gives you and your learners a succinct, shorthand language to use when considering or discussing issues they are experiencing or hearing around them. The second purpose, which is equally as important, gives learners a chunking method to reduce the number of possible issues that are impeding them, their section, and/or the ensemble from sounding great. Integrating the use of the **S.T.U.B.B.I.E.** language when referring to the matters at hand facilitates learners’ ability to prioritize the solution.

Why Use These Exercises?

This method is based on the notion previously known as “the spiral curriculum,” first brought to use by Jerome Bruner (Bruner 1960). We have put it into practice here, effectively combining recent knowledge about how the brain works with Benjamin Bloom’s notions of mastery learning, automaticity and talent development (Bloom 1971, 1976, 1984). Finally, we add our own research and information learned from our investigation and experience employing that knowledge and skill.

To undertake new learning, we must start with the fundamental elements, concepts, and skills. These are built on by constantly revisiting them until the concepts and tenets are understood and learners can find their own voices to execute and transfer them to other settings. For example, consider learners learning to play cello and working until they reach the level of Yo-Yo Ma. What makes Mr. Ma different than literally every professional cellist is that each time he performs he brings his own creativity to the performance in ways that are uniquely his interpretation. In turn, it is our hope that all learners learn the fundamentals so well that they can reach the creation stage of learning as quickly as possible. Teaching emerging musicians to transform themselves from beginner into their own version of Yo-Yo Ma is our lofty goal.

Empowering Learners

S.T.U.B.B.I.E. *Warm-ups for Band 2* is designed to inspire learners to take ownership of the learning process. Once *you* choose to fix notes and rhythms during rehearsal, you send a clear message to the learner that doing anything outside the rehearsal setting is unnecessary. By providing learners with the skills they require to be successful while inspiring them to be more involved in understanding the concepts and *intent* of the music, they are empowered to reach a higher level of performance. To further assist you in guiding your learners to become independent musicians, we encourage you to turn your attention to *Directed Practice vs. Timed Practice* (refer to Appendix 1 or [click here](#)).

L & H Musical Triage: Identifying and Addressing Musical Challenges

How do we teach musical independence and give learners the requisite skills to develop their ability to listen and respond as they rehearse and perform their music? The first step is for learners to master, or better yet, automatize skills and concepts to free their minds to attend to listening and prioritizing **S.T.U.B.B.I.E.**

Warm-ups for Band 2 provides learners with the individual and ensemble skills and concepts they require to become independent learners. They will be challenged cognitively and creatively while automatizing the physical skills to develop a foundation for excellence.

Musical Triage is based on the concept of medical triage where you identify and prioritize the most serious concerns first. In solving one or two of the major issues, many secondary issues are often addressed. For instance, by [intensifying \(link p. 3\) to and through](#), tuning or rhythmic issues are often resolved because learners are no longer sagging on pitches or releasing them at random times.

Teach learners to

1. listen individually and consider their own issues to determine if they are doing what is required regarding style, pitch, time, intent, etc.
2. listen within their sections to determine if they are together regarding style, tone, time, blend, balance, etc.
3. listen to the entire ensemble to identify and prioritize the most serious concerns

Ask learners to share their thoughts instead of you telling them what needs to be fixed. Yellow-boxed musical triage assessments have been included with each exercise. Feel free to duplicate them for your learners. When they engage in addressing these issues themselves, you will no longer be the hardest working person in the room.

Efficiency, Value, and Transfer

Efficiency is essential not only because more can be accomplished in a shorter period but also because it clarifies what is to be learned. Inefficiencies occur when

1. too much information is presented at once
2. unnecessary information is offered
3. not enough time is allowed for the information to be absorbed
4. successful execution occurs once or twice, but then is not reinforced with repetition
5. tenets and successes are not reviewed and cemented at the end of the lesson

When any one of these occurs, learners will not remember the information nor are they likely to repeat the success.

Value and transfer are primary goals of this methodology, offering learners the opportunity to accept responsibility for their own learning. Engaging them in cognitive activities and experiential learning will provide learners with tools to assess their learning. This will lead to a value proposition where learners will want to learn more and transfer their understanding to other contexts. It is critical that we teach efficiently in a fashion that enhances transfer.

How to Use This Book

From the hundreds of hours of research going into the preparation of this book, we have found that it should take no more than 10 minutes to introduce any one of these exercises. After learners understand the principles and intent, you should plan to take no more than five—seven minutes on any single exercise. It is essential that you prepare how you will present these exercises before standing in front of the learners. You are encouraged to choose the exercises based on the issues you hear in your ensemble through musical triage. You might also wish to consider the spiral nature of these exercises and return to them when you recognize (through musical triage) that learners need a refresher.

Foundational Principles, Tenets, and Techniques

Prior to using **S.T.U.B.B.I.E.** *Warm-ups for Band 2* it is essential that you understand and embrace the Foundational Principles, Tenets, and Techniques that inform this resource. Refer to page 8 or [click here](#) for further information and in-depth explanations of the research that supports these exercises.

Electronic Book Copy

To access an electronic copy of this resource go to www.mmiachieve.com/unlockstubbieweblinks and enter the passcode MYSTUBBIE.

Using the Icon Buttons

You will note the presence of two icons in the exercises.





This icon indicates formative assessment.



This icon indicates summative assessment.

Assessment—Moving from Teacher-Centred to Learner-Centred

Engaging learners in the assessment process is critical to the success of this methodology. Typically, this involves more assessment *for* learning (formative ) than *of* learning (summative ). Formative assessment occurs during the learning process and focuses on the learner's learning journey and motivation as well as providing feedback on the success of the teaching methodologies. Summative assessment is an evaluation—a summary of learner learning—and determines achievement at a given point of time. You are strongly encouraged to

co-construct all assessment tools. Getting learners involved in the assessment process will increase their engagement and heighten their valuing of the learning journey.

Formative Assessment Coaching

Once learners value what they are learning, they are far more likely to transfer what they have learned to the next challenge or application. Ideas to involve learners in sharing responsibility for learning and assessing include co-constructing rubrics, using the assessment templates included in this resource, engaging in conversations with you and other learners, creating journals and portfolios, performing, and more. Remember, everything a learner does can be evidence of learning.

Evaluating the Learning Process (*Value and Transfer*)

Summative assessment at the end of a learning cycle is an essential component of the process of learning and achieving. You will make judgements based on the collective evidence of learning you have gathered throughout the cycle. Equally important is that you teach learners that the summative evaluation is not the end of the learning. Rather, it is a launching pad for the next step (*value and transfer*). An example of this would be to consider how you measure the success of a concert at the end of a learning cycle. Is it a matter of deciding that the performance was good or bad, or whether the adjudicator, audience, or others extrinsically reinforced the outcome? While performing well is a goal, are there other measures you might contemplate when evaluating the notion of the success of the concert? Consider

- △ learners' growth continuum starting from the initial rehearsal in the cycle. Where are they in their development regarding:
 - each **S.T.U.B.B.I.E.** tenet—emerging, mastered, automatized
 - movement from extrinsic motivation to intrinsic motivation
 - demonstration of *value and transfer* of the pedagogical learning to the artistic performance
 - demonstration of *value and transfer* to their next opportunities when learning new repertoire
 - the *value and transfer* of this process and outcomes to other music-making outside of the band room (i.e. like practising)
- △ what will you, as the teacher, take away from the learning process?
 - What could you do differently next time regarding
 - building trust
 - time use
 - rehearsal choices (sequence, skills, concepts)
 - repertoire selection
 - communicating shared goals with all stakeholders
 - Is there something you may be able to teach more effectively and efficiently?
 - How will you demonstrate *value and transfer* for what you have learned as a teacher?
- △ what else you need to think about.

Encouraging Practice

Steps leading to good practice habits:

1. Musicians learn to assess what they do well and what still needs work.
2. Musicians learn to “chunk” their practice sessions into small “bites” so they can focus on one or two fundamentals and be successful.
3. Musicians learn that repetition leads to automaticity, allowing greater transfer to other musical tasks.
4. Musicians learn that collaboration intensifies and economizes learning.

When these are habitualized, learners are then more likely to go home and play their instruments without being told to do so.

To further develop these steps leading to good practice habits, the following assessment tools are offered throughout the resource—launching points from which you and your learners will build. These are meant to be suggestions only, and you are urged to engage learners in creating opportunities where they share the responsibility for learning and assessing, thus inspiring them to play their instruments in settings beyond the band room.

- △ Sample Musical Triage question prompts are found at the end of every exercise.
- △ Assessment Template #1: Use as a quick exit slip at the end of class.
- △ Assessment Template #2: Use to demonstrate triage understanding.
- △ Assessment Template #3: Use to gain positive insights into the level of success learners are feeling.
- △ Assessment Template #4: Use as a summative assessment at the end of a learning cycle. Begin the process no later than the completion of Warm-up Exercise No. 5.
- △ Assessment Template #5: Create your own.

Additional Introductory Material

On the next page, you will find a listing of all front matter essentials that were included in **S.T.U.B.B.I.E.** *Warm-ups for Band 1*. To get the most out of this resource, you are encouraged to investigate this material if you have not already done so. It is there that you will find the foundational principles, tenets, and techniques that inform this resource as well as further information and in-depth explanations of the research that supports these exercises. **To access this material, simply click on the desired subtitle as every section is hyperlinked.**

Foundational Principles, Tenets, and Techniques

Principles

Creating the Culture

Trust Is Essential

Extrinsic to Intrinsic: Inspiring Learners to Work Inside and Outside of the Classroom

Tenets

Combining the Tenets

Employ All Three Domains: Cognitive, Affective, and Psychomotor—Bloom Taxonomy

Other Psychological Considerations

Psychological Awareness Applied to Pedagogy

Techniques

Breathing Technique

Always Take a Full, In-Time Breath

Maintaining a Steady Stream of Air

Fill Every Beat

Never Breathe After a Long Note or a Bar Line

A Word about Percussion

Articulation Technique

Start with a “TOH” and Dent the Air

Quick-Twitch and Slow-Twitch

Slow Music—Quick Articulation

Tone and Tuning Technique

Tone In-Tune

3-Peat Tuning Method

Unifying Tempo Technique

In-time→ On-time

Balance Technique

Volume as Intent

Executing Volume

Balancing Volume with Intent

Recalibrating

Volume Should Never Affect Style

Comfort Zone Development

Volume Changes

Creating Style and Intent

Creating Style

Agogic Emphasis as Style

Three Parts to Every Note

Five Basic Styles of Notes

Special Effects

Creating Intent

Two Styles of Music

Every Note Has Purpose (Intent)—The Soft Kitty Conundrum

Blend

Speeding Up and Slowing Down—On Purpose

How Is $\frac{3}{4}$ Time Different than $\frac{4}{4}$ Time?

When Is $\frac{3}{4}$ Not $\frac{3}{4}$ —When It Is NOT $\frac{3}{4}$ —Perhaps When It Is $\frac{6}{4}$

When is a March Not in Cut Time ($\frac{2}{2}$)? When it is in $\frac{4}{4}$ time

When is a Scherzo Not in One? When it is in Four, Three, or Two

Intensify To and Through the Change

It Is Not Polite to Harm Your Friends

The Three Releases

The Three *Fermati*

Events and Moments

Creating Emotion

The **S.T.U.B.B.I.E** foundational principles, tenets, and techniques are designed to provide learners with the skills, concepts, motivation, and inspiration to create emotionally fulfilling performances.

S.T.U.B.B.I.E. Tenets

S tyle

A unified performance of the three parts of every note determines S tyle. By mastering and then automatizing five basic styles of notes, the I ntent and E motion of the musical message is more clearly communicated.

T one, in-T une; in-T ime → on-T ime

Essential to creating beauty is to always perform with a characteristic T one, in-T une. As well, performing all rhythms (in the appropriate style) within every beat (in-T ime) and arriving on the following beat precisely on-T ime is critically important.

U nifying

When every musician has U nified all S.T.U.B.B.I.E. elements on every note with a shared intent, beauty ensues.

B alance

The relationship between every note being performed melodically, rhythmically, and harmonically with shared intent is the essence of B alance.

B lend

Establishing unified characteristic sounds for each instrument family and then melding these sounds to create a wholly different and beautiful composite tone colour is B lend.

I s for P urpose

The I ntent and E motion of the musical message is more likely to be realized when the relationship between every note being performed melodically, rhythmically, and harmonically is in B alance.

E nsuring E motional E ngagement

S.T.U.B.B.I. --> E. elements are used to develop the intensity, passion, tension, and release throughout every musical work. By performing with U nified I ntent, we ensure engagement in the process of music-making, thereby evoking an emotional response and igniting the imaginations of players and listeners alike.

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S.T.U.B.B.I.E.

Exercises

No. 11 Basic Chord Tuning and Balance Warm-up

Notions

1. Be sure learners understand and can execute the unison tuning technique (refer to **S.T.U.B.B.I.E.** *Warm-ups for Band 1*, No. 7: 3-Peat Tuning Warm-up) and are relatively in tune prior to attempting to tune a chord.
2. Good chord intonation requires understanding each band member's role: the root—stay down; the third—stay low; the fifth—raise it up.
3. Good chord intonation requires balance—think the pyramid.
4. Tessitura will also create stress on the tone and in-tune relationship.

No. 11 Basic Chord Tuning and Balance Warm-up

Style

It is critical that learners have mastered controlling each of the three parts of the note before beginning this exercise. Each aspect has the potential to positively or negatively affect matching pitch with other ensemble members.

Tone, in-Tune; in-Time → on-Time

Creating a characteristic tone is essential. Learners should have already mastered the concept of adjusting pitch (i.e. breath, embouchure, tongue placement). They will also need help to reinforce whether they are playing in tone and in tune. Do not assume they understand. Trust but verify.

Unifying

Matching the pitch as well as understanding which chord tone musicians are playing is critical.

Balance

Musicians must know which chord tone they are on to know where to place it in terms of volume and balance. The root is important even if only one voice is playing it, so it must be heard if it is present.

Blend

Intonation improves with better blend. Notes sticking out of the blended sound tend to influence the pitch of others. Matching the overtones of any note is as much about blend as it is about balance.

Is for Purpose

The purpose of tuning harmonically in addition to personally and melodically, is to create and capture the beauty within every chord.

Ensuring Emotional Engagement

A chord progression such as I-IV-V-I creates a different emotional intent than ii-V-vii-I. Being able to perform each of these types of progressions in tune enhances the emotional exchange between the performer and the audience.

No. 11 Basic Chord Tuning and Balance Warm-up

Exercises

EXERCISE 1

In this exercise, learners are introduced to the importance of knowing which chord tone learners are playing as well as teaching the notion that each note of a chord has unique properties.

1. Divide the ensemble into three groups: A, B, and C.
 - Δ Group C represents your strongest three to five players (more for larger bands) and should include high and low instruments.
 - Δ Group B represents your seven to ten second chair players (more for larger bands). It should be roughly twice as many as are in group C.
 - Δ Group A represents two-thirds of the band. It is comprised of all low brass, low woodwinds/strings, percussion, and all those musicians who do not generally play first part.
 - Δ Have each group raise their hands so you and the musicians can all see the number disparity between groups and you can check to ensure you have a good mix of Groups C and B.
2. Begin the exercise.
 - Δ Group A begins on the root of the B^b Major chord.
 - Δ Group B begins on the major third.
 - Δ Group C begins on the fifth.
 - Δ Play the chord and it will, perhaps surprisingly, be balanced.
3. Once the chord is established, explain the principles of the roles each note of the chord plays.
 - Δ Remove Group B to tune (open) the fifth. Once it is in tune, add Group B back in. The chord will, again perhaps surprisingly, be better in tune. Be sure to keep the root down and open the fifth.
 - Δ Once you have established a well-balanced and in-tune chord, signal to Group B to move down a half-step to establish a minor chord. The chord will most likely be out of tune again. This is because the fifth will drop as the third moves down. Take out Group B and re-establish the fifth in tune and then add Group B back in on the lowered third and then move it back and forth from major to minor. The chord will once again be in tune. Once this is accomplished you can repeat this portion of the exercise dropping the third while maintaining the open fifth.

Continue to next page.

No. 11 Basic Chord Tuning and Balance Warm-up

EXERCISE 2

In this exercise, learners are introduced to the importance of balancing the three pitches in a chord in order to ensure that the root is present. This is essential to adjusting the third and the fifth as required.

1. Play the B^b Major chord again and rotate parts in the following fashion:
 - △ Group A rotates 1–3–5 then back to 1.
 - △ Group B rotates 3–5, down to 1, back to 3.
 - △ Group C rotates 5 down to 1–3–5.
 - △ Listen carefully. You and your learners will notice that Group A dominates through the rotation. Mostly what you will hear is 1–3–5. Remind learners that the pyramid of sound dictates more lows, few middles, and far fewer high sounds.
 - △ Before repeating the rotation, explain that balance is critical to intonation. If the third is the dominant sound, it becomes or sounds like the defacto root and then the fifth becomes or sounds like the third. This does not work because in a normally-tuned chord the third is low and the fifth is high, therefore causing this rotated chord to be out of tune.
 - △ Repeat the rotation. Do not move to the next chord tone until you get the balance you desire (Group C must project more when on the root and Group A must be quieter). This will be particularly problematic when Group A gets to the fifth. Rehearse it until musicians understand their roles and you are satisfied. You might even imply that if too many musicians are on the fifth they might wish to play so quietly that they cannot be heard.

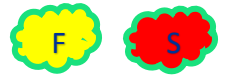
EXERCISE 3

This exercise helps to reinforce for learners that different chords have different tuning issues due to the specific tuning concerns of each instrument (a C Major chord is harder to tune in a band setting than a B^b Major chord).

1. Walking the Chord.
 - △ Move the entire chord up or down by half steps. This will demonstrate to learners that chords have different issues and tendencies due to idiosyncrasies of the key and of the instrument intonation issues. Be sure to tune (if required) using the techniques discussed in Exercise 1 each time you change the chords. Rotate the new chords—move the third to minor and then return to the major. Remove chord tones as desired to tune and make your points.

No. 11 Basic Chord Tuning and Balance Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- Δ Am I performing with a good tone?
- Δ Am I always aware of what chord tone I am on?
- Δ Am I blending with the rest of my section?
- Δ Am I considering what I need to do better?
- Δ Am I considering how I will transfer this to other music I am performing?

SECTION TRIAGE

- Δ Are we balancing within the section?
- Δ Is my section unified (blending) within itself and with the rest of the ensemble?
- Δ Is my section staying in tune?
- Δ What do we need to do as a section to improve?

ENSEMBLE TRIAGE

- Δ Are we always balanced and in tune?
- Δ Does it sound good?
- Δ What do we need to do as an ensemble to improve?
- Δ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 12 Three Loves One Warm-up

Notions

1. What makes $\frac{3}{4}$ different from $\frac{4}{4}$? One beat. Yes, but in $\frac{3}{4}$ time there is a special relationship between beat three and beat one. Three loves one!
2. Understanding this notion leads to the development of better phrase intensity.
3. Understanding this notion supports and promotes tempo maintenance as $\frac{3}{4}$ time often slows at reduced tempos.
4. Often in $\frac{3}{4}$ time beat one is over-emphasized. These exercises help to limit or eliminate this.

No. 12 Three Loves One Warm-up

Style

Creating the relationship between the notes on successive beats implies changing the style of each note. Introducing the notion that beat three leads to beat one creates an extension of the use of style to support the intent. Later, this notion will be extended to create a feeling of six.

Tone, in-Tune; in-Time → on-Time

Playing in-tone is critical to this exercise, remembering that intensifying is not *crescendoing*. The very nature of beat three leading to beat one will improve playing in-tune and in-time.

Unifying

Reaching an ensemble awareness of the role and unification of intensifying into weighted notes improves a variety of issues including in-tone and in-time, balance, blend, intent, and emotion.

Balance

Balance is created in the weight given to notes and the intent of the note leading to beat one.

Blend

Blend is enhanced when a relationship between the strong notes and the notes leading to those notes is created.

Is for Purpose

Intensity and direction of notes in the measure are essential to displaying and performing with clear intent.

Ensuring Emotional Engagement

By mastering and automatizing the notion of notes leading to others and giving weight to important notes, the emotional response will be greater. When the fundamentals are automatized musicians can give their attention to creating beauty.

No. 12 Three Loves One Warm-up

Exercises

EXERCISE 1

In this exercise, learners will learn the first step to creating the style and intent differences between $\frac{3}{4}$ time and $\frac{4}{4}$ by intensifying through beat three into beat one.

1. Select your favourite warm-up note and a medium tempo and repeat the note three times in $\frac{3}{4}$ time. Ask learners to play all three notes in default style. Over-emphasize beat one. Do not be overly concerned about unifying the style of the notes at this point. Focus instead on how it sounds when beat one is over-emphasized.
2. Once you are satisfied that musicians have established the over emphasis of beat one, introduce the concept of beat three intensifying into beat one. Ensure beat one is a solid agogic emphasis with a beautiful tone. Beat three will also be a slightly weighted note. At first it may sound like beat three is too strong. However, this will dissipate and soften as musicians become accustomed to the notion.
3. Next, experiment with a slower tempo in *tenuto* style, being careful not to slow down from beat three to one while developing the feeling of beat three intensifying into beat one.

EXERCISE 2

This exercise is provided as an extension for creating the style difference between $\frac{3}{4}$ Time and common time by intensifying through beat three into beat one.

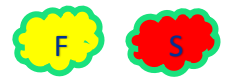
1. Ask musicians to perform the B \flat Concert Major scale in the pattern below. Have them play all three notes in default style. You will note that beats one and three are in bold type, representing the weighted beats, with beat one in a larger font to indicate it is weighted even more. Beat two is performed with regular weight, indicated by the black font.

do re **mi** | **re** mi **fa** | **mi** fa **sol** | **fa** sol **la** | **sol** la **ti** | **la** ti **do** | **ti** do re | **do** |
do ti **la** | **ti** la **sol** | **la** sol **fa** | **sol** fa **mi** | **fa** mi **re** | **mi** re **do** | **re** do **ti** | **do** ||

2. Once you are satisfied that everyone is performing the exercise in a unified fashion, repeat it changing the style, tempo, and volume.

No. 12 Three Loves One Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- △ Am I intensifying and weighting the notes?
- △ Am I understanding the reason I am doing this?
- △ Does it sound good?
- △ Am I blending with the rest of my section?
- △ Am I considering what I need to do better?
- △ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- △ Is my section unified (blending) within itself the way it approaches the weighted beat?
- △ Is my section unified (intensifying) with the rest of the ensemble?
- △ Is my section matching the intent of the music with the rest of the ensemble?

ENSEMBLE TRIAGE

- △ Are we always intensifying?
- △ Are we considering what we need to do as a section and as an ensemble to improve?
- △ Are we considering how we will transfer this tenet to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 13 Specialty Volume Change and Balance Warm-up

Notions

1. This exercise is an exception to the sound before symbol premise. The visual of the volume changes leads learners to a better understanding of the sound required to maintain balance.
2. The same rules of balance apply for all *crescendo/decrescendo*. All *crescendi* start by decreasing the volume at the beginning of the *crescendo* (recalibrate). The *decrescendo* is a reverse of the *crescendo*, maintaining the low sound at the full volume (whatever that might be at the moment) until the highs and middles have ebbed.
3. The choir *crescendo/decrescendo* is, by far, the most beautiful of the four types of volume changes. When executed with intent, it is like the beauty of a time-lapse video of a flower opening. This is best applied for volume changes over two to four measures.
4. The terraced *crescendo/decrescendo* is used not only for music written prior to the eighteenth century but also as a controlled volume change over time to avoid peaking too soon or overblowing as the *crescendo* intensifies.
5. The wave *crescendo/decrescendo* is best used as a dramatic finish at the end of one musical idea followed by a calmer section.

Notes

1. These exercises are offered as an exception to the sound before symbol notion for yet another reason. When the standard visual notational image of the *crescendo/decrescendo* appears in the repertoire it is a “one-size-fits all” notational device. What must occur is the volume change indicated in the visual representation. Learners then have a point of reference in their mind’s eye from that point on. Once they have seen it and performed it to your satisfaction, you can hold them accountable to do it from that point forward without the visual reminder. Refer to the Specialty Volume Change visual on page 16. [Click here](#) for detailed information on the execution of the default volume change. A classroom poster is also available for purchase at www.mmiAchieve.com.
2. Nowhere in the literature is there an antonym to the notion of *diminuendo*. We have therefore decided to offer *espansione* to represent this.
3. All notions and subsequent exercises also apply if you choose to interpret the volume change using *espansione* and *diminuendo* rather than *crescendo* and *decrescendo*.
4. During these exercises when you are moving from a single pitch to chords, remember to use good chord balance and tuning technique by dividing each choir into three groups—50% of each choir will play the root, 35% will play the third, and 15% will play the fifth of the chord.

No. 13 Specialty Volume Change and Balance Warm-up

Style

Volume should never affect style. Several styles of *crescendo/decrescendo* and *espansione/diminuendo* exist to create a variety of musical effects.

Tone, in-Tune; in-Time → on-Time

- △ Volume should never affect tone (i.e., not to allow the tone to change due to lack of air support during a quiet volume or overblowing for a big sound)
- △ It is essential to time the volume change not only dependent upon the instrument (i.e., lows first and highs last during a *crescendo*) but also for the desired effect and intent.

Unifying

The colour of the ensemble sound should not be affected by the volume or tessitura. It is critically important for learners to automatize their approach to volume changes.

Balance

Maintaining the same ensemble balance, blend, and colour no matter where the ensemble is on the curve of the volume or tessitura change is essential.

Blend

Tessitura and maintaining a characteristic sound are important to the blend when listening across the ensemble during volume adjustments.

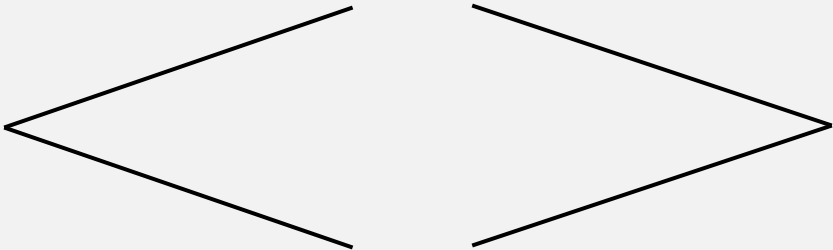
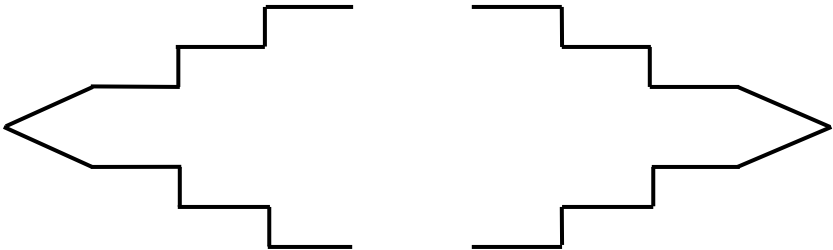
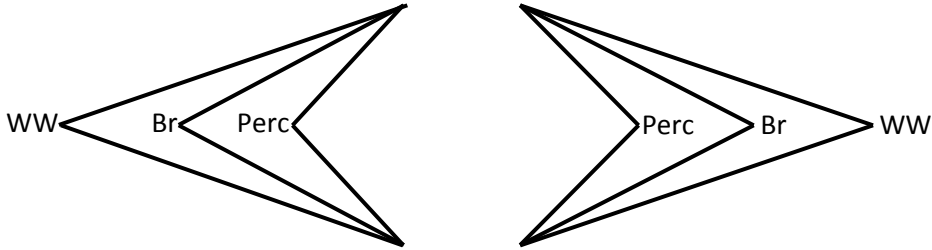
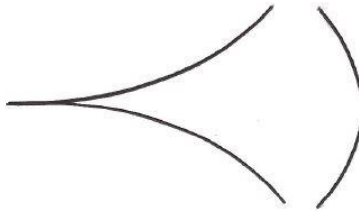
Is for Purpose

The intent of any volume change is seldom only about volume—it is about the intensity of the sound at different volumes. The truly artistic *crescendo* or *decrescendo*, *espansione* or *diminuendo* is about intensifying or relaxing—not just getting louder or softer.

Ensuring Emotional Engagement

Once learners understand the intent of the volume change, then the emotional intent will be enhanced.

No. 13 Specialty Volume Change and Balance Warm-up

<p>Everyone Sees</p>	<div> <div> <i>crescendo</i> <i>diminuendo</i> </div> <div> <i>decrescendo</i> <i>espansione</i> </div> </div> 
<p>TERRACED</p>	<p>Terraced: Generally performed over several measures</p> 
<p>CHOIRS</p>	<p>Choirs: Generally performed over several measures</p> 
<p>WAVE</p>	<p>Wave: Generally performed over one measure Used to energize into the next phrase (sounds like a wave crashing)</p> 

No. 13 Specialty Volume Change and Balance Warm-up

Exercises

EXERCISE 1

This exercise will help learners establish a baseline for all crescendo/decrescendo by ensuring that they are unified in their approach to default volume changes.

1. Ask learners to sneak in on a unison note of your choice in a good range for your ensemble and execute the default *crescendo* and *decrescendo* over various lengths of time on long notes. Do not use a specific time signature or tempo. Stop them the instant the balance changes (usually due to the lows dropping out too soon) and ask them what happened or which section was early or late.
2. If you notice issues in balance, isolate bass, tenor, alto, and soprano voices. Work each separately by performing the sound represented by the default volume changes. (See **S.T.U.B.B.I.E.** Warm-ups for Band 1, Exercise No. 8 Default Volume Change and Balance Warm-up.) Try *crescendoing* over four beats, holding for four beats, and *decrescendoing* over four beats. Repeat until you are satisfied that learners understand their roles in maintaining proper balance.
3. Once you are satisfied with learners' execution, move to playing your favourite chords and repeat the procedure. Repeat the process, remembering to attend to balance and tuning.

Continue to next page.

No. 13 Specialty Volume Change and Balance Warm-up

EXERCISE 2

This exercise helps learners establish an awareness and execution of the choir *crescendo/decrescendi*.

1. Isolate the woodwind/strings, brass, and percussion choirs. Beginning with the woodwind/strings choir, ask learners to perform a default *crescendo/decrescendo* on a single note. Ask the listeners to do musical triage and comment on what they heard. Then repeat this procedure with the brasses and then the percussion. When you are satisfied that all instrument groups understand the premise, repeat the procedure playing your favourite chord.
2. Once you are satisfied that each choir is executing excellent default *crescendo/decrescendo*, begin to combine them. You may wish to return to a single note before playing a chord. Instruct learners to begin together, holding a *mf* volume. When they are settled with that balanced volume, instruct them to initiate a *crescendo* by choir. At first, instruct learners that you will indicate when each choir begins its *crescendo*. Once you are confident they understand, have them perform it listening on their own and determining when to begin. The brasses should listen for the woodwinds/strings to *crescendo* before beginning theirs. The percussion section should wait until they can hear both the woodwinds/strings and brasses begin the volume change before initiating their *crescendo*. The cymbal should be the last instrument you hear executing the volume change. Once learners reach the full “all-choirs” volume desired (not overblowing and still in balance), release (perhaps with a breath accent release). If you did this in unison, perhaps move to a chord once again.
3. Once the *crescendo* has been established to your satisfaction, begin at a full volume and instruct learners to *decrescendo* in reverse order beginning with percussion, then brasses and finally the woodwinds/strings (ending in the lowest woodwind/strings sound before silence). By now, learners should be able to execute this using a full chord. You may wish to begin by having them wait for you to indicate when to begin the *decrescendo*.
4. When you are satisfied with both the *crescendo* and the *decrescendo*, ask learners to execute the choir *crescendo* over four bars, hold for four bars, and execute the choir *decrescendo* over four bars.
5. Remind learners to be doing triage on their individual, sectional, and ensemble execution of the exercise.

Continue to next page.

No. 13 Specialty Volume Change and Balance Warm-up

EXERCISE 3

This exercise helps learners establish awareness and execution of the terraced *crescendo/decrescendi*.

1. Begin this exercise on a single note until you are satisfied with the result, then repeat the procedure playing your favourite chord. Although we call these *crescendi* and *decrescendi*, they are simply *subito* volume adjustments either up or down. Instead of *crescendoing*, select a medium tempo in $\frac{4}{4}$ and ask learners to begin playing quarter notes in default style at a **mf** volume. Instruct them to nudge the volume up just a bit “suddenly” over each of four measures. The goal is for learners to be at their best biggest/fullest volume by the beginning of the fourth measure. Remind them to do triage on balance and tuning throughout. Once you are satisfied with the execution of the *crescendo* hold the big volume for four beats and begin nudging it back down toward your best quiet sound over four measures.
2. Once you are satisfied with the result, repeat the exercise at faster and slower tempi on half notes, whole notes, *tenuto*, etc. reminding learners to triage the balance and in-tone place.

EXERCISE 4

This exercise helps learners establish an awareness and execution of the wave *crescendo/decrescendo*.

1. Once again, begin this exercise on a single note until you are satisfied with the result, then repeat the procedure playing your favourite chord. This volume change is used for dramatic effect. Select a medium/fast tempo in $\frac{4}{4}$, and ask learners to play whole notes at a **mf** volume. Instruct them to save the volume change to the very last beat of the measure and surge to full volume landing on beat one of the next measure. After arriving on beat one, the volume immediately falls to **ppp** just like water droplets glittering in the sunlight after a giant wave hits a huge rock on the beach. The effect produces a whoosh of sound that falls off to quiet and calm.

EXERCISE 5

This exercise is provided as an extension reinforcing learner awareness and execution of the styles of volume changes.

1. Choose to begin with a single note and move to chords. You may wish to extend the exercise by changing chords at the peaks of the volumes or changing each measure.
2. Doing this exercise offers a good way to establish the notion that going up or down in tessitura does not necessarily align with increasing or decreasing volume. Begin by moving the chord up by semitones as you increase the volume and move the chord down as you decrease the volume. Next, do just the opposite. Move down by semitones as you increase the volume and move up as you decrease the volume. You may also wish to move from whole notes to quarter notes or vice versa.

Continue to next page.

No. 13 Specialty Volume Change and Balance Warm-up

EXERCISE 6

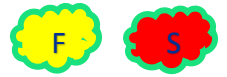
This is a bonus exercise designated to extend the teaching of volume changes beyond simple volume issues by adding intent to the changes.

1. Teach learners the rhythmic sets listed below by rote at a medium tempo. Next, repeat the previous Exercises 1–3 using these rhythmic sets on your favourite warmup note but this time lead learners through the exercises using *espansione* and *diminuendo*. For an explanation on how to perform the volume change in this manner (*espansione* and *diminuendo*) [click here](#).



No. 13 Specialty Volume Change and Balance Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- △ Do I understand my role (or my instrument's role) within the ensemble during the volume change?
- △ Do I understand the musical intent of the volume change?
- △ Am I performing "within the sound" of my section?
- △ Am I able to perform the volume changes at any tessitura or range?
- △ Do I understand the difference between *crescendo/decrescendo* and *espansione/diminuendo*?
- △ Am I considering what I need to do better?
- △ How will I transfer this tenet to other music I am performing?

SECTION TRIAGE

- △ Is my section performing "within the sound" of the ensemble to support musical intent?
- △ Is my section blending and balancing?
- △ Are we considering what we need to do as a section to improve?

ENSEMBLE TRIAGE

- △ Is the ensemble creating the intended sound and if not, what is not working?
- △ Are we considering what we need to do as an ensemble to improve?
- △ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 14 Short-Note, Long-Note Warm-up

Notions

1. Prior to introducing the visual representation of long notes and short notes, learners' attention should be directed to subdividing either in fours or threes. Once this is understood, the visual representations will be clear in the minds of learners and they will be more likely to execute them correctly.
2. By learning the sound of the short-note, long-note rhythms prior to seeing them, learners will learn to automatize and unify them. Thus, when the notation is finally introduced, learners will already understand the sound it represents. This is like learning to speak a language before learning to read it.
3. Learning to read the notation representation of dotted rhythms has historically been a challenge for beginning musicians. Introducing them aurally prior to visually helps to eliminate this concern. Once learners understand the notion of subdividing, reading dotted rhythms will become easier.
4. Dotted rhythms are combinations of short-notes and long-notes. Learners will make the connection later when they see the visual representation.

No. 14 Short-Note, Long-Note Warm-up

Style

Be sure learners are always playing with the appropriate styles (three parts of the notes). Unifying the styles is essential to the success of this exercise.

Tone, in-Tune; in-Time → on-Time

Understanding and executing the difference between the ♩ and ♪, the 1. and 2., and the compound meter 1 and 2 while maintaining tempo is essential. When teaching these rhythms, the short note intensifies into the longer note that follows, even though the visual representation is just the opposite (indicating the short note follows the long note).

Unifying

Learners will more easily unify their interpretation of the symbolic representations of dotted and compound rhythms if they first master them aurally.

Balance

The balance and style (length and emphasis) of the shorter note is a key factor in maintaining tempo and the forward motion of the phrase.

Blend

Rhythmic differences (particularly the dotted rhythms) create a new challenge for blend. In addition to attending to colour and timbre, it is equally important to blend like rhythms.

Is for Purpose

The intent of each note now becomes more noticeable as the style and intensity of the short note is unified and automatized.

Ensuring Emotional Engagement

If the intent is unified, the audience will be more likely to be emotionally engaged.

No. 14 Short-Note, Long-Note Warm-up

Exercises

EXERCISE 1

This exercise helps learners establish subdividing in four and the short note leading to the long note (in fours).

1. Select a medium tempo and teach the four ♩ note subdivisions by rote, asking learners to count out loud in $\frac{4}{4}$ (1eAnna 2eAnna 3eAnna 4eAnna).
2. Now teach ♪ by rote. Be sure to emphasize the ♩ note intensifying to the ♩ note by counting out loud in $\frac{4}{4}$. Visually it looks like ♪ ♪ (♩ ♩ ♩ ♩). However, it must sound like the ♩ note is leading to the following ♩ note instead of following the one it is tied to as in the visual below



- △ While counting out loud, be sure to connect the sounds by filling in the entire portion of the ♩ with sound. The numbers or their representative words are *tenuto*-like.
 - △ Do not allow the rhythm to slip into a triplet feel.
3. Once you are satisfied learners are all counting while connecting and unifying the intensification into the next beat, move to playing the rhythm on a single pitch at a medium to slow tempo. You may wish to add a snare drum playing emphasizing the fourth ♩ note.
 4. When learners have mastered the exercise above, move to playing each rhythm up the scale to the fifth and back down (playing four beats of ♪ on each pitch), ensuring that the ♩ is fully valued and the ♩ is leading to the ♩ each time. Again, you may wish to use a snare drum playing .
 5. When learners can execute each exercise three times in a row, unified and to your satisfaction, you are ready to move on to subdividing in three.

No. 14 Short-Note, Long-Note Warm-up

EXERCISE 2

This exercise helps learners establishe what is traditionally known as the triplet feel (compound rhythm).

1. Select a medium slow tempo and teach the $\mid \text{ ♩ }$ rhythm by rote (1 2 3 1 2 3 1 2 3 1 2 3), counting out loud and emphasizing the triplet feel ($\mid \text{ ♩ } = \text{ ♩ } \text{ ♩ } \text{ ♩ }$) as well as remembering to reinforce the ♩ leading to the \mid each time.
2. Now introduce the sound of this by reciting out loud: **TOHohTOHTOHohTOHTOHohTOHTOHohTOH**. Be sure to intensify the three into one, creating a triple feel. Note: When executing the rhythm as indicated in column 3, have learners imagine the oh.

It looks like this	Think of it like this	Play it like this
$\mid \text{ ♩ } \mid \text{ ♩ }$ 1 2 3 1 2 3	$\text{ ♩ } \text{ ♩ } \text{ ♩ } \text{ ♩ } \text{ ♩ } \text{ ♩ }$ TOHohTOHTOHohTOH	$\mid \text{ ♩ } \mid \text{ ♩ }$ TOHTOHTOHTOH

3. When learners can successfully execute the above exercise in a unified manner, move to playing the rhythm on a single pitch.
4. Once you are satisfied with the above exercises, play each rhythm up the scale to the fifth and back down playing $\mid \text{ ♩ }$ four times on each pitch, being sure that the \mid is fully valued and the ♩ is leading to the \mid each time.

EXERCISE 3

This exercise will teach learners the contrast between subdividing in four and subdividing in three.

1. Mix and match the $\text{ ♩ } \text{ ♩ } \text{ ♩ } \text{ ♩ }$ and the compound meter $\mid \text{ ♩ }$ rhythms, executing each one four times. This would be the equivalent to a $\mid = \text{ ♩ }$ time shift. Be sure to listen for the difference between the three subdivision and the four subdivision. It might help to ask the percussion section to subdivide in fours and threes.

No. 14 Short-Note, Long-Note Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- △ Am I confident that I understand the difference between subdividing in 3s and 4s?
- △ Am I consistent in executing the various rhythms?
- △ Am I consistent in intensifying through the short note into the long note?
- △ Am I in sync with the rest of my section (blend)?
- △ Am I able to switch back and forth through all the 3s and 4s rhythms taught to me?
- △ Am I able to maintain tempo?
- △ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- △ Is my section unified within?
- △ Is my section unified with the rest of the ensemble?
- △ Are we considering what we need to do as a section to improve?

ENSEMBLE TRIAGE

- △ Is the ensemble consistent with the execution and the intent?
- △ Are we considering what we need to do as an ensemble to improve?
- △ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 15 Chromatic Warm-up

Notions

1. Because every note on the instrument is important, chromatics are essential.
2. By practising the chromatic scale in the suggested manner (altering rhythms and feel), learners overcome the awkwardness of the fingerings. The brain is triggered (executive function) to focus on the pattern instead of just the fingerings, thus subsuming the physical challenges.
3. Once automatized, chromatic exercises are an excellent vehicle to create opportunities to extend the style and intensity exercises.

Notes

1. Chromatic fingerings are often ignored until later in most methods. This causes them to remain problematic late into learners' development. If this is a new concept for you, consider beginning by teaching chromatics only from the root to the fifth.

No. 15 Chromatic Warm-up

Style

Changing the emphasis on individual notes is a matter of understanding more than just the agogic emphasis. Having the ability to execute a variety of styles will lead to automaticity of performing all notes and all tessituras without negatively effecting time or intent.

Tone, in-Tune; in-Time → on-Time

Placing weight in a variety of patterns allows learners to work on the technical issues of fingerings that often cause players to slow down or speed up.

Unifying

Repetition and automaticity of fingerings of the chromatic scale in-time will lead to stronger in-time ensemble playing.

Balance

Automatizing chromatics reduces the concern of some notes sounding stronger than others.

Blend

If chromatic notes are automatized, learners can give more attention to the concern of blending the notes.

Is for Purpose

Being proficient with chromatics allows more opportunities to add intensity and direction as individuals gain mastery and automaticity.

Ensuring Emotional Engagement

Perform this exercise with a variety of emotional intents (e.g., happy, sad, angry, calm, quietly intense) at a variety of volume levels (e.g., *crescendi /decrescendi*, terraced dynamics).

No. 15 Chromatic Warm-up

Exercises



EXERCISE 1

In this exercise, learners are introduced to the notion of the semitone relationships known as the chromatic scale.

1. Starting on the note of your choice (perhaps F Concert), select a medium tempo, and ask learners to play the chromatic scale in quarter notes in default style. You may wish to only go from doh to sol at first. If possible, extend the scale to one and one-half or even two octaves, playing one note per pitch.
2. Repeat the same exercise, this time in eighth notes, playing one pitch per eighth note.
3. Finally, perform the same scale in a triplet feel, again playing one pitch per eighth note.

EXERCISE 2

This exercise helps draw learners' attention away from awkward fingerings.

1. Ask learners to perform Exercise 1, Part 1, but this time in a long-short triplet pattern of quarter note to eighth (), playing one pitch per eighth note.
2. Repeat the above exercise, reversing the pattern to play a short-long triplet pattern (), playing one pitch per eighth note.

EXERCISE 3

This exercise teaches learners the mastery of equal-timed fingerings during a chromatic scale.

1. Ask learners to perform the chromatic scale in sixteenth notes, one pitch per sixteen note, at $\text{♩} = 60$.
2. Once learners have mastered all the above exercises, slowly begin to increase the tempo. Be sure to maintain the tempo you have selected.

EXERCISE 4

This exercise is designed to extend the fingering technique required to transfer chromatics to the five styles of basic notes (from Warm-up Book One).

1. Ask learners to perform the exercise executing it in each of the five styles at various tempi.
2. Make up your own combination of the styles and repeat the exercise.

No. 15 Chromatic Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- △ Am I able to play every note without hesitation?
- △ Am I able to play the exercise placing the appropriate weights on certain notes to create a feeling of time and direction?
- △ Am I doing it like the rest of my section?
- △ Am I maintaining the Ts and Ds throughout each exercise?
- △ Am I maintaining tempo even when some notes are harder (e.g., clarinet break, difficult fingerings, trombone sixth position)?
- △ Am I considering what I need to do better?
- △ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- △ Is my section unified within and with the rest of the ensemble?
- △ Is my section maintaining tempo?
- △ Is my section maintaining consistent style in low notes as well as high notes?
- △ Are we considering what we need to do as a section to improve?

ENSEMBLE TRIAGE




- △ Is the ensemble blending and balancing?
- △ Are we considering what we need to do as an ensemble to improve?
- △ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 16 Three *Fermati* Warm-up

Notions

1. Although there is only one icon used in the literature to indicate a *fermata*, there are three types of *fermati* from which to choose. You will need to determine which *fermata* best suits the musical intent and mark it on your score prior to rehearsing the music. The three types are *Tenuto* () , *Breath Mark* () , and *Caesura* () . [Click here](#) for further information.
2. By learning how to suspend time in three different ways prior to seeing the notation, learners will learn to automatize and unify them without being distracted or confused by the notation. It will be about the sound and the intent. Thus, when notation is finally introduced, learners will already understand how to execute each one.
3. When conducting the repertoire, your decision for which *fermata* to use will be based on the musical context and intent of the suspension of the forward motion of the music.
4. Prior to rehearsing *fermati*, you are encouraged to practice your gestural language. It must be clear which *fermati* you have selected to use at that moment. Otherwise, execution issues will plague your ensemble through to the performance.
5. When the notation is later introduced in the repertoire you are performing, inform learners which of the three *fermati* you have selected to use and ask them to insert the appropriate icon in their music. It is essential that you practice it in isolation prior to seeing it in context in the music.

Note

1. You are strongly advised to watch the video first and practice your gestures for the three *fermati* before doing these exercises with your learners.

No. 16 Three *Fermati* Warm-up

Style

Mastering and automatizing different styles of notes, releases, and re-entries, will enhance learners' abilities to transfer these skills and concepts to the repertoire.

Tone, in-Tune; in-Time → on-Time

Having the ability to restart the forward motion of the music on-time is an essential component of staying in-time. As well, intensifying and holding the note in-tune is critically important and must be addressed.

Unifying

Taking a breath or not, releasing with intent, and restarting the motion of the music are important elements to unify when executing *fermati*.

Balance

Balance is a critical aspect of the held note during a *fermata*. The held note is best balanced through intensifying to the release.

Blend

As always, no matter what the tessitura or technical challenge, the held note and the note following a *fermata* must be blended. Listen specifically for this.

Is for Purpose

It is critically important for you to determine what kind of *fermata* is to be employed and how long it is to be held at any given time prior to conducting it in front of the ensemble.

Ensuring Emotional Engagement

Fermati are specifically used to create emotion. Therefore, you must determine its musical purpose to select the right *fermata* as well as its length. Holding the note with intensity, releasing with intent, and measuring the silence (when called for) are all essential elements for creating the greatest emotional impact.

No. 16 Three *Fermati* Warm-up

Exercises

EXERCISE 1

In this exercise learners will be introduced the *Tenuto Fermata* (♯).

1. Select a medium tempo and your favourite warm-up note. Conduct quarter notes in $\frac{4}{4}$ time in *tenuto* style using one hand only. Prepare learners to execute a *Tenuto Fermata* by bringing up the other hand to cue it. Execute the *fermata*, being sure to listen for unified playing, then move to the next beat.
2. Conduct a full first measure and then hold beat one in the second measure. Then conduct through the rest of the measure and hold beat two in the third measure. Then hold beats three and four in subsequent measures (these five measures are played in succession). Repeat until you are satisfied that learners have mastered and unified the *Tenuto Fermata*.
3. Listen to be sure the ensemble is intensifying through the held note and no one is breathing between the held note and the note that follows. As well, listen for good intonation and balance during the held note.
4. Once you are confident that learners understand the concept, randomly choose the beat you wish to hold.

EXERCISE 2

In this exercise learners will be introduced to the Breath Mark *Fermata* (♯').

1. Select a medium tempo and your favourite warm-up note. Conduct quarter notes in $\frac{4}{4}$ time in default style using only one hand. Prepare learners to execute a Breath Mark *Fermata* by bringing up the other hand. Execute the *fermata* and breath mark, being sure to listen for a unified release and re-entry as you move to the next beat. **Note:** The release is the preparatory gesture for the next beat.
2. One approach to conducting the Breath Mark *Fermata* is to regive the beat you are holding as a “quick-click” gesture to restart the forward motion of the music.
3. Repeat Exercise 1, Part 2 above, this time using a Breath Mark *Fermata* being sure to indicate the release with the quick-click gesture. Repeat until you are satisfied that learners have mastered and unified the Breath Mark *Fermata*.
4. Listen to be sure the ensemble is intensifying through the held note and they are all taking a quick breath on the release of the held note before moving to the note that follows.
5. Once you are confident that learners understand the concept, randomly choose the beat you wish to hold.

Continue to next page.

No. 16 Three *Fermati* Warm-up

EXERCISE 3

In this exercise, learners will be introduced to the *Caesura Fermata* (☞//).

1. Select a medium tempo and your favourite warm-up note. Conduct quarter notes in $\frac{4}{4}$ time using only one hand (conduct default style). Prepare learners to execute a *Caesura Fermata* by bringing up the other hand. Execute the *fermata*, being sure to listen for a unified breath accent release followed by silence before you prepare to move to the next beat.
2. One approach to conducting the *caesura fermata* is to regather the ensemble after the release before giving the preparatory gesture to restart the forward motion of the music.
3. Repeat Exercise 1, Part 2 this time using a *Caesura Fermata*. Be sure to indicate an intent-driven release, followed by a significant silence. Gather your ensemble and prepare them to move to the next beat after each *fermata*. Repeat until you are satisfied that learners have mastered and unified the *Caesura Fermata*.
4. Listen to be sure the ensemble is intensifying through the held note and releasing with intent using a breath accent release.
5. Once you are confident that learners understand this concept, randomly choose the beat you wish to hold.

EXERCISE 4

This exercise will help extend learners' understanding of the use of the three types of *fermati* to help make learners comfortable and ready to execute each type when the music calls for it.

1. Select a medium tempo, and conduct each type of *fermata* randomly. Begin in default style, then move to other styles.
 - △ Be sure to listen carefully for connection, intensity, release, restart accuracy, and in-tune playing.

No. 16 Three *Fermati* Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- Δ Am I understanding the three types of *fermati*?
- Δ Am I able to follow the conductor?
- Δ Am I intensifying and maintaining good blend and balance during the held note?
- Δ Am I releasing and re-entering with intent in a unified manner
- Δ Which type of *fermata* is hard for me?
- Δ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- Δ Is my section unified (in-time) within?
- Δ Is my section unified (in-time) with the rest of the ensemble?
- Δ What do we need to do as a section to improve?

ENSEMBLE TRIAGE

- Δ Are we intensifying through the held note?
- Δ Are we considering what we need to do as an ensemble to improve?
- Δ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 17 Fickle Three Warm-up

Notions

1. If you recall from Exercise No. 12, three loves one. But wait—beat three is fickle. Often, $\frac{3}{4}$ is best interpreted as $\frac{6}{4}$. When this occurs, the end of the first measure of $\frac{3}{4}$ leads to the second measure but with less intensity than the second measure leading to the third. $\frac{3}{4} + \frac{3}{4} = \frac{6}{4}$. If we perform $\frac{3}{4}$ in $\frac{6}{4}$, the phrase becomes much more apparent and the beauty of the music is enhanced.
2. In $\frac{6}{4}$, three leads to four and six loves one.
3. In $\frac{3}{4}$ time, beat one is often overemphasized; thus, the measure becomes more important than the phrase. Performing these exercises helps to eliminate this.

No. 17 Fickle Three Warm-up

Style

Creating the relationship between the notes on successive beats implies changing the style of those notes. In basic $\frac{3}{4}$ time, three leads to one. When $\frac{3}{4}$ time is interpreted as $\frac{6}{4}$ time, three now leads to four and six leads to one with greater intensity.

Tone, in-Tune; in-Time → on-Time

Playing in-tone is critical to these exercises, remembering that intensifying is not *crescendoing*. By creating a new sense of being in $\frac{6}{4}$, improvements in time will occur.

Unifying

Reaching an ensemble awareness of the role and unification of intensifying and weighting notes improves a variety of issues including in-tone and in-time, balance, blend, intent, and emotion.

Balance

Balance is created in the weight given to notes and the intent of the note leading to the weighted.

Blend

By creating the relationships between the strong notes and the notes leading to those notes, blend is addressed.

Is for Purpose

By creating intensity and weight of notes within the measure connections are made, enhancing intent.

Ensuring Emotional Engagement

By mastering and automatizing the notion of notes leading to other notes, and giving weight to the important ones, the emotional response will be greater.

No. 17 Fickle Three Warm-up

Exercises

EXERCISE 1

In this exercise, learners will learn about intensifying through beat three into beat one when in $\frac{3}{4}$ time and the intensified implied beat six into beat one in $\frac{6}{4}$ time.

1. Choose your favourite warm-up note, and play quarter notes in $\frac{3}{4}$ time at a medium tempo (begin in default style). Remind learners of the relationship between beat three and beat one.



2. Once you are satisfied that learners were successful with the $\frac{3}{4}$ time, have them repeat the exercise, playing the same note in $\frac{6}{4}$ time emphasizing beats three to four, but less so than they do in the relationship between beats six and one.



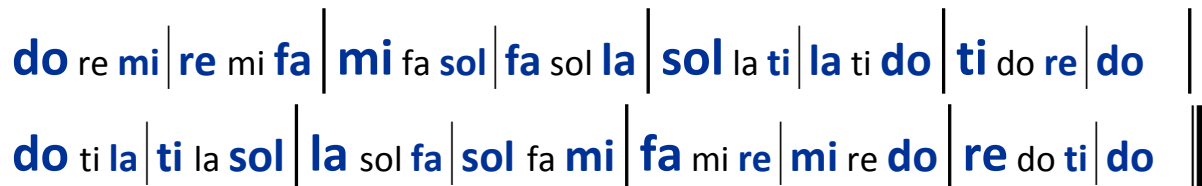
EXERCISE 2

This exercise helps extend learners' understanding of the difference between feeling time in $\frac{3}{4}$ and in $\frac{6}{4}$.

1. Perform the B \flat Concert Major scale in the following $\frac{3}{4}$ pattern in default style. You will note that beats one and three are boldfaced, representing the weighted beats, with beat one in a larger font to indicate it is weighted even more. Beat two is performed with regular weight, indicated by the black font.



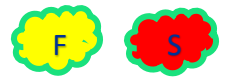
2. Perform the B \flat Concert Major scale in the following three pattern in default style, emphasizing the $\frac{6}{4}$ feel. You will note that the downbeat of every second measure (starting at measure two) is slightly less weighted than the other downbeats, but more than the last beat of each bar.



3. Once you are satisfied that everyone is performing these exercises in a unified fashion, repeat them changing the style, tempo, and volume.

No. 17 Fickle Three Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- △ Am I able to execute in both three and six?
- △ Am I understanding the reason I am doing this?
- △ Am I blending with the rest of my section?
- △ Am I considering what I need to do better?
- △ Am I considering how will I transfer this tenet to other music I am performing?

SECTION TRIAGE

- △ Are we unified in our approach of both time feels?
- △ Is my section unified (intensifying) with the rest of the ensemble?
- △ Is my section matching the intent of the music with the rest of the ensemble?

ENSEMBLE TRIAGE

- △ Are we intensifying at each step of the way?
- △ How can we improve as an ensemble?
- △ How does this tenet transfer to other music?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 18 Special Effects Warm-up

Notions

1. The ***fp*** and ***sfz*** are often confused and performed the same way.
2. ***fp*** is a metered expression with *forte* followed by *piano* in a timed way. This timing can either be an eighth note length *forte*, or can be altered for effect to a quarter note length *forte*.
3. ***sfz*** is the shortest most explosive sound a musician can make, followed by a *piano*.
4. In $\frac{6}{8}$ there are two ways to execute the ***fp*** — ♩ and ♩ note lengths depending on the effect desired and the tempo being performed. These choices can also be made when deciding how to create the effect desired in compound meters (e.g., $\frac{6}{8}$, $\frac{7}{8}$, $\frac{8}{8}$).
5. The **breath accent release** (◁) is a special effect that enhances learners' ability to create emotional intent. You will need to determine when you wish to apply it and both you and your learners will need to mark it in your parts.

Visual Representation

	See	Do	Special Instructions
Quarter Note	♩ <i>fp</i>	♩ <i>f p</i>	♩ note length <i>f</i> ♩ note length <i>p</i>
Half Note	♩ <i>fp</i>	♩ ♩ or ♩ <i>f p</i> <i>f p</i>	♩ note length <i>f</i> ♩ note length <i>p</i> or ♩ note length <i>f</i> ♩ note length <i>p</i>
Whole Note	♩ <i>fp</i>	♩ ♩ <i>f p</i> <i>p</i>	♩ note length <i>f</i> ♩ note length <i>p</i>
$\frac{6}{8}$	♩ <i>fp</i>	♩ ♩ or ♩ <i>f p</i> <i>f p</i>	Generally, use the ♩ note <i>fp</i> in slower tempi.
<i>sforzando</i>	♩ <i>sfz</i>	♩ ♩ <i>ffff p</i>	♩ note <i>ffff</i> explosive sound followed by extremely quiet sustained note
Breath Accent Release	◁	♩ ♩ ◁ ♩ ◁	At the release, whisper a heavy “hoH”, emphasizing the “H” at the release.

No. 18 Special Effects Warm-up

Style

This notion is an extension of teaching the five basic note styles (No. 5 Unifying the Five Basic Note Styles Warm-up, **S.T.U.B.B.I.E.** *Warm-ups for Band 1*). By teaching the difference between the **fp** and the **sfz** as well as the two types of **fp**, learners will be unified and have more options for developing intent. Further, adding the breath accent release to their repertoire will add another interpretive tool.

Tone, in-Tune; in-Time → on-Time

In-tone playing will improve by eliminating over-articulation of the **fp**. In-time playing will also be improved by unifying the release with intent.

Unifying

Unifying the ensemble awareness of the role and approach to these special effects is essential to creating better intent and emotional development.

Balance

By being specific about the use of the breath accent release as well as the **f** and the **p** volumes and the quiet following the **sfz**, balance will be improved.

Blend

No instrument or section should “stick out.” By addressing the approach to these special effects, blend will be improved.

Is for Purpose

Special effect notes serve a dramatic purpose in the music. If they are not unified, that effect is reduced.

Ensuring Emotional Engagement

Again, special effect notes serve a dramatic purpose in the music. If they are not unified, that effect is reduced and diminishes the emotional exchange between the performer and the audience.

No. 18 Special Effects Warm-up

Exercises

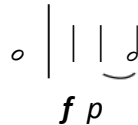
EXERCISE 1

In this exercise, learners will be introduced to the notion of the timed execution of the ***fp*** in two ways.

1. Have learners hold a single note or a chord for four beats at a medium slow tempo and then rearticulate the note or chord on the next beat with a ***fp***, using an ***f*** note *forte* then dropping to *piano*. Do not *crescendo*. Be demanding that the eighth note is perfectly in-time and only ***f*** and not ***fff***.



2. Ask learners to hold a single note or chord for four beats, again at a medium slow tempo and then rearticulate the note or chord on the next beat with a ***fp***, using a quarter note *forte* then dropping to *piano*. Do not *crescendo*.



3. Repeat parts 1 and 2, executing a default *crescendo* after each type of ***fp***.

EXERCISE 2

In this exercise, learners will be introduced to the notion of the explosive execution of the ***sfz***.

1. Have learners hold a single note or chord for four beats at a medium slow tempo and then rearticulate the chord on the next beat with a ***sfz***. Do not *crescendo*.



2. Repeat part 1, executing a default *crescendo* after the ***sfz***.

Continue to next page.

No. 18 Special Effects Warm-up

EXERCISE 3

In this exercise, learners will be introduced to the notion of the timed execution of the *fp* in compound time.

1. Teach the rhythm set below by rote on a single note or chord at a medium slow tempo.



2. Repeat the above exercises executing a default *crescendo* after each type of *fp*.

EXERCISE 4

In this exercise, learners will be introduced to the notion of the breath accent release ().

1. Choose a single note or chord and ask learners to hold it until you indicate to release it. At the release, have learners whisper a heavy “hoH”, emphasizing the “H” at the release. Be sure to not only indicate the point of release but the effect of the extension of the sound (like the resonance of a plucked string).



2. Repeat the above exercise, this time selecting a medium tempo in $\frac{4}{4}$ time and releasing on a specific beat of the measure. Ask learners to finish the measure in silence and re-enter on beat one of the next measure. Listen to ensure that the release creates the desired effect and that the re-entry is unified.
3. Repeat the above exercise indicating a normal release the first time and then the breath accent release the next time, still completing the measure in silence.
4. Once you are satisfied learners understand and can execute the exercises, begin to combine all three notions.

No. 18 Special Effects Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- Δ Am I understanding how to execute each part of these special effects?
- Δ Am I matching the rest of my section and the ensemble or am I standing out?
- Δ Am I considering what I need to do better?
- Δ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- Δ Is my section matching itself (unified)?
- Δ Is my section balancing (unified) with the rest of the ensemble?
- Δ Is my section staying in tune as we execute the special effects?
- Δ Are we considering what we need to do as a section to improve?

ENSEMBLE TRIAGE

- Δ Are we considering what we need to do as an ensemble to improve?
- Δ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 19 Thirds and Styles Warm-up

Notions

1. As in No. 15 Chromatic Warm-up, by practising various scales and modes in thirds in the manner recommended (altering rhythms and feel), learners overcome the awkwardness of the fingerings. The brain is triggered (executive function) to focus on the pattern instead of just the fingerings, thus subsuming the physical challenges.
2. By automatizing the very common interval of the third, learners gain confidence not only in the fingerings but perhaps more importantly, they learn to hear thirds on which western harmonies are based.
3. Once automatized, thirds exercises are an excellent vehicle to create opportunities to extend the five styles and intensity exercises.

No. 19 Thirds and Styles Warm-up

Style

Automatizing the common interval of a third is essential to performing much of the classical repertoire. Adding the five styles as well as the long-short, short-long rhythmic motives further enhance the skills acquired.

Tone, in-Tune; in-Time → on-Time

Taking a full, in-time breath is essential, whether it is a full-beat breath, or the sneaky, quick breath. This will maintain good tone and time.

Unifying

Automatizing the thirds exercises will become an excellent basis for unity within the ensemble as learners execute the five styles.

Balance

As the ensemble automatizes and unifies its performance of thirds, add more tasks such as changing volume levels. Listen for balance as the tessitura changes as well as when the pitch is on doh, mi, or sol.

Blend

Again, as the ensemble unifies its performance, add more tasks such as changing the intent of the emotion, volume levels, or styles. Listen for section and ensemble blend.

Is for Purpose

Every note a learner plays has intent that leads to emotion. Consider adding intensity and direction as the ensemble improves.

Ensuring Emotional Engagement

Consider how thirds can create different emotional intents (e.g., happy, sad, angry, calm, quietly intense) using a variety of volume levels and tempo shifts.

No. 19 Thirds and Styles Warm-up

Exercises

EXERCISE 1

In this exercise learners will be introduced to playing scales in thirds.

1. In the key of your choice, have learners play a scale in thirds at a medium tempo in default style in quarter notes in the manner indicated below.

do mi re fa mi sol fa la sol ti la do ti re do --- do la ti sol la fa sol mi fa re mi do re ti do

2. Once you are satisfied learners have mastered the exercise, ask them to perform it in ♩ notes.
3. Once learners have mastered the exercise above, ask them to perform it in ♩ notes in $\frac{2}{4}$ time. When you are satisfied learners have achieved this, ask them to perform it in ♩ notes in $\frac{4}{4}$ time and then ♩ notes in $\frac{4}{4}$ time.

EXERCISE 2

This exercise draws learners' attention away from awkward fingerings.

1. Ask learners to perform Exercise 1, Part 1, at a medium tempo, but this time in a long-short triplet pattern of ♩ note to ♩ ($\overbrace{\text{♩} \text{♩} \text{♩}}^3$) playing one pitch per ♩ note.
2. Repeat the above exercise reversing the pattern to play a short-long triplet pattern ($\overbrace{\text{♩} \text{♩} \text{♩}}^3$), playing one pitch per ♩ note.
3. Perform the exercise indicated below in a compound meter feel ($\overbrace{\text{♩} \text{♩} \text{♩}}^3 \overbrace{\text{♩} \text{♩} \text{♩}}^3$). Be sure to intensify the relationships as in No. 17 Fickle 3 Warm-up.

do mi do re fa re | mi sol mi fa la fa | sol ti sol la do la | ti re ti do |
do la do ti sol ti | la fa la sol mi sol | fa re fa mi do mi | re ti re do ||

EXERCISE 3

This exercise will extend the thirds warm-ups for learners by applying the tenets and fundamentals discussed throughout this resource. By doing so, it will also help continue to draw learners' attention away from the awkward fingerings.

1. Ask learners to perform the various versions of this warm-up
 - Δ in each of the five styles
 - Δ intensifying and recalibrating
 - Δ with volume changes
 - Δ in faster and faster tempi

No. 19 Thirds and Styles Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- Δ Am I able to execute the thirds in the key signatures being asked?
- Δ Am I able to perform the exercises in the rhythms being asked?
- Δ Am I maintaining tempo even when some notes are harder (i.e. difficult fingerings)?
- Δ Am I able to maintain style throughout?
- Δ Am I able to perform the exercises in the variety of styles being asked?
- Δ Am I maintaining the Ts and Ds throughout?
- Δ Am I considering what I need to do better?
- Δ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- Δ Is my section unified within and with the rest of the ensemble?
- Δ Is my section maintaining tempo?
- Δ Is my section maintaining consistent style in low notes as well as high notes?
- Δ Are we considering what we need to do as a section to improve?

ENSEMBLE TRIAGE

- Δ Is the ensemble blending and balancing?
- Δ Are we unified throughout the exercises?
- Δ How can our ensemble improve?
- Δ Are we considering how we will transfer this to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

No. 20 Tracking Warm-up

Notions

1. These exercises are meant to be a transition assisting learners to move from symbol to sound.
2. Staying on-time when rehearsing a new work is more important than playing every note in the measure.
3. Training the eye to track to the first note of each new measure forces the brain to keep moving on-time, while not focusing on each note of the measure (in-time). The brain will begin to grasp other notes just prior to and within the measure peripherally. The eye can be trained to track at increasingly faster speeds (as in reading—when we first learn to read we see letters, then words, then sentences).
4. By tapping the first note/beat of each measure with their finger learners physically begin to feel the time and tempo while training their eyes to keep moving ahead in-time to get to the next measure on-time.
5. Doing these exercises will help learners improve their ability to sight-read as well as assist them in building habits to keep playing in tempo (“on-time”) through difficult measures. They can then go back and practice the harder measures and rhythms on their own at slower tempi working them up to speed.

SIGHT READING

When learners are playing music for the first time, encourage them to always sight read at or near the suggested performance tempo of the music for these reasons:

1. By getting into the habit of playing the music slower than the performance tempo, not only are the rhythms out of context, but you are reinforcing that it is more important to get EVERY NOTE, than to stay on-time. This then requires you and the learner to later undo that issue of focusing on each note.
2. Playing something slower to learn it is "practice"—not "rehearsal." If learners know that the teacher will slow it down so they can learn it in band, they will not feel the need to practice on their own, and again, it reinforces the opposite of learning to track and take in notes peripherally.
3. When learners believe they can be successful at sight reading they are more likely to want to go back and slow down the measures on their own and practice rather than just thinking they cannot do it.
4. When learners have success at being able to play the first note "on-time" they tend to want to fill in the rest (in-time) and, it is easier for them to do so since they see the other notes in each measure peripherally—their brains fill in the gaps. The best example of this is listening to a great piano accompanist sight read their part while collaborating with a soloist—they fill in the blanks as they can.

No. 20 Tracking Warm-up

Style

The style for the beat one note (and any anacrusis note) must be unified for learners to be successful.

Tone, in-Tune; in-Time → on-Time

Training the eye to track to the first note of the measure at a fast tempo forces the brain to keep moving in-time instead of getting bogged down on every note within the measure. The brain will begin to grasp other notes in the measure peripherally. Further, agogic weighting vastly improves the in-time, on-time aspect of executing and unifying.

Unifying

By addressing tracking, the goal of maintaining tempo is unified.

Balance

Balancing weighted notes so some instruments do not stick out is important because a single, out-of-balance sound can take over the tempo—this is particularly true when it is a percussion sound.

Blend

Unifying how notes are weighted and the style in which they are played also improves blend.

Is for Purpose

Tracking must be purposeful until it is automatized. Tracking encourages phrasing by allowing the learners to be more involved in the sounds of the chord structure and melodic line (in-time) instead of being forced to cognitively engage and worry about missing notes while attempting to play every note in each measure.

Ensuring Emotional Engagement

Controlling tempo is critical to phrasing and cadencing leading to an emotional response. Without the ability to track, the emotional engagement of sight-reading is most often negative and unhelpful. Confidence in sight reading speeds up the process of getting to the emotional aspects of making music.

No. 20 Tracking Warm-up

Exercises

EXERCISE 1

In this exercise, learners will be introduced to the notion of tracking.

1. Share the notions with learners.
2. Select music from the repertoire your ensemble is preparing. Choose a piece in $\frac{4}{4}$ time.
3. COUNT AND TAP: Ask learners to tap the first note/beat of each measure as you all count out loud. Go a significant way through the piece or to a new section or tempo indication in the music. Instruct them to keep their finger in motion, tapping the first beat of each measure as if it were a hot stove. Ensure they tap the first note/beat and not just the page. If they do this incorrectly and hold their finger on the page, it has the same effect as freezing their eyes on a measure, instead of tracking or moving their focus forward. Their finger must be moving in time, just as the music is moving in time. Be sure to instruct them that as they tap the note/beat, they must also take in that note's pitch, length and style.
4. VOCALIZE: Repeat Exercise 1, Part 3. Ask learners to notice how long the beat one note is as they tap the first note/beat of each measure. Instruct them to sing/say the note (using TOH) with its proper length and style (quarter, eighth, etc.). If the note is a half note or longer, ask them to sustain the sound through the entire length of the note, ensuring they are tracking and getting to the next measure "on-time".
5. Repeat Part 4, but this time, only conducting while learners vocalize their notes. Ask them to add the volume level or any accents as they tap the first beat of each measure and sing/say the note using TOH.
6. PLAY: Ask learners to play the first note of each measure as it is marked (style, length, volume). If any note is longer than one beat, they should sustain the note for its full length being sure they are "tracking" to the first note/beat of the next measure and getting there "on-time" (re-articulate as required—if tied across the bar line sustain the pitch while still tracking). Repeat until everyone is tracking well.
7. VOCALIZE AGAIN: Ask learners to find any anacrusis rhythm just prior to the next measure by going back and tapping the note/beats as you count out loud and conduct. Have them vocalize the notes, emphasizing beats one and four whenever there is an anacrusis note (as you count and conduct). If the anacrusis is two ♩ notes, ask them to say "ti-ti." If it is four ♩ notes try "Scooby dooby DOO" into beat one. Repeat the process. Note: Continue to insist that NO MATTER WHAT, they must get to the first beat of the next measure even if they have not tracked the anacrusis note. In other words, if they cannot find it "in-time", they need to let it go and get to the next measure "on-time." Repeat until a point of diminishing returns. Then, repeat Exercise 1, Parts 4–6 playing both beats one and the anacrusis notes.
 - △ learners may still have trouble, so it may take a few times to get them tracking from measure to measure rather than from note to note. Remind them that they are training their eyes to track to the beginning of each measure.

Continue to next page.

No. 20 Tracking Warm-up

EXERCISE 1 (continued)

8. Once the ensemble has reached a consistent level of execution on the above steps, ask learners to attempt to play all the notes. Remind them to focus on the first note/beat of the measure and allow their brains to pick up the other notes peripherally. This will reinforce tracking to the first beat of the measure (and any anacrusis present). Also, remind them that NO MATTER WHAT, they must get to the first note/beat of the next measure every time.
9. Move to another section of the music and continue the process. Be patient. The more this exercise is repeated on a regular basis, the better learners will become at it. Do not expect immediate success. However, sight-reading will improve dramatically through this process.

EXERCISE 2

This exercise will extend learners' understanding of the notion of tracking a new piece of music and a new time signature to improve or enhance their sight-reading skills.

1. Select a piece in $\frac{3}{4}$ time. Repeat Exercise 1.
2. Remind learners that "three loves one" so they need to learn how to track that relationship. Repeat Exercise 1, Parts 1–9. This time, beat three will lead to beat one, so instruct them to tap note/beats three and one to physically feel the relationship.

Note: If the time changes to $\frac{2}{4}$, $\frac{4}{4}$, or some other time signature and then returns to $\frac{3}{4}$, teach learners that the final note/beat of any time signature before it returns to $\frac{3}{4}$ also loves the beat one of the $\frac{3}{4}$. Also, remind them that beat one must love three right back so it needs to be given a bit of weight.

EXERCISE 3

This exercise will extend learners' understanding of the notion of tracking a new piece of music and a new time signature to improve or enhance their sight-reading skills.

1. Select a piece in $\frac{6}{8}$ time. Repeat Exercise 1, Parts 1–9.

EXERCISE 4

This exercise will extend learners' understanding of the notion of tracking a new piece of music and a new time signature to improve or enhance their sight-reading skills.

1. Select a piece in other time signatures. Repeat Exercise 1, Parts 1–9.
 - Δ $\frac{5}{4}$ and $\frac{5}{8}$
 - 3 + 2 subdivision: be sure to emphasize that the "3" loves "4" and learners need to track this relationship with their finger at first
 - 2 + 3 subdivision: the above premise (3 + 2) does not apply
 - Δ $\frac{7}{8}$
 - 3 + 2 + 2; 2 + 3 + 2; 2 + 2 + 3 subdivisions: in each example, three loves the next beat

No. 20 Tracking Warm-up

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- Δ Am I understanding why tracking is important?
- Δ Am I able to get to beat one on time?
- Δ Am I able to play beats one and the anacrusis notes on time?
- Δ Am I playing the notes in the correct style?
- Δ Am I able to maintain tempo?
- Δ Am I working on my tracking outside of band rehearsals?
- Δ Am I considering what I need to do better?
- Δ Am I considering how I will transfer this tenet to other music I am performing?

SECTION TRIAGE

- Δ Is my section unified in our execution of the agogic weight?
- Δ Is my section maintaining tempo and style?
- Δ Are we considering what we need to do as a section to improve?

ENSEMBLE TRIAGE

- Δ Is the ensemble maintaining tempo?
- Δ Are we considering what we need to do as an ensemble to improve?
- Δ How does this tenet transfer to other music we are performing?

Your Thoughts and Notes (for teachers and learners)

Use this space to assess your own understanding, and consider other ways you might approach addressing these skills and concepts.

Value and Transfer. Adding Intent and Emotion

In the final analysis of learners' success for their progress through the 20 warm-up exercises, what is important is that learners have mastered and automatized the fundamental skills. Equally as important is that everyone is fully committed in pursuing and achieving the goals of the ensemble. When this occurs, the emotional intent of the music has a far greater chance of being shared between the ensemble and the audience. Keep raising the bar and holding learners accountable. They will respond, as will their audience.

Sstyle

By now, you and your learners should have a clear understanding and mastery of the style options. It is now incumbent upon everyone to transfer these fundamentals to the repertoire.

Tone, in-**T**une; in-**T**ime → on-**T**ime

Playing with a characteristic sound in-tune and on-time should be nearly automatized by now. This allows the brain to have more space to be able to isolate specific new challenges as they arise.

Unifying

Unifying is, perhaps, the single most important notion that will propel your ensemble to its highest level. It requires using triage to quickly identify which of the **S.T.U.B.B.I.E.** issues to address first.

Balance

Automatizing **S.T.U.B.B.I.E.** tenets allows learners to be able to attend to specific challenges as they arise, such as using balance to enhance tuning, intent, and emotion.

Blend

The importance of blend cannot be overstated. The successful coalescence of all the possible sounds an ensemble can produce is a worthy pursuit that will lead the audience to new heights of emotion.

Is for **Purpose**

Understanding that every single note is important will lead to powerful, passionate, and evocative performances creating a meaningful relationship with the audience.

Ensuring **E**motional **E**ngagement

The ultimate goal of every performance is to elicit an emotional response from the listener. By automatizing and unifying the fundamentals, the performer is more likely to be able to share the meaning and intent of the music with the listener.

Value and Transfer: Adding Intent and Emotion

Musical Triage (sample prompts to encourage learner engagement)



INDIVIDUAL TRIAGE

- Δ Have I mastered and possibly automatized all the fundamentals introduced?
- Δ Am I able to use my listening skills, technique, and musical knowledge to unify my playing and intent with the rest of the ensemble?
- Δ Have I made playing with emotional intent and inspiring my audience a personal goal?
- Δ Am I considering what I need to do better?
- Δ How will I transfer this tenet to all other music I am performing?

SECTION TRIAGE

- Δ Are we considering what we need to do as a section to ensure that all rehearsals are as efficient and effective as possible?
- Δ Is everyone in my section fully committed to continuous improvement?
- Δ Is our section unified in our goals, fundamentals, and intent?

ENSEMBLE TRIAGE

- Δ Are we considering what we need to do as an ensemble to improve and play every note with intent?
- Δ How does all we have learned transfer to every rehearsal and to the music we are performing?
- Δ Are we successful at sharing our intent and emotion with the audience?
- Δ Is everyone in the ensemble fully committed to continuous improvement?

Value and Transfer: Triage Assessment

Notions

1. It is now time to put what learners have learned to the test. Have learners mastered (and possibly automatized) the prerequisite skills and concepts required to execute musical triage and perform with intent and emotion? Are they able to successfully assess and prioritize which skills and concepts continue to be concerns—for themselves, their sections and for the ensemble-at-large?
2. Once learners have identified and prioritized the issues, encourage them to invent ways of selecting or even combining the warm-ups to address their own personal challenges, the issues they are hearing within their sections, and the ensemble concerns. This encourages ownership and engagement leading them to *value and transfer* the notions on their own.
3. It is important to point out and celebrate successes that have been achieved and guide learners to understand how to take these achievements to the *value and transfer* level.
4. Work together to co-construct goals, timelines, and a plan to address and eliminate the issues you have all agreed upon. Then implement your plan and work together to achieve the goals you have set.

A Case for Mastery

Mastery is the standard to be pursued using this methodology. As learners progress through the **S.T.U.B.B.I.E.** exercises, they must not only be able to execute them but also grasp the fundamental notions that lead to *value and transfer*. Encourage learners to creatively design their own ways to demonstrate their understanding and mastery. Do this as often as possible to create good triage habits. Finally, learners should collaborate to challenge one another to the highest level of achievement.

Triage Assessment

PREMISES

- △ Triage takes place in the moment of producing sounds and prioritizing issues to be addressed.
- △ After learners understand and can apply triage to their playing they can use triage assessment to create opportunities to co-construct solutions.
- △ Triage assessment is a synthesis of all the issues that have been identified (either successfully addressed or needing further attention). Engage learners in triage assessment after five to eight rehearsals, or every three weeks (whichever best fits your rehearsal schedule).
- △ These assessment sessions should take seven to ten minutes and can be scheduled at the end of a rehearsal session, thus becoming an advance organizer for the next rehearsal.

SUGGESTED PROCEDURE

- △ Have learners fill out all three sections of the Triage Assessment Form.
- △ Ask section leaders to collect the forms and collate the answers. This not only builds leadership but also trust and collaboration within the section.
- △ Have section leaders discuss with their members the information collected. Determine which fundamentals are full section concerns and which are individual issues.
 - For individual concerns, discuss how section members can help each other to resolve the issues.
 - For section concerns, have learners prioritize their challenges and create a plan to address them.
- △ Have sections submit their findings to you so you can determine your course of action.
- △ Inform the ensemble of the issues that were found to be of concern for most the sections and advise them that you will take the responsibility of addressing those issues.
- △ Assign individuals or sections to take the lead in addressing the other issues.
- △ Collect these triage plans at various points throughout the year. Charts are provided as samples at the end of this section to keep track of the data to inform ongoing teaching and learning. For example, build your warm-ups to address issues as they emerge.

A FINAL NOTE FOR LEARNER AND ENSEMBLE SUCCESS

- △ Whenever possible, ask learners to lead these sessions or demonstrate their mastery as a model for other learners. It is also very important to identify learners who may be struggling with some issues, but who are capable of modeling good performance for another issue or concern. This will help to build confidence, trust, and a supportive environment within the ensemble for all learners.

S.T.U.B.B.I.E. Triage Assessment Form

Be as specific as possible when completing this form (e.g. agogic weight, blend within my section, in-time, choir crescendo, *tenuto* style).

Individual

I am very confident with my execution of these S.T.U.B.B.I.E. tenets.

- 1.
- 2.
- 3.

I still need to work on these S.T.U.B.B.I.E. tenets and could use some help with to improve them.

- 1.
- 2.
- 3.

Sectional

Our section is great at these S.T.U.B.B.I.E. tenets. We could help other sections!

- 1.
- 2.
- 3.

Our section needs help to execute and unify these S.T.U.B.B.I.E. tenets.

- 1.
- 2.
- 3.

Ensemble

Our band rocks these S.T.U.B.B.I.E. tenets.

- 1.
- 2.
- 3.

Our band needs more rehearsal time and help with these S.T.U.B.B.I.E. tenets.

- 1.
- 2.
- 3.

Three Levels of Achievement

These three levels can be used in identifying where learners are in the learning process (for teacher and learner use).

K: KNOWLEDGE LEVEL

- Δ Learners understand the concepts, important facts, and information. Learners can talk about them and describe them.
- Δ Learners know what and how to approach practising the fundamentals.

C: CONNECTION LEVEL

- Δ Learners understand and know how to apply what they have learned.
- Δ Learners can connect what they have learned in a meaningful way to what they already knew.
- Δ Learners understand triage and self-assessment and can apply it to their performance.

V&T: VALUE AND TRANSFER LEVEL

- Δ Learners value what they have learned and wish to share it.
- Δ A-ha! Learners can apply new learning to other situations.
- Δ Learners have automatized what they have learned and can transfer it to their playing without even thinking about it.

Use the legend key above (**K**, **C**, or **V&T**) to fill in charts to keep records of progress. Sample chart templates have been created (on the following pages) to help organize your thoughts. Under the **S.T.U.B.B.I.E.** boxes indicate your assessment of the achievement level for each tenet. Use the notes area to add specific details. Feel free to adapt these templates to suit your needs.

Individual Achievement Level Chart (K, C, V&T) **Assessment Date:** _____

Assessment Date: _____

[illegible]

Section Achievement Level Chart (K, C, V&T)

Assessment Date: _____

Section	S.	T.	U.	B.	B.	I.	E.	Notes About Specific Sections/Tenets
Flute								
Double Reed								
Clarinet								
Saxophone								
Trumpet								

Continued

Section	S.	T.	U.	B.	B.	L.	E.	Notes About Specific Sections/Tenets
French Horn								
Trombone								
Low Brass								
Percussion								
Strings								

Ensemble Achievement Level Chart (K, C, V&T)

Assessment Date: _____

	Level	Notes
S.		
T.		
U.		
B.		
B.		
I.		
E.		

Appendices

Appendix 1: Directed vs. Timed Practice

Teachers want learners to practice outside of music class. How can you move learners from extrinsic motivation (e.g., signed, timed practice sheets) to be intrinsically motivated to practice? Become hooked with the thrill of becoming accomplished musicians? You are encouraged to think about learner-centred learning. Turn this task over to learners. Help inspire learners to become their best by actively engaging them in their learning. Suggested strategies include the following:

- △ To expect a learner to immediately add the traditional 30 minutes per day practice schedule to their home routine is simply unrealistic. The system of learners practicing because they have been told they must or for a set amount of time often sets them up for failure. They most likely will not do it, which can become a point of contention between learner and parent or teacher. The key is in creating a multi-step method of getting learners to practice with the objective of having them practice for themselves with a specific purpose or goal in mind. This often transcends into something fun and useful, or even better, something they choose to do.
- △ You will experience better results for learner engagement with their instruments outside of music class by being less adamant about home practice and more encouraging about playing their instrument at home for the sheer joy of it as well as being a wonderful diversion to relieve stress. Every time learners take out their instruments they are practicing. Getting in the habit of taking out their instrument for fun leads to great practice habits.
- △ Set realistic expectations that the learner can and will be able to achieve. Start with small steps.
 1. Get learners to at least *think* about what they just learned that day in class. Give them five to seven things to remember that night before going to sleep. The next day in class, hold them accountable and ask them to repeat the five to seven items to indicate that they, indeed, thought about it. Getting them started by having them give five minutes to thinking is the first step.
 2. Once you are confident that learners are at least doing the thinking, ask them if they would add an additional five minutes to sing, play, or demonstrate only what they learned in class that day to help them remember the lessons.
 3. Once learners are doing the above at home on the day of their class, ask them to add two to three more minutes to play or sing whatever they wish. These extra minutes turn into more minutes and end up reinforcing the concepts and skills they have been thinking about or practicing. Once the class day home practice is established, you can ask learners to give you one more day of practice between classes so they can get better faster to help the whole group. This turns into a day for them and a day in support of their classmates. Hopefully, as they become more and more intrinsically motivated to practice, they will find themselves increasing their practice time and enjoying more success. Before they know it, practice has become a part of what they do.
- △ Learners are now ready to develop the art of practicing. Begin with teaching learners how to isolate and problem solve. Encourage them to concentrate on specific parts of the music that they identify need work.

For example, at the end of each piece rehearsed, take two minutes and have learners make notes in their music or on sticky notes so they will be reminded where they need to individually focus. Ask learners to clearly define their goals (isolate) and consider several ways or ideas to reach these goals (problem solve).

- △ **Goal Setting:** Learners should consider questions such as,
- What do I want to accomplish in this practice session?
 - Which parts of this piece or exercise am I struggling with?
 - Should I work on my intonation?
 - Should I work on my tone?
 - Are my articulations unified?
 - How can I phrase this more beautifully?
 - Is this rhythm accurate?

Learners should set specific goals for each practice session and practice until those goals are accomplished. It might take 10 minutes or it could take 40. It is not about the length of time but rather about setting goals and working to achieve them.

- △ Limit the number of goals set per practice session. It is recommended to limit learners' goals to three to five per practice session as opposed to trying to do it all and failing. Small successful steps are far more useful than having lots of issues only partially solved or addressed. This is referred to as chunking, and teaching this technique to learners is recommended.
- △ Encourage learners to practice in pairs or small groups. It is so much more fun to make music together and to help and support one another. In fact, consider dedicating some rehearsal time to practice how to practice.
- △ Set up (perhaps through guided journal writing) a constant and positive communication vehicle among you, the learner, and the parents. By recognizing learners' efforts and achievements in their personal practice plans, learners will be encouraged as they see the connection between their personal practice and the growing success of their individual and the ensemble's musicianship and performance.

This method works well as an advanced organizer, precursor, or companion to other common methods; perhaps even to the way you learned. You are encouraged to always expect learners to sing and play with passion and intent as they learn how to read and interpret the written page and turn it into that often elusive, but by no means impossible, task of making music that expresses the inexpressible.

Appendix 2: Percussion Warm-up Tenets and Procedures

General Procedures

- △ Address the percussionists first (best if prior to beginning a warm-up session).
- △ Tell learners that their warm-ups should include.
 - individual technique development and ensemble unification
 - intent and balance (specifically focusing on balance and timing as a group)
 - agogic emphasis to help with winds, brass, and strings phrasing and timing
- △ Use practice pads to work on stick technique if mallet options are not available.
- △ Place multiple percussionists on octaves of keyboards.
- △ Do not use bass drum or cymbals during the warm-up (unless for a specific purpose).

Personal Technique Reminders

- △ Demonstrate proper hand grip and hand placement.
- △ Teach learners the appropriate combination of use of fingers, wrist, and forearm.
- △ Demonstrate the proper placement of the stick or mallet onto the instrument.
- △ Teach learners to keep their eyes up, particularly upon starting strike (to know the “feel” of the playing height of the instrument).
- △ Percussionists must breathe in-time with other instrumentalists to ensure unity.
- △ When the ensemble is working on legato, percussionists work on roll technique on snare or mallets.

Percussion Ensemble and Listening Reminders

- △ Can each percussionist always hear every other percussionist? Demonstrate the octaves and colours produced by each instrument and each percussionist.
- △ Is the balance appropriate within and beyond the section, not only hearing one another but also the entire percussion section?
- △ Do the sounds of the mallets being used match one another and the sound required for the musical moment (i.e., is the right mallet being used)?
- △ Are all percussionists performing with the same weight or accent (i.e., is everyone giving the same weight to beats 1 or 3)?
- △ Is everyone perfectly together within the section and with the entire ensemble?
- △ Is everyone phrasing together with the same intent and intensity?
- △ Remember, warm-ups are never just an exercise or time filler.

Appendix 3: Three Stages of Each Rehearsal

Beginning: Inspiration Stage

This part of the rehearsal entices learners to want to learn, work hard, and create beauty. You must plan to prepare the first several minutes of each rehearsal. It is important that each session should begin with making music. The goal of this portion of the rehearsal is to create a positive and trusting learning environment and set a tone that gets everyone in the room into the same mindset ready to work. Thus, it is about enticing musicians to value the learning process and the plan for the rehearsal while re-establishing the tenets of trust and continuing to build the sense of “team.” This is not the time to make announcements about fundraisers, behaviours, or field trip forms. However, there is never a bad time to celebrate individual learners or the success of the ensemble.

This phase will take approximately one-sixth of the total rehearsal time (or not more than 10–15 minutes) and is a combination of daily regimented discipline and creative instruction. Learners must know what is expected of them and be held accountable for what was previously learned. The goals for the segment must be clear in your mind and communicated to the musicians. The approach should be interactive with an emphasis on not only reviewing the key messages, concepts, and skills from previous sessions, but also on creating advanced organizers for what will be taught in the coming rehearsal portion or future rehearsals. It is a perfect opportunity to include formative assessments to determine the level of mastery of the skills and concepts you have deemed to be important and appropriate for the level of learners. Even when doing drills and routine warm-ups to allow musicians to automatize important fundamentals, the teaching approach and expectation from the exercise should vary from session to session. Performing a chorale or a scale warm-up without reminding them why or giving them something to focus on serves no purpose. Giving them purpose will avoid allowing learners’ minds to fall into a routine where they go into autopilot.

What does not vary is the emotional level of the teacher going into the rehearsal. Consistency builds trust. If the ensemble never knows which teacher will be in front of them (the happy, the angry, the scrape-me-off the ceiling person), they will not trust the environment or the teacher. It is extremely important that you enter each rehearsal with the same level of excitement about being there every time. It is recommended that you take your emotional temperature for a moment just prior to each rehearsal. If you are down or low, do something to get some energy. If you are angry at something that just happened, or are overexcited, then take a moment to calm yourself down.

Ensemble members must stay engaged mentally, emotionally, and physically for maximum success. Constantly challenging musicians to think of ways they will transfer these musical “calisthenics” to their rehearsal and the performance of music is critical to the success of this phase of the rehearsal.

Middle: Drill the Skill and Transfer Stage

The philosophy for this phase is based on using the repertoire as the means to future musical performance and learning. Once again, you must be prepared for which concepts and skills are to be emphasized during this session, as well as being critically aware of the mastery level for each of the skills and concepts of every learner in the room.

This phase of the rehearsal is notable for its collaborative nature, attention to the work ethic required, the pursuit of beauty, and will take most of the rehearsal time (one-half to two-thirds). It should be made clear to musicians that once they have addressed and fixed musical concerns, they will be held accountable for doing them as close to perfect every time in the future. You are encouraged to conduct formative assessments as an on-going component of this phase to assist in the preparation of the next and future rehearsals. You should be constantly evaluating whether you have correctly assessed the mastery levels of learners, as well as metacognitively planning for the next steps in the learning process.

A common mistake during this phase of the rehearsal occurs when the conductor uses the rehearsal time to practice parts that musicians are not performing well. This trains ensemble members that they are not responsible for learning their own parts, and they need not practice outside of the rehearsal setting. It is a delicate balance between identifying a problem and drilling it until the ensemble gets it, and identifying a problem and giving learners the skills and concepts to not only fix the problem, but to transfer the learning to the next time they find the same issues. The cognitive and creative conflict established in the minds of learners is critical to remembering and transferring the concepts and skills while establishing the habits required for a consistent expectation and work ethic. Avoid simply telling musicians what is wrong and what to fix. For greatest success, they all must be personally engaged in the process. You are encouraged to teach the notion of triage, found in the L & H *Musical Triage* techniques. (See page 150.) Instead of telling learners what is wrong, stop them and ask why you stopped. Ask what they need to do to as individuals, as sections, and as an entire ensemble to improve the issue. This reinforces cognitive and affective engagement and will lead to quicker and sustainable results.

A second common problem is the practice of working hard on an issue and then moving on too quickly as soon as it is resolved. You must remember that the ensemble has performed that concern incorrectly numerous times in their efforts to get it right. What happens so often in rehearsals is that as soon as the concern is performed correctly once, everyone moves on. Instead, you are encouraged to use the rule of three when rehearsing.

1. If musicians get it right once, that is luck.
2. If they get it right the second time, it is a coincidence.
3. If they get it right three times in a row, that is the money!

What this is about is automatizing success instead of automatizing relief and dismissal. By moving on without reinforcing the shared understanding of what you were working on and what it took to get it right, learners will not remember what they accomplished. They will be unable to repeat the success.

A third common problem during this phase occurs when the teacher talks too much. Record your rehearsal and calculate the amount of time musicians are making music vs. how many minutes you spend talking. Stop, ask the question or remind learners of the issue they have already addressed, then immediately go back to making music. Hold them accountable and stop again as required. If they are still struggling, determine if it is a conceptual problem or a skill problem. If the issue is conceptual, teach them. If it is a skill problem, give them the tactics to resolve the skill issue and how to practice it on their own. You can also transfer the skill development to the *inspiration* phase of the rehearsal by being creative and developing warm-ups that address the issues. This is based on Bloom's mastery learning technique of isolating the problem. (Bloom, 1971)

Finally, at the end of this phase, it is critical to ask ensemble members what was accomplished as well as having them articulate what they still need to practice and prepare as individuals, sections, and as an entire ensemble. Always save a few minutes at the end of the phase for this closing activity.

End: Creation Stage

The final stage of the rehearsal develops an atmosphere where musicians are performing what they have learned and enjoying doing so. This phase should take as much as one-quarter to one-half of the rehearsal session depending on how far along in the process the ensemble has reached prior to a performance. As you get closer to the performance, spend more time automatizing the success. The goal of this phase is to share the joy of making music so learners will leave each rehearsal with a great sense of joy and accomplishment. It is, in effect, an advanced organizer for the next rehearsal session. During this phase, you should be in a highly charged state of listening and evaluating what musicians are demonstrating. Just prior to dismissal, you should, once again, ask learners what was accomplished that day and give them specific instructions to think about and practice outside of the classroom. They should also be given advanced organizers for what will be expected of them at the next rehearsal. It is strongly recommended that you go to the door and speak to each one of the ensemble members as they leave the rehearsal. This is one more step in developing trust. No matter what just occurred in the rehearsal, you have every learner's back and they feel it.

Appendix 4: Sample Assessment Tools



Assessment Template #1

(use when you have five minutes
at the end of class)

Exit Slip for Warm-up Exercise No. _____

What did I learn from this warm-up exercise?

1.

2.

What do I still need to work on from this exercise?

1.

2.

3.

What in this warm-up could I directly transfer to another piece of music I am playing?

1.

2.



Assessment Template #2

(use when you have 10 minutes at the end of class)

Warm-up Exercise No: _____

Using this exercise:

- △ Why is this exercise important?
- △ These are the challenges I have with executing the exercise (e.g. air, tone, time, listening)
- △ I am really good with these parts of the exercise and can help my friends.

Triage pointed out these performance challenges.

- △ Individual triage
- △ Section triage
- △ Ensemble triage

Mastering the following skills will improve my playing with other music I am performing?

- △
- △
- △



Assessment Template #3

(use when you have 10 minutes at the end of class)

I am really good at the following **S.T.U.B.B.I.E.** tenets and could help others to improve (V&T).

I understand the following **S.T.U.B.B.I.E.** tenets, but still need more practice (C).

Warm-up Exercise

No. _____

I could use some help from a friend/teacher with the above **S.T.U.B.B.I.E.** tenets (K).

I am excited to transfer the ideas and tenets I have listed above to my other music (V&T).



Assessment Template #4

(use at the end of a learning cycle)

Warm-up Exercise No: _____

Choose your favourite warm-up exercise thus far and make a recording that showcases your achievement. This recording will demonstrate your skill, musicianship, and understanding of the **S.T.U.B.B.I.E.** tenet(s) presented in this warm-up. Identify two other friends who also wish to record the same exercise. Start the recording with each of you playing solo, then each of you playing with one other person as a duet, and finally, all three of you playing together as a small ensemble. This will demonstrate your mastery of the exercise. To help you prepare for your recording write down some key issues or challenges that the exercise presents that you will share with your teacher when you submit your recording. Help each other to overcome these challenges prior to recording. Some ideas of issues include:

- Δ air
- Δ tongue
- Δ fingerings
- Δ three parts of the note
- Δ volume
- Δ unifying
- Δ add your own challenges...

Once you and your group have made your recording, exchange your recording with another group and assess each other's work. When you have received the feedback from the other group, practice and record it again if necessary. Repeat this process until you are satisfied and then submit your recording and key issues to your teacher. Once your teacher agrees that you have mastered the skills in this exercise, choose another exercise and two new people. Repeat the cycle. At the end of the process you will have ten exercises recorded and will have mastered all the fundamentals in this warm-up book.

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