



CONDUCTOR'S EDITION
WITH EXPANDED TEXT, EXERCISES, AND LESSONS

HABITS OF A SUCCESSFUL BEGINNER BAND MUSICIAN

A Comprehensive Method Book for Year One and Beyond



SCOTT RUSH
JEFF SCOTT

KEVIN BOYLE
Percussion

EDITED BY
MARGUERITE WILDER

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Habits Curriculum Sequence

First-Year Curriculum Template

Note Denominations and Rhythm

- Quarter note
- Half note
- Dotted half note
- Whole note
- Single eighth notes
- Grouped eighth notes
- Introduction to 16th notes
- Introduction to eighth and two sixteenths
- Dotted quarter note
- Introduction to syncopation
- All corresponding rests

Timing

- The use of the metronome and how it works
- Timing and pulse control
- Time and tempo adjustments: fermata, ritardando, rallentando
- Establish a consistent counting system, including kinesthetic and visual evidence
- Begin teaching an inherent sense of time

Articulations

- Tenuto
- Staccato
- Accent
- Slurs

Range *(These are basic age-appropriate ranges which may vary slightly in this method book)*

- Flute: Low D or C to high F
- Oboe: Low E $\flat$ (D) to high B $\flat$
- Clarinet: Low E to High C, functional in music to G top of staff
- Bass Clarinet: Low E to fifth line F
- Saxophone: Low B $\flat$ (C) to high D
- Bassoon: Low F to first ledger C
- Trumpet: Low G to fourth space E
- French Horn: Low F to 4th space E $\flat$
- Trombone: Low F to first ledger D
- Euphonium: Same as trombone
- Tuba: Low F to third line D

Embouchures and Playing Set-up

- Head position
- Mouthpiece placement
- Embouchure development to include chins, corners and apertures
- Posture and hand positions
- Tongue placement and appropriate tonguing technique

Tone Production

- Breathing exercises
- Correct buzzing of embouchure or sustaining correct pitch on mouthpieces, mouthpiece and barrel, headjoints, reeds, reed and bocal, etc.
- Develop an ear for a characteristic tone through listening and imitation
- Pitch centering notes

Tuning

- Basic understanding of intonation (being able to recognize flat and sharp and know adjustments)
- Proper use of the tuner to improve pitch accuracy
- Introduction of the idea of matching pitch to a stationary pitch

Other Concepts

- Dynamics: pp, p, mp, mf, f, ff, crescendo, diminuendo
- Air control: posture, breathing, air speed adjustments, phrase lengths
- Proper tonguing technique
- Establishing practice habits and record keeping
- Training students to set goals, deadlines and objectives
- Understanding and demonstrating enharmonics
- Key signatures: B $\flat$, E $\flat$, A $\flat$, F, and C
- Time signatures: 2/4, 3/4, 4/4, 6/4, common time (C), and cut-time (C $\sharp$)
- Introduction and definition of a musical phrase
- Singing /solfege

Technique

- Phrasing (Using four measure phrasing by the end of the year)
- Terrace dynamics
- Crescendo and diminuendo
- Chromatic scale throughout required range for first-year students
- Scales: minimum of 4 major scales based on the most suitable range for each instrument (this book presents five keys)
- Sight-reading ability at grade 1 to 1.5

Vocabulary

al fine	dal segno	fortissimo	ritardando
allegro	D.C. al Fine	legato	segno
andante	decrescendo	mezzo	slur
breath mark	diminuendo	moderato	style
chorale	D.S. al Fine	molto	solo
chromatic	duet	pianissimo	staccato
coda	enharmonic note	piano	tempo
crescendo	fermata	rallentando	tenuto
da capo	forte	rehearsal markings	trio

Theory

- Treble and bass clef notes
- Multi-measure rests
- Ledger line note reading
- Order of flats and sharps
- Key signatures
- Time signatures (anything with a “4” on the bottom, including 2/4, 3/4, 4/4, 6/4)
- Musical Roadmaps (including repeats, multi measure repeat signs, codas, dal segno, etc.)
- Chromatic scale
- Accidentals
- Major scale building
- Establishing a numerical counting system, evidenced by counting written rhythms
- Writing counts under rhythm charts

Balance and Blend

- Basics of balance and blend; Introduce pyramids of balance for sections of the band
- Begin teaching the concept of “matching;” getting sound inside your neighbor’s sound and creating trios around the ensemble for blend (3-person rule)

Other First Year Information

Below is the ratio we currently employ when recruiting our beginning band:

Flute	9%	Alto Sax	8%	Trombone	8%
Oboe	4%	Tenor Sax	3%	Euphonium	4%
Bassoon	4%	Bari Sax	2%	Tuba	4%
Clarinet	20%	Trumpet	16%	Percussion	8%
Bass Clarinet	4%	Horn	6%		

NEW NOTES - STUDENT PAGE 3

Fl.		
Ob.		
Bsn.		
Cl.		
B. Cl.		
A. Sx.		
T. Sx.		
B. Sx.		
Tpt.		
Hn.		
Tbn.		
Euph.		
Tuba		
Mal.		

Beginner Band Belt Mastery System

- ★ Summative Assessments
 - Measured by Sweet T.A.R.T.S.
- ★ Extrinsic Motivation
- ★ Growth → Success
- ★ Self-Paced
- ★ EMPOWERING!!!

	#17 - Concert Bb Pentascale
	#26 - Jubilee
	#33 - The Good King
	#47 - Fun with Thirds
	#53 - Down to the Bottom
	#60 - Oopsy Lou
	#67 - The Banks O' Doon
	#71 - Sarah's Waltz
	#76 - Caroline's Song
	#80 - Concert Eb Pentascale
	#86 - Concert Bb Scale
	#93 - Ghosts in the Attic

HSBBM Beginning Band Karate Belt Mastery System

2024-2025 School Year

Belt	Pass-Off Assignment	Tempo	Attempt Dates	Director's Initials
WHITE	#17 - Concert Bb Pentascale	♩ = 84		
YELLOW	#26 - Jubilee	♩ = 72		
ORANGE	#33 - The Good King	♩ = 96		
GREEN	#47 - Fun with Thirds	♩ = 80		
BLUE	#53 - Down to the Bottom	♩ = 80		
PURPLE	#60 - Oopsy Lou	♩ = 80		
RED	#67 - The Banks O' Doon	♩ = 88		
BROWN	#71 - Sarah's Waltz	♩ = 76		
LIME GREEN	#76 - Caroline's Song	♩ = 88		
HOT PINK	#80 - Concert Eb Pentascale	♩ = 100		
BABY BLUE	#86 - Concert Bb Scale	♩ = 96		
BLACK	#93 - Ghost in the Attic	♩ = 84		

Pass = 90 or higher

WHITE BELT / #17 - Concert Bb Pentascale

Total: ____/100

- ★ Tone (quality, range, tuning) ____/40
- ★ Articulation (quality, strength, starts/releases, markings) ____/20
- ★ Rhythm (steady beat, foot tap, counting, pulsing) ____/20
- ★ Technique (note accuracy, flexibility, dexterity) ____/20
- ★ Style (dynamics, phrasing, tempo) N/A

YELLOW BELT / #26 - Jubilee

Total: ____/100

- ★ Tone (quality, range, tuning) ____/40
- ★ Articulation (quality, strength, starts/releases, markings) ____/20
- ★ Rhythm (steady beat, foot tap, counting, pulsing) ____/20
- ★ Technique (note accuracy, flexibility, dexterity) ____/20
- ★ Style (dynamics, phrasing, tempo) N/A

ORANGE BELT / #33 - The Good King

Total: ____/100

- ★ Tone (quality, range, tuning) ____/40
- ★ Articulation (quality, strength, starts/releases, markings) ____/20
- ★ Rhythm (steady beat, foot tap, counting, pulsing) ____/20
- ★ Technique (note accuracy, flexibility, dexterity) ____/20
- ★ Style (dynamics, phrasing, tempo) N/A

GREEN BELT / #47 - Concert Bb Pentascale

Total: ____/100

- ★ Tone (quality, range, tuning) ____/30
- ★ Articulation (quality, strength, starts/releases, markings) ____/20
- ★ Rhythm (steady beat, foot tap, counting, pulsing) ____/20
- ★ Technique (note accuracy, flexibility, dexterity) ____/20
- ★ Style (dynamics, phrasing, tempo) ____/20

HSBBM Beginning Band Karate Belt Mastery System

2024-2025 School Year

Belt	Pass-Off Assignment	Tempo	Attempt Dates	Director's Initials
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YELLOW	#26 - Jubilee	♩ = 72		
ORANGE	#33 - The Good King	♩ = 96		
GREEN	#47 - Fun with Thirds	♩ = 80		
BLUE	#53 - Down to the Bottom	♩ = 80		
PURPLE	#60 - Oopsy Lou	♩ = 80		
RED	#67 - The Banks O' Doon	♩ = 88		
BROWN	#71 - Sarah's Waltz	♩ = 76		
LIME GREEN	#76 - Caroline's Song	♩ = 88		
HOT PINK	#80 - Concert Eb Pentascale	♩ = 100		
BABY BLUE	#86 - Concert Bb Scale	♩ = 96		
BLACK	#93 - Ghost in the Attic	♩ = 84		

Pass = 90 or higher

Each assignment must be performed with characteristic tone quality, clear articulations, correct rhythms, proper technique and appropriate style when applicable. Minor flaws, if any, should not detract from the overall performance. *Preparation must be shown.*

See reverse for T.A.R.T.S. system

WHITE BELT / #17 - Concert Bb Pentascale

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/40
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics, phrasing, tempo) N/A

YELLOW BELT / #26 - Jubilee

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/40
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics, phrasing, tempo) N/A

ORANGE BELT / #33 - The Good King

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/40
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics, phrasing, tempo) N/A

GREEN BELT / #47 - Concert Bb Pentascale

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics, phrasing, tempo) ____/10

BLUE BELT / #53 - Down to the Bottom

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics, phrasing, tempo) ____/10

PURPLE BELT / #60 - Oopsy Lou

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics, phrasing, tempo) ____/20

RED BELT / #67 - The Banks O' Doon

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics,phrasing, tempo) ____/10

BROWN BELT / #71 - Sarah's Waltz

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics,phrasing, tempo) ____/10

LIME GREEN BELT / #76 - Caroline's Song

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics,phrasing, tempo) ____/10

HOT PINK BELT / #80 - Concert Eb Pentascale

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics,phrasing, tempo) ____/10

BABY BLUE BELT / #71 - Concert Bb Scale

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics,phrasing, tempo) ____/10

BLACK BELT / #93 - Sarah's Waltz

Total: ____/100

- ★ **Tone** (quality, range, tuning) ____/30
- ★ **Articulation** (quality, strength, starts/releases, markings) ____/20
- ★ **Rhythm** (steady beat, foot tap, counting, pulsing) ____/20
- ★ **Technique** (note accuracy, flexibility, dexterity) ____/20
- ★ **Style** (dynamics,phrasing, tempo) ____/10

Why It Works

The Habits of a Successful Beginner Band Musician

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musicfirst

Why It Works

The Habits of a Successful Beginner Band Musician

In 2019 I was the Assistant Director of Bands at Decker Middle School in Austin, Texas. I was afforded a great deal of personal time because of the multiple director-system we used and I remember being in awe of the Head Director, Mrs. Kimberly Yeager, for her profound understanding of the Essential Elements method book. She could rattle off any line number and explain in painful detail which concepts it **demand**ed and which hidden concepts (leaps, skips, long phrases, etc.) might be within it. She had a detailed map in her mind of how to navigate the method book in a way I'd never considered: the lines **demand** that the students prepare before approaching them.

At that time, I'd gotten a hold of a Habits of a Successful Beginner Band Musician book for Clarinet and Trombone, and I wondered if I could glean from it what Mrs. Yeager had been able to mentally track from her method book. I set myself to creating an inventory of concepts and pitches for both methods and was shocked at the sheer volume and drawn out pace of the HSBBM books. It was there that I was hooked on the method. I ordered a director's book for further review and discovered all these neat additions:

- A Pre-Book 10-part sequence that eliminated the need of a book for the students before instruments
- Thoughtful grouping of 20-line portions into units that facilitated this demand Mrs. Yeager had discussed
- Plethora of dedicated Playing Test lines
- A suite of supplemental material on the Habits Universal website

The impetus for this clinic stems from that experience. By knowing this method - deeply, truly knowing - I have come to appreciate it as the most complete and effective modern beginning band method book.

I hope to make the following assertions and prove my point of view correct

1. That the Structure of the book is one of its key strengths
2. That the Prebook Sequence is the best pre-built music lesson plan you can purchase
3. That the Layered Teaching design inherent in the book is what produces excellence

This document is made up of my experiences and my opinions. They are not right. They are not wrong. They are mine and if they help just one other Director then this entire process will have been worthwhile. I've been lucky to have the experiences I've had that have afforded me the time to put into everything in this document; I hope one day to be really good at this thing called band.

Thanks so much,
Jordan R. Sawyer

Why It Works

The Habits of a Successful Beginner Band Musician

The HSBBM is structured as follows

- 207 individual lines in the book
- 104 lines of redundant skill assessment
- 65 lines of “first exposure”
- 22 playing tests
- 10 technical drills
- 6 scale lines
- 3 progressive warm-ups

This structure is built “End in mind”. Starting at the ending point, backtrack through the skills and concepts to the very beginning to navigate implementation.

197 of these lines are broken in to 11 Units

- 9 20-line Units
- 1 10-Line Unit
- 1 6-Line Scale Unit

These units divide the method into digestible chunks, facilitate layered learning, and allow for focused pacing.

Before the Units is a 10-part Prebook Sequence that prepares students to be taught in the unique atmosphere of the band room, establishes rhythmic literacy, and can be completed without the students having materials beyond rhythm charts.

The following sections are that break down, from Complete Method to Units to Prebook Sequence.

The appendix of this document contains the entire Concept Inventory from Full Inventory, to Units, to Page-by-Page, to Line-by-Line index, to Prebook Sequence.

The power of HSBBM’s structure cannot be understated.

Why It Works

The Habits of a Successful Beginner Band Musician

Method Concept Inventory

Wind Rhythms



Tempo Allegro Andante Largo Moderato

♯ 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 523 525 527 529 531 533 535 537 539 541 543 545 547 549 551 553 555 557 559 561 563 565 567 569 571 573 575 577 579 581 583 585 587 589 591 593 595 597 599 601 603 605 607 609 611 613 615 617 619 621 623 625 627 629 631 633 635 637 639 641 643 645 647 649 651 653 655 657 659 661 663 665 667 669 671 673 675 677 679 681 683 685 687 689 691 693 695 697 699 701 703 705 707 709 711 713 715 717 719 721 723 725 727 729 731 733 735 737 739 741 743 745 747 749 751 753 755 757 759 761 763 765 767 769 771 773 775 777 779 781 783 785 787 789 791 793 795 797 799 801 803 805 807 809 811 813 815 817 819 821 823 825 827 829 831 833 835 837 839 841 843 845 847 849 851 853 855 857 859 861 863 865 867 869 871 873 875 877 879 881 883 885 887 889 891 893 895 897 899 901 903 905 907 909 911 913 915 917 919 921 923 925 927 929 931 933 935 937 939 941 943 945 947 949 951 953 955 957 959 961 963 965 967 969 971 973 975 977 979 981 983 985 987 989 991 993 995 997 999 1001 1003 1005 1007 1009 1011 1013 1015 1017 1019 1021 1023 1025 1027 1029 1031 1033 1035 1037 1039 1041 1043 1045 1047 1049 1051 1053 1055 1057 1059 1061 1063 1065 1067 1069 1071 1073 1075 1077 1079 1081 1083 1085 1087 1089 1091 1093 1095 1097 1099 1101 1103 1105 1107 1109 1111 1113 1115 1117 1119 1121 1123 1125 1127 1129 1131 1133 1135 1137 1139 1141 1143 1145 1147 1149 1151 1153 1155 1157 1159 1161 1163 1165 1167 1169 1171 1173 1175 1177 1179 1181 1183 1185 1187 1189 1191 1193 1195 1197 1199 1201 1203 1205 1207 1209 1211 1213 1215 1217 1219 1221 1223 1225 1227 1229 1231 1233 1235 1237 1239 1241 1243 1245 1247 1249 1251 1253 1255 1257 1259 1261 1263 1265 1267 1269 1271 1273 1275 1277 1279 1281 1283 1285 1287 1289 1291 1293 1295 1297 1299 1301 1303 1305 1307 1309 1311 1313 1315 1317 1319 1321 1323 1325 1327 1329 1331 1333 1335 1337 1339 1341 1343 1345 1347 1349 1351 1353 1355 1357 1359 1361 1363 1365 1367 1369 1371 1373 1375 1377 1379 1381 1383 1385 1387 1389 1391 1393 1395 1397 1399 1401 1403 1405 1407 1409 1411 1413 1415 1417 1419 1421 1423 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Why It Works

The Habits of a Successful Beginner Band Musician

There are 9 20-Line Units, 1 10-Line Unit, and 1 6-Line Scale Unit in the book. HSBBM Is organized by these navigable units to help facilitated Layered Learning, where concepts are reviewed, refined, introduced, mastered, and applied.

Considering the method in this way allows you to select an end point for the year and work backwards from that place.

Lines 81-100 **Pages 18-22** **Play Tests:** 80. Concert B $\flat$ Pentascale
86. Concert B $\flat$ Scale
93. Ghost's in the Attic

Chorale Rit. Rall. Style
Rehearsal # Moderato
D.C. al fine Maestoso
Concert B $\flat$ scale Trio

FI Ob Bs Cl As Ts Tp Hn

Tb/Eu Tu Mlt Timp

Percussion
S.D & B.D. same staff Maracas Claves

Units With Regard to Pacing

If we select Line 100, this is the final suite of Concepts students should master by the year's end. This is Unit 5. If we divide the total amount of teachable days by the amount of Units + 1 (for the Prebook Sequence), we get a rough guide for pacing.

180 School Days

- 25 for Testing, etc.

155/6 $\approx$ 25 Days

155 School Days

Quarter 1		Quarter 2			Quarter 3			Quarter 4	
Prebook	Unit 1	Unit 1	Unit 2	Unit 3	Unit 3	Unit 4	Unit 5	Unit 4	Unit 5

Why It Works

The Habits of a Successful Beginner Band Musician

With regard to Music Theory concepts: I'm not heavy on front-loading theoretical written concepts for students, I think it's both confusing and not the time this early. I provide context as theory is needed before, but I don't start discussing the staff, clefs, etc... until after students have mastered the Masters of the Alphabet exercise and done their flashcards. From there, we turn the alphabet into the staff, the staff into the clefs, and then finally begin adding symbols to the lines. I allow solfège to operate for a long time and have not yet had it be to my detriment.

Our process for learning ideas like the Alphabet, the Staff, the Clefs, Ledger Lines, and so on follows this format:

Name: _____

Go Back
↓ Down 1

A	B	C	D	E	F	G	A
G	A	B	C	D	E	F	G
F	G	A	B	C	D	E	F
E	F	G	A	B	C	D	E
D	E	F	G	A	B	C	D
C	D	E	F	G	A	B	C
B	C	D	E	F	G	A	B
A	B	C	D	E	F	G	A

↑ Start 1
Here

_____ Instruments start on the letter E.
The Flute, Oboe, Clarinet,
Saxophone, Trumpet, Horn, &
Percussion use .

_____ Instruments start on the letter G.
The Bassoon, Trombone,
Euphonium, Tuba, & Percussion,
use .

Name: _____

E	G
D	F
C	E
B	D
A	C
G	B
F	A
E	G

1. Write the next letter in each of the s.
2. Starting at the bottom of group, draw a line through E, G, B, D, & the letter in the .
3. Starting at the bottom of group, draw a line through G, B, D, F, & the letter in the .

By adding lines to the letters, you made a staff & a staff.

Can you write the letters of each LINE & SPACE for the starting from the bottom & working your way up? _____

Can you write the letters of each LINE & SPACE for the starting from the bottom & working your way up? _____

Name: _____

Let's use what you've learned about the Musical Alphabet, the Musical Staff, the & the .

Each Musical Staff below has X's on its **LINE & SPACES**. Write the correct letter name for each under the Musical Staff. The first one has been done for you.

We can replace the X's with the rhythm notes we've learned. When we do, we know what note name & how long to play it.

1. We start with the Musical Alphabet, memorizing it up and down (we read pitch vertically, so I emphasize vertical reading of pitches).
2. Once Students understand the vertical nature of the pitches and the alphabet, we add lines, focusing the E and the G columns
3. This leads to the introductions of the Clefs, which helps us organize the sets of pitches we selected
4. Which ultimately leads to identifying pitch names based on their location in the staff

... I believe this is a stronger approach than first building a staff, adding the symbols, and then suddenly explaining the rules; in this way, we're starting with the rules and then finding the right game to play once they're mastered. From "X" shapes we'll move to rhythms that can not only move horizontally, but have vertical expression (pitch), too!

Why It Works

The Habits of a Successful Beginner Band Musician

Transitioning to the instruments is one of the most exciting times in the band class - this is what the students signed up to do!

Once students have completed the Prebook Sequence, we start the process of learning how to open our cases, assemble our instruments, care for the different parts, disassemble our instruments, close the cases, put the instruments away, sit with our instruments, and more.

There are a few different approaches I take for this:

I.

1. All students have a deadline by which they'll need their instrument, or have rented a school one.
2. Any students who bring their instruments in before get pick of the lockers - and more importantly - get access to the [Clinic Videos](#).
3. Once students have watched all of their videos, I give them a brief little quiz to test whether or not they actually watched them, if it's still before the deadline for instruments, they may show me how to put their small instrument together.
4. These students get the "100" treatment: I will show them how to make the first sounds, they then have to recreate that sound 100 times in a row. They must keep count. If they don't, they must start over. (In reality, they're just going to keep making the sound over and over, but this helps focus them - it really works!)
5. I make sure the student is sitting appropriately, holding the small instrument appropriately, and is actively making the correct sounds instead of playing around.

II.

1. Advanced students will spend time in the band room before/after school hoping to "adopt" beginners and help them get started.
2. Approved students with my permission may sit with and go through the videos with a beginner.
3. They may then help them assemble the small instrument and make their first sounds.
4. These students bring their "adoptee" to me for review
5. This is an immensely helpful approach as it takes a huge burden off of many clarinet and saxophone players for whom the construction of the mouthpiece, ligature, and reed is a time consuming process

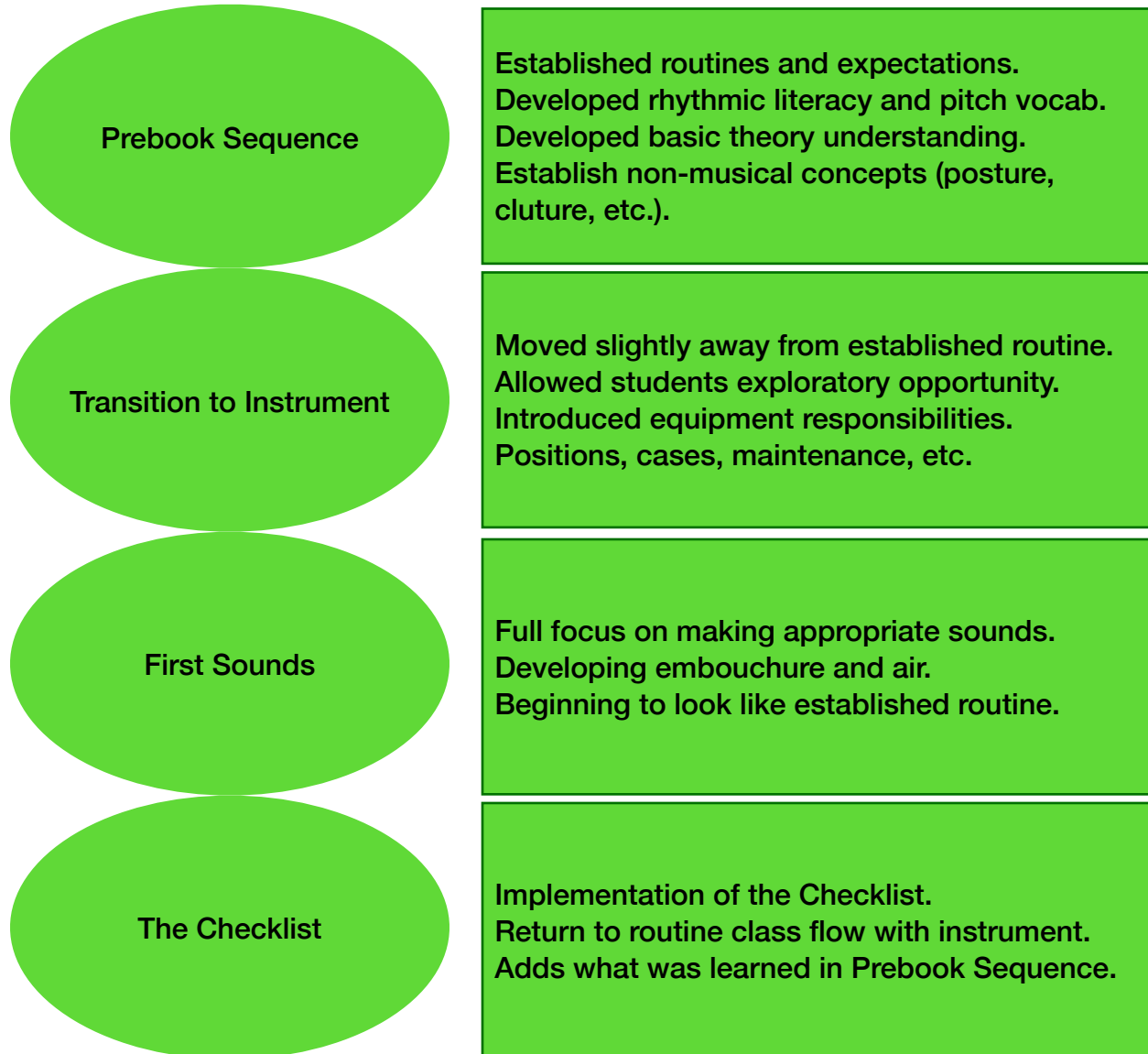
III.

1. After the deadline, I will show the videos to the entire class, one instrument at a time.
2. Those students who have already worked with me or an advanced student have the opportunity to help out their peers.
3. The entire class watches each group's videos to ensure we all know what proper handling looks like.

The ultimate goal is to move towards the Checklist of skills, which catalogs the information found in the Director's book regarding each instrument's fundamental pitches and idiosyncrasies.

Why It Works

The Habits of a Successful Beginner Band Musician



I have come to accept that a certain amount of controlled chaos will ensue as students move from the routine of the sequence into the instruments. I say controlled chaos because I think it's important that each student be given their pace and space to accomplish the physical task of assembly, creating their first sounds, and disassembly. Very often, as we transition, I will finish up the videos with the class and the next day give everyone 2 minutes to assemble their small instrument. I will inspect each instrument, we'll pack up, and we'll do it again. After this, we move to making the first sounds guided by the clinic videos, myself, students who are coming before/after school, and - most cacophonously - simultaneously, some of where that student is. Some students will be making their first sounds, some may be further along the Checklist.

Why It Works

The Habits of a Successful Beginner Band Musician

The Checklist

Beginning Band Check List

TRUMPET / TROMBONE / EUPHONIUM / TUBA

Complete the following items in order:

___ Long Straight Buzz →

___ High To Low Buzz ↘

___ Low To High Buzz ↗

___ Siren Circle Buzz →

___ High to Low on the instrument

___ Perform the first five notes

The first 5 notes paper will be provided after the previous items are passed off

The goal of this document is to guide students through successive steps to beautiful tone. Students must get the first item checked off before they can get the second. In this example, a brass player would have to create their first long buzz. Typically, when I teach a student to make their first sound, I send them off to “do it 100 times in a row - and keep count!” Even if they create an effortless, beautiful sound right away, I want them to get repetitions:

quality time on instrument = success

Before/after school, during class, and through more advanced students, each beginning student gets some 1-on-1 time to work through each item of the Checklist. I’m not in a hurry to get to the book, I’m a hurry to establish the best practices so that when we do open the book, sound and tone quality are not problems we have to constantly address.

Once all students have completed the very first item on the Checklist, we include it in our daily class routine.

1. Enter & Set up - 2 minutes
2. Count & 2 new Rhythms
3. Long Tones 4-8-12-16 on Small Instrument
4. Whole-Half-Quarter on Small Instruments (1 Whole, 2 Half, 4 Quarter)
5. I Play, You Play Rhythms on Small Instruments
7. Play Previous Rhythm Chart on Small Instrument
8. Individual Work on the Checklist & Pass-offs
9. Pack & Dismiss

Why It Works

The Habits of a Successful Beginner Band Musician

Essentially, during this time, I'm teaching 40-50 individual private lessons with a similar focus at the beginning of class. For those students that are eager, come in the morning/afternoon, practice outside of the band room, I also them to move in to the book under my supervision or that of a more advanced student. Typically, by the time we start the 1st 5 Notes Page in class, several students are well underway on their book Pass-off journey. When it comes time to do the individual work on the Checklist & Pass-offs, these students get to put their entire instrument together in the class and work on whatever it is they're working on. This can be a **HUGE** motivator for the rest of the class: they can see where they're headed, it's within grasp! I can also use these advancing students as models or to help students who may need a partner in the band class to be more successful.

Remember, by the time a student has completed the Prebook Sequence, they understand

Steady Beat, Barline, Measure, Double Barline



"Do" "Re" "Mi" "Fa" "So" Tuning, Blending, Balance, Steps, Skips, Musical Alphabet ≡ Intervals

And by the time they complete the Checklist they can

Produce a beautiful and consistent tone, hold the instrument appropriately, change pitches
(Clarinets can play from open to six fingers [A to low G])

And by the time they complete the 1st 5 Notes Page they can play

Concert B♭, C, D, E♭, and F

This means that any student ahead of the class is significantly ahead of the demands of Page 3 and Line 1, which is made up of

1		Fl	Cl	Tp	Tb/Eu	S.D.	
			Ob	As	Hn (U)	Tu	Single Stroke Rim
			Bs	Ts	Hn (5th)	Mlt	Mallet Roll

In this way, students who are highly motivated can reap the benefit of all the they did and go at their own accelerated pace before we start the

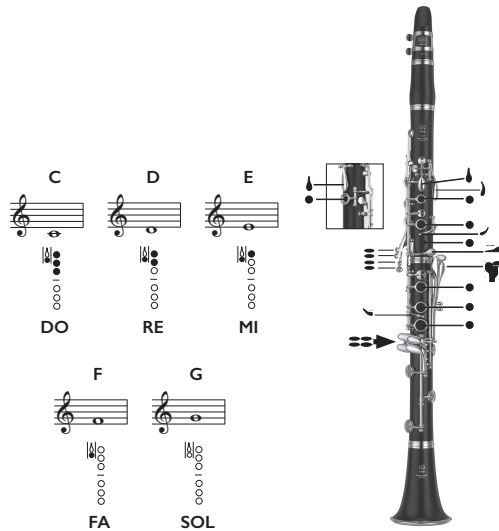
Why It Works

The Habits of a Successful Beginner Band Musician

The 1st 5 Notes

Clarinet

First Fingering Chart



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Once 85% of students have completed their Checklist, we transition to learning the 1st 5 Notes in class. Many of the students will have already been acquainted with it through the process of completing the Checklist and receiving this page, this means only about 15% will need remediation, and often times, working through this page helps finalize the Checklist for them.

We continue to implement the routine established, this is in preparation now for the 1st Unit of the book. The goal is to master the skills in the 1st Unit (which includes the 1st 5 Notes) through the comfortable routine we've established, so that when we open the book, Line 1 is too easy for the students.

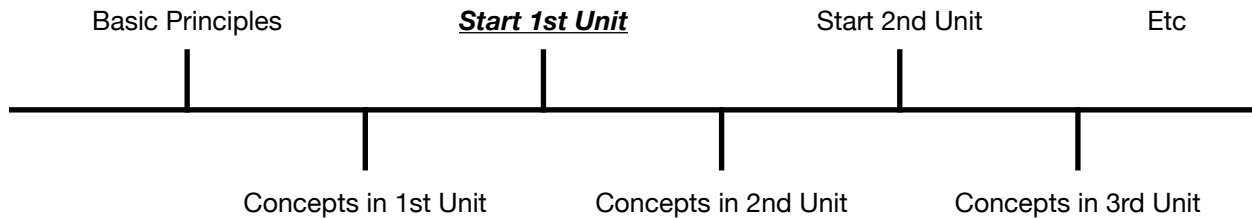
Once we move to the 1st 5 Notes Page

1. Enter & Set up - 2 minutes
2. 4-8-12-16 On Small Instruments
3. 4-8-12-16 On Each Pitch Do-So
4. Whole-Half-Quarter Articulation on Each Pitch Do-So
5. 2 New Rhythm Lines Counting-Singing-Playing on So
6. Steps: Whole to Whole Do-Re, Re-Mi; Half to Hal Do-Re-Mi, Re-Mi-Fa; Quater Do-Re-Mi-Fa; etc.
7. I Sing, You Play Technique Patterns (Do Re Do Re Do Do, etc...)
8. Individual Work on the Checklist, 1st 5 Notes, & Pass-offs
9. Pack Up & Dismissal

Why It Works

The Habits of a Successful Beginner Band Musician

Layered Learning



Students are ready to start using the book. This is where we're going to start layering the learning. The concepts of the upcoming section become the focus of our fundamentals and warmups, the concepts we're worked on most previously become the focus of our assessment, and the concepts we've since mastered become the focus of our review.

It's important to have an approach to the Book, below is an example of how I approach new lines throughout so that students have a guide and structure to work on their own.

The Method Book assess students' understanding of the concepts we've already learned in context of multiple concepts

Because this is the first time students see printed music the same way at the same time (for the most part) I take time to introduce How to look at and learn new music so students can break down the concepts into smaller chunks on their own when they practice (and my students do, in fact, practice)

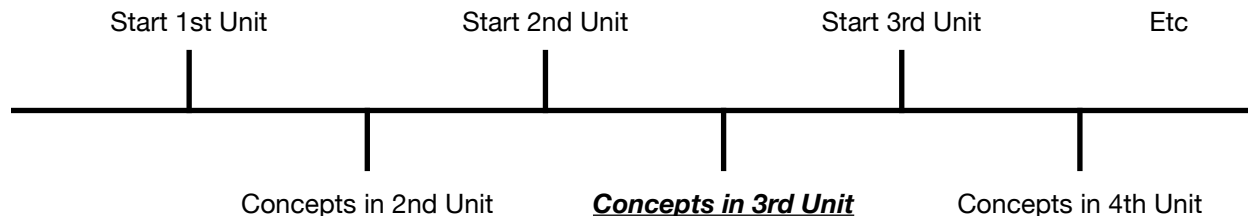
Woodwinds & Brass		Percussion
1. Count It	Count the line	
2. Name it	Sing the pitch names in time	Mallets sing, Snare says sticking pattern
3. Positions	Sing the pitch names in time & show finger positions	Mallets sing and air stick, Snare says sticking pattern and air stick
4. "Too" it	Sing preferred articulation syllable in time & show finger positions	Air stick without speaking
5. Play it!	Play - sometimes 1 or 2 measures at a time	

I reinforce this process every single time we look at a line for the first time so students have some kind of method to fall back on to learn new music on their own. We're also reviewing the line 4 different ways before actually playing. Whatever your method is, be consistent and purposeful with it so that students always have the greatest chance of success.

Why It Works

The Habits of a Successful Beginner Band Musician

Layered teaching is the principle that HSBBM revolves around: it requires you prepare students for the upcoming section while simultaneously assessing what they've prepared, and reviewing what they've mastered through assessment. There are 2 primary ways to think about the method in this way



What It Looks Like

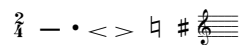
Monday: <u>1 / 8</u>		Section: <u>21-40</u>	Page(s): <u>6-8</u>
Announcements	Warmups/Fundamentals	Rhythm/Review	Last Line: <u>33</u>
<u>Upcoming fundraising</u>	<u>Foundation #3</u>	<u>Rhythm #12: 3-4</u> 	Current Line: <u>34</u>
<u>event, Play Test next</u>	<u>E ♮ "Fi" "Re" tonic</u>	<u>p. 6 full read</u>	Next Line: <u>35</u>
<u>Monday</u>	<u>Re-Mi-Fi-So-La</u>	<u>Reminder about Keys!</u>	Notes: <u>Pass-offs</u>
	<u><i>mp mf</i> < > — •</u>		<u>starting with Johnny</u>

We're moving from these concepts

c' Dynamics *p f*

Theme & Variation

To these concepts

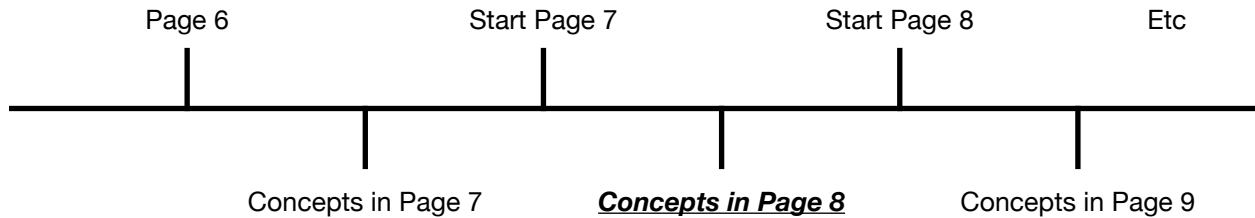


mp mf >  Major/Minor

This approach focuses on the concepts in each Unit, driving the learning in large chunks. While you're in one Unit, you're preparing all of the skills in the next over there course of time that students are being assessed. In this way, during the fundamentals portion of the class, you're spending more time since the block of concepts to master is overall greater.

Why It Works

The Habits of a Successful Beginner Band Musician



What It Looks Like

Monday: <u>1 / 8</u>		Section: <u>21-40</u>	Page(s): <u>6-8</u>
Announcements	Warmups/Fundamentals	Rhythm/Review	Last Line: <u>33</u>
<u>Upcoming fundraising</u>	<u>Foundation #3</u>	<u>Rhythm #12: 3-4</u> 🎵	Current Line: <u>34</u>
<u>event, Play Test next</u>	<u>Snare ></u>	<u>p. 6 full read</u>	Next Line: <u>35</u>
<u>Monday</u>	<u>Dynamics <i>p f</i></u>	<u>Reminder about Keys!</u>	Notes: <u>Pass-offs</u>
			<u>starting with Johnny</u>

We're moving from these concepts

To these concepts

Dynamics *p f* Theme & Variation

Snare >

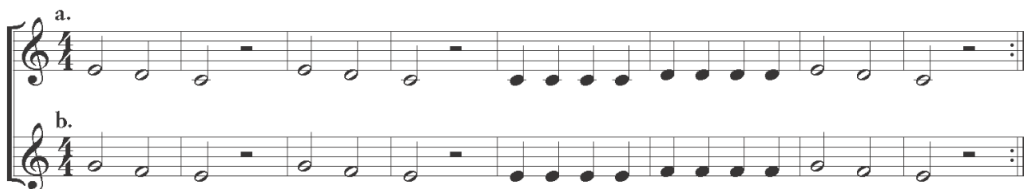
This approach focuses on the concepts in each Page, driving the learning in small chunks. While you're in one Page, you're preparing all of the skills in the next over there course of time that students are being assessed. In this way, during the fundamentals portion of the class, you're spending less time since the block of concepts to master is overall greater.

Whichever of these approaches works best for your situation is fine, and I often move between the two as some of the Units have more challenging or high volumes of concepts; so long as layered teaching is being applied, the method will function at its most efficient.

Why It Works

The Habits of a Successful Beginner Band Musician

18. Hot Bundt Cakes Duet



Every line is an assessment of a student's understanding of the concepts within and your ability to have taught those concepts.

Before playing this Line, students should have

- Experienced the concepts as isolated as possible
- Demonstrated them as isolated as possible
- Reviewed them in varied presentation (isolated)
- Demonstrated them in the context of mastered concepts
- Demonstrated them in the context of one another

So what does "Hot Bundt Cakes Duet" Assess?

- Sit appropriately
- Hold the instrument appropriately
- Form the appropriate embouchure
- Produce the appropriate tone on Mi, Re, and Do
- Recognize and start, sustain, and end Mi, Re, and Do as pitch identifiers
- Start notes with their tongue
- Place their fingers in the appropriate place to produce the appropriate pitch
- Recognize the length of each note, when it occurs, and when it ends
- Maintain a steady tempo
- Decode musical symbols on the staff
- Repeat sign
- Duet playing
- Harmony
- Melody Balance

What might preparation for this assessment have looked like?

1. Lines 1 or 2, 3 or 4, 6, 8, 10, and 14 (single pitch lines for tone) [Percussion rotating]
2. 1-2 rhythm lines counted and performed on concert F
3. Whole-Half-Quarter technique patterns
4. So-Do Slur patterns in preparation for next page (and so trombones get to actually slur)
5. Mi-Fa-So over Do-Re-Mi harmony patterns
6. Key Signature concept review
7. Review p. 4 lines 8-13 (rest between each line, percussion no rotation)
8. Check Line 15 - play with no review, ensure it's understood
9. Review Line 16 - play in 2-3 measure portions, ensure it can be checked next class
10. (We skip Test lines in class)
11. 5 step process for A of 18, extract for B of 18, full performance in two groups
12. Line-By-Line Passoffs

Why It Works

The Habits of a Successful Beginner Band Musician

Name: _____

Instrument: _____

BAND MEMBER		GOOD BAND MEMBER	
__ 17	__ 33	__ 57a*	__ 71
__ 25*	__ 47	__ 58a*	__ 75
__ 26	__ 53	__ 59a*	__ 80
__ 30*		__ 60	__ 86
		__ 67	

Excellent Band Member		SUPERIOR BAND MEMBER	
__ 91a*	__ 107*	__ 147	__ 164b*
__ 93	__ 109	__ 155a*	__ 164c*
__ 96a*	__ 124	__ 155b*	__ 170
__ 106a*	__ 131	__ 160	__ 181a*
__ 106b*	__ 136	__ 164a*	__ 185

Outstanding Band Member!	
__ 192 Scale	__ 193 Scale
__ 192 Arpeggio	__ 193 Arpeggio
__ 192 Thirds	__ 193 Thirds
__ 192 Chromatic	__ 193 Chromatic

1. Band Member Lines may only be passed off by Mr. Sawyer, Clinicians, or Private Teachers.
2. Band Member Lines must be passed off in order.
3. Band Member Lines must be played free of mistakes in order to be passed off.
4. You may attempt Band Member Lines as many times as it takes to pass. If you make a mistake, you must spend time working on the line before replaying.
5. All Band Member Lines marked with an asterisk (*) must have the correct counts written in, and are counted and clapped aloud.

The Playing Tests throughout are excellent points of summative assessment. There are numerous ways that they can be implemented. I have experimented with the following three.

1. Right when starting the first line of the Unit Playing Tests are in, they are assigned to the students. They are due by the time the Unit is completed. This is nebulous time, so students need reminding that they will be tested, I kept a list of student names who had completed them and who had not and made a point to call on the students who had not during the Pass-Offs time.
2. Right after finishing the Unit Playing Tests are in, they are assigned to students with a due date. This is a more traditional timeline approach and students must get them completed by the scheduled date.
3. Playing Tests are used as an accelerated course of study through the book in the, as seen in the sheet to the left.

Habits Beginning Band Class Planner

Monday: __/__/__		Section: _____		Page(s): _____	
Announcements	Warmups/Fundamentals	Rhythm/Review	Last Line: _____	Current Line: _____	Next Line: _____
			Notes: _____		

Tuesday: __/__/__		Section: _____		Page(s): _____	
Announcements	Warmups/Fundamentals	Rhythm/Review	Last Line: _____	Current Line: _____	Next Line: _____
			Notes: _____		

Wednesday: __/__/__		Section: _____		Page(s): _____	
Announcements	Warmups/Fundamentals	Rhythm/Review	Last Line: _____	Current Line: _____	Next Line: _____
			Notes: _____		

Structuring the class to meet the method helps streamline its implementation. I breakup my class in the following order:

1. **Warmups** - Review mastery based on achieved and upcoming concepts
2. **Fundamentals** - New concepts to be taught
3. **Rhythm** - 1-2 new rhythms per class to facilitate literacy
4. **Review** - Previous Lines/Page full read to develop endurance and repetition of skills
5. **Last/Current/Next**
6. **Assessment** - Pass off

Why It Works

The Habits of a Successful Beginner Band Musician

Implementing the Clarinet Pages

16a

Clarinet Register Prep

NEW NOTES

B $\flat$ A G F E

a. b. c. d.

NEW NOTES

G F E D C

e.

16b

Habits of a Successful Beginner Band Musician - Clarinet

f.

NEW NOTE

B

ALT. FINGERING

B

g. h.

i. Lamb Chops 2

j. Beethoven's Joy 2

k. Good Pierrot 2

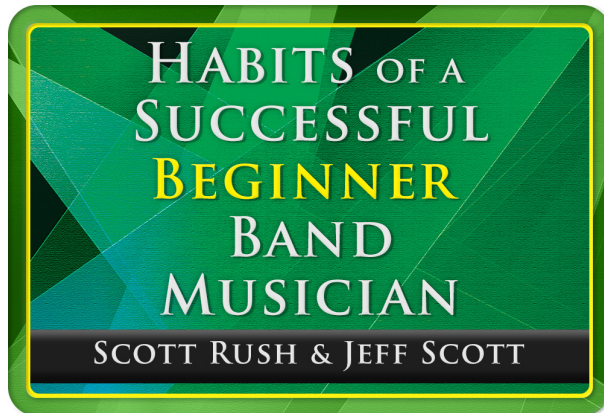
l. It's Raining 2

There are 2 Clarinet Register prep pages with 12 exercises. In my experience, I have found it better lines up with starting/moving through pages 7-16. When starting p. 7, I take clarinets through the notes in the very top; we've already done this as going down to low G was part of their checklist, so this is more of a review. I have the rest of the class cheer with me when they can do it. I then assign the first line, they may play this for me during Pass-offs time, before or after school, or with a designated more advanced student. When they get the line completed, it's marked off in the book and they move to the next. At the beginning of each new page, I review what's necessary to complete the next line(s)

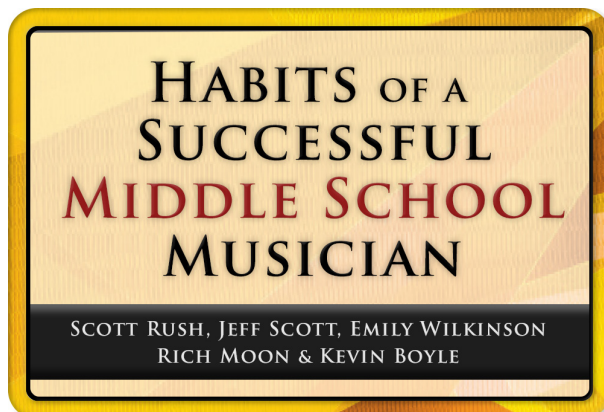
Page 7 → line a
Page 8 → line b
Page 9 → line c
Page 10 → line d
Page 11 → line e
Page 12 → line f
Page 13 → line g
Page 14 → line h
Page 15 → lines i, j
Page 16 → lines k, l

Why It Works

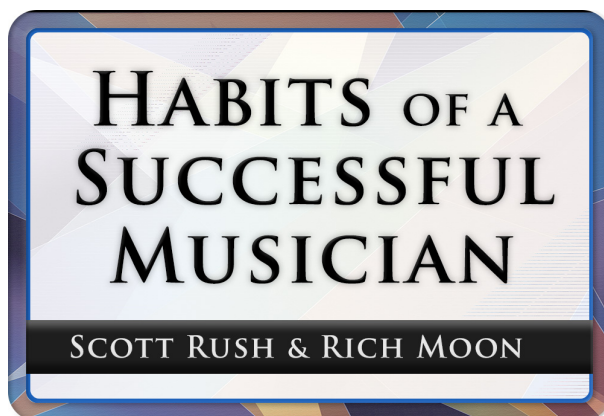
The Habits of a Successful Beginner Band Musician



In the second year of instruction, continuation of the process will take students to the end of the method. This is a comprehensive list of concepts and skills they will have mastered and prepares them to move on to more challenging concepts in a more advanced setting.



The layered learning approach is applicable to HSMSM. This method breaks up the fundamentals portion of class into different portions that are each designed to move in the way that the HSBBM moves, accomplish the skills to perform the line, while mastering that line in context of each skill, work on the concepts and skills of the next. The biggest difference is that you will be moving each section at a different pace.



The same can be said for the HSM. This method is a high school appropriate method in the same vein as the previous two, designed to maximize fundamentals time with the layered learning approach.

Any of these methods can serve as a review of concepts later in a student's career.

Why It Works

The Habits of a Successful Beginner Band Musician

MusicFirst Classroom course corresponds to the structure of this content in PracticeFirst.



APPENDIX

Method Concept Inventory

$\frac{4}{4}$ C $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ C

Wind Rhythms



Percussion Rhythms



p f < > mp mf ff pp

Tempo Allegro Andante Largo
Moderato

Articulation Slur — • >

♩ ♪ ≡ ≡≡ ≡≡≡ ≡≡≡ ≡ ≡ Solo/Duet ' Theme & Variation ♯ Major/Minor
Divisi ∞ Pick up

1st ---| 2nd ---| || ∴ Chorale Rit./Ral. Style Rehearsal # D.C al fine

Maestoso Trio Trombone Gliss Sostenuto D.S. al fine % ∴ Marcato Phrase

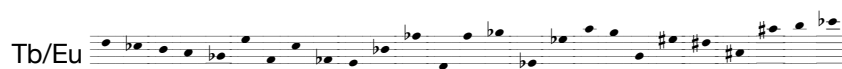
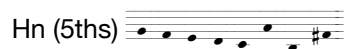
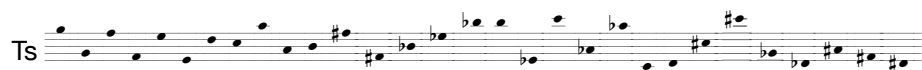
Chromatic Enharmonic Shaping Arpeggio Chords

Concert B $\flat$ pentascale Whole tone (5 pitches) Concert E $\flat$ pentascale
Concert B $\flat$ scale Concert F scale Concert A $\flat$ sixth scale Concert A $\flat$
pentascale Chromatic scale Concert A $\flat$ scale Concert C sixth scale Whole
tone (7 pitches) Concert E $\flat$ scale Concert C scale Concert G scale

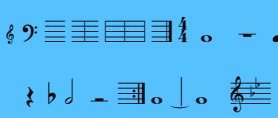
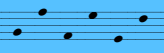
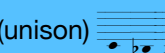
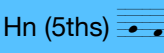
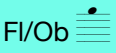
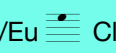
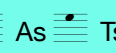
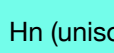
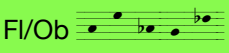
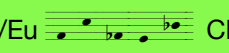
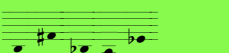
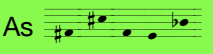
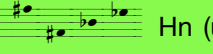
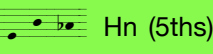
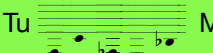
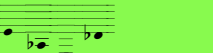
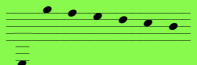
Percussion Concepts

Snare drum Mallets Single stroke Rim Mallet roll Snares off Double stroke
Snares on Double stop Triangle Suspended cymbal Alternating sticking Sus
cym. & S.D. Tambourine Crash cymbal Multibounce Finger cymbal > Wood
block Simplified sticking Bass drum Single paradiddle Flam Timpani Flam
tap Sleigh Bells S.D./B.D. same staff Maracas Claves Pata-fla-fla Drag
paradiddle Flam paradiddle Diddle 9-stroke roll Thumb roll
Drumset Flam-a-cue

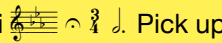
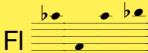
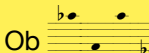
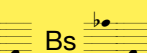
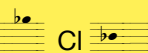
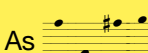
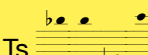
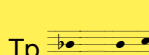
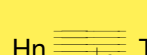
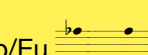
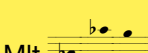
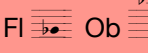
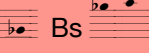
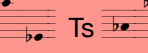
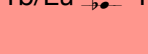
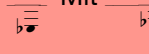
Instrument Pitch Inventory



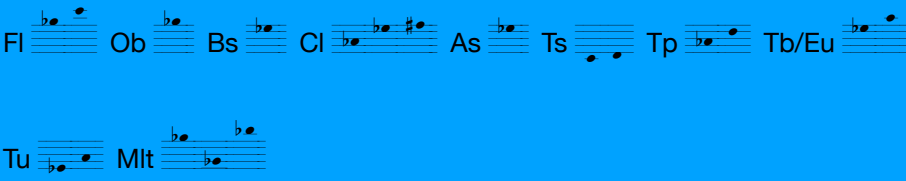
Habits Unit Inventory

Lines 1-20  Solo/Duet Slur Percussion 	Pages 3-6 Play Test: 17. <i>Concert B♭ Pentascale</i> Fl/Ob  Bs/Tb/Eu  Cl/Tp  As  Ts  Hn (unison)  Hn (5ths)  Tu  Mlt  Snare drum Mallets Single stroke Rim Mallet roll Snares off Double stroke Snares on Double stop Triangle Suspended cymbal Alternating sticking
Lines 21-40 Dynamics <i>p f</i> Theme & Variation Percussion >	Pages 6-8 Play Tests: 26. <i>Jubilee</i> 33. <i>The Good King</i> Fl/Ob  Bs/Tb/Eu  Cl/Tp  As  Ts  Hn (unison)  Hn (5ths)  Tu  Mlt  Clarinet Prep: 16.A.a & 16.A.b  Sus cym. & S.D. Tambourine Crash cymbal Multibounce Finger cymbal
Lines 41-60 Tempo <i>mp mf</i> >  Major/Minor Percussion	Pages 9-13 Play Tests: 47. <i>Fun with Thirds</i> 53. <i>Down to the Bottom</i> 60. <i>Oopsy Lou</i> Fl/Ob  Bs/Tb/Eu  Cl/Tp  As  Ts  Hn (unison)  Hn (5ths)  Tu  Mlt  Clarinet Prep: 16.A.c, 16.A.d, 16.A.e, 16.B.f, & 16.B.g  Wood block Simplified sticking Bass drum Single paradiddle Flam

Habits Unit Inventory

Lines 61-80 Divisi  Pick up 1st ---- 2nd ---- II: Tempo Allegro Andante Largo  Percussion 	Pages 13-18 Play Tests: 67. <i>The Banks O'Doon</i> 71. <i>Sarah's Waltz</i> 75. <i>Whole Tone Scale</i> Fl  Ob  Bs  Cl  As  Ts  Tp  Hn  Tb/Eu  Tu  Mlt  Timp 	
Lines 81-100 Chorale Rit. Rall. Style Rehearsal # Moderato D.C. al fine Maestoso Concert B$\flat$ scale Trio  Trombone Gliss Sostenuto  Percussion 	Pages 18-22 Play Tests: 80. <i>Concert B$\flat$ Pentascale</i> 86. <i>Concert B$\flat$ Scale</i> 93. <i>Ghost's in the Attic</i> Fl  Ob  Bs  Cl  As  Ts  Tp  Hn  Tb/Eu  Tu  Mlt  Timp 	
Lines 101-120  D.S. al fine  Mlt Percussion	Pages 22-27 Play Test: 109. <i>On the Mountain</i> Pata-fla-fla Drag Paradiddle	

Habits Unit Inventory

<u>Lines 121-140</u> <u>Pages 27-31</u> <u>Play Tests:</u> 124. <i>Tchaikovsky's Fourth</i> 131. <i>Simple Gifts</i> 136. <i>Concert E$\flat$ with Thirds</i>  $\text{Marcato } ff \text{ } pp$ Phrase <u>Percussion</u> Flam paradiddle Diddle 9-stroke roll	
<u>Lines 141-160</u> <u>Pages 31-37</u> <u>Play Tests:</u> 147. <i>Chromatic Scale</i> 153. <i>A Young Girl's Heart</i> 160. <i>Lazy Days</i>  Chromatic Enharmonic Concert A$\flat$ scale <u>Percussion</u>  Thumb Roll	
<u>Lines 161-180</u> <u>Pages 37-42</u> <u>Play Tests:</u> 185. <i>The Galway Piper</i> 191. <i>American Patrol</i> Concert F scale  Shaping Arpeggio Chords C Concert C Scale <u>Percussion</u> Brushes Drumset	
<u>Lines 181-191</u> <u>Pages 42-44</u> <u>Play Tests:</u> 170. <i>Molly Malone</i>  <u>Percussion</u> Flam-a-cue	

Habits Unit Inventory

Lines 192-197

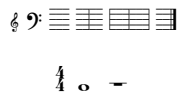
Pages 45-46

Concert B $\flat$ Scale
Concert E $\flat$ Scale
Concert C Scale
Concert F Scale
Concert G Scale

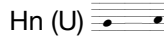
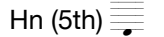


Percussion

Habits Page-by-Page Inventory

Page 3					Lines 1-7	
#	Concepts	Wind/Percussion Pitches				Percussion
1		Fl  Ob  Bs 	Cl  As  Ts 	Tp  Hn (U)  Hn (5th) 	Tb/Eu  Tu  Mlt 	S.D. Single Stroke Rim Mallet Roll
2		Snares Off				
3		Fl  Ob  Bs 	Cl  As  Ts 	Tp  Hn (U)  Hn (5th) 	Tb/Eu  Tu  Mlt 	
4						
5		Double Stroke Snares on				
6		Fl  Ob  Bs 	Cl  As  Ts 	Tp  Hn (U)  Hn (5th) 	Tb/Eu  Tu  Mlt 	Double stop

Habits Page-by-Page Inventory

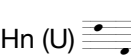
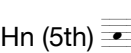
Page 4			Lines 8-13	
#	Concepts	Wind/Percussion Pitches		Percussion
9				
10	Fl  Cl  Tp  Tb/Eu 			
	Ob  As  Hn (U)  Tu 			
	Bs  Ts  Hn (5th)  Mlt 			
11		Tri Sus Cym		
12				
13	Alternating Sticking			

Habits Page-by-Page Inventory

Page 5			Lines 14-18		
#	Concepts	Wind/Percussion Pitches		Percussion	
14		Fl 	Cl 	Tp 	Tb/Eu 
		Ob 	As 	Hn (U) 	Tu 
		Bs 	Ts 	Hn (5th) 	Mlt 
15	Sus Cym & S.D.				
16	Hn (U) 				
17	PLAYING TEST				
18	Solo / Duet				

Page 6			Lines 19-26	
#	Concepts	Wind/Percussion Pitches		Percussion
20	Slur			
23	c			
24	Tamb			
26	PLAYING TEST			

Habits Page-by-Page Inventory

Page 7		Lines 27-34	
Clarinet Prep 16.A.a during this page 			
#	Concepts	Wind/Percussion Pitches	Percussion
27	‘		
28	Cr Cym		
31	Multi bounce		
32	Finger Cym		
33	PLAYING TEST		
34	Fl 		
	Cl 		
	Tp 		
	Tb/Eu 		
	Ob 		
	As 		
	Hn (U) 		
	Tu 		
	Bs 		
	Ts 		
	Hn (5th) 		
	Mlt 		

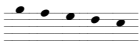
Page 8		Lines 35-40	
Clarinet Prep 16.A.b during this page			
#	Concepts	Wind/Percussion Pitches	Percussion
37	Dynamics <i>p f</i>		
40	Theme & Variation		>

Habits Page-by-Page Inventory

Page 9		Lines 41-44			
Clarinet Prep 16.A.c during this page 					
#	Concepts	Wind/Percussion Pitches	Percussion		
41	$\frac{2}{1}$				
42		Fl 	Cl 	Tp 	Tb/Eu 
		Ob 	As 	Hn (U) 	Tu 
		Bs 	Ts 	Hn (5th) 	Mlt 
44	— •	W. Block			

Page 10			Lines 45-48		
Clarinet Prep 16.A.d during this page					
#	Concepts	Wind/Percussion Pitches	Percussion		
45			Simplified-Sticking		
46	< >				
47	PLAYING TEST				
48		Fl 	Cl  alt	Tp 	Tb/Eu 
	 #	Ob 	As 	Hn (U) 	Tu 
		Bs 	Ts  alt	Hn (5th) 	Mlt 

Habits Page-by-Page Inventory

Page 11		Lines 49-53	
Clarinet Prep 16.A.e during this page 			
#	Concepts	Wind/Percussion Pitches	Percussion
49			
50	Fl  Cl  Tp  Tb/Eu  Ob  As  Tu  Bs  Ts  Mlt  French Horn pages unify		
53	<i>mp mf</i>	B.D.	
53	PLAYING TEST		

Habits Page-by-Page Inventory

Page 12			Lines 54-57	
Clarinet Prep 16.B.f during this page				
#	Concepts	Wind/Percussion Pitches		Percussion
54	>			
55	Fl  Cl  Tp  Tu 			
	Ob  As  Hn  Mlt  Single-Paradiddle			
	Bs  Ts  Tb/Eu 			
57				

Page 13			Lines 58-62
Clarinet Prep 16.B.g during this page 			
#	Concepts	Wind/Percussion Pitches	Percussion
59	Flam		
60	Major Minor		
60	PLAYING TEST		

Habits Page-by-Page Inventory

Page 14		Lines 63-65			
Clarinet Prep 16.B.h during this page					
#	Concepts	Wind/Percussion Pitches	Percussion		
63	Divisi				
64		Fl 	Cl 	Tp 	Tu 
		Ob 	As 	Hn 	Mlt 
		Bs 	Ts 	Tb/Eu 	
65					

Page 15		Lines 66-68	
Clarinet Prep 16.B.i,j during this page			
#	Concepts	Wind/Percussion Pitches	Percussion
66		Tu 	
67	Pick up	Bs 	Mlt 
67	PLAYING TEST		
68			

Habits Page-by-Page Inventory

Page 16			Lines 69-72
Clarinet Prep 16.B.k,l during this page			
#	Concepts	Wind/Percussion Pitches	Percussion
69	1st ---- 2nd ---- :		
70	Tempo Allegro		
71	Andante		
71	PLAYING TEST		
72	Largo 3/4	Timp 	Timpani

Page 17			Lines 73-78
#	Concepts	Wind/Percussion Pitches	Percussion
73			Flam tap
74		Fl  As  alt Tp  Mlt 	
		Ob  Ts  Tb/Eu  Mlt 	
		Bs  flick Tp  Tu 	
75	PLAYING TEST		
76			
78			Sleigh Bells

Habits Page-by-Page Inventory

Page 18			Lines 79-83
#	Concepts	Wind/Percussion Pitches	Percussion
79		Fl  As  Tb/Eu 	
		Ob  Ts  Tu 	
		Bs  Tp  Mlt 	
80	PLAYING TEST		
82	Chorale Rit. Rall.		
83	Style Rehearsal #	Mlt  Timp 	S.D & B.D. same staff

Page 19			Lines 84-88
#	Concepts	Wind/Percussion Pitches	Percussion
84	Moderato D.C. al fine		
85	Maestoso	Bs  As  Mlt 	
86	Concert B♭ scale	Ob  Hn 	
86	PLAYING TEST		
88	Trio		

Habits Page-by-Page Inventory

Page 20			Lines 89-93
#	Concepts	Wind/Percussion Pitches	Percussion
90	Trombone Gliss		Maracas
91			
93	PLAYING TEST		

Page 21			Lines 94-98
#	Concepts	Wind/Percussion Pitches	Percussion
95	Sostenuto		
96			
98			 Claves

Page 22			Lines 99-103
#	Concepts	Wind/Percussion Pitches	Percussion
99		 Fl  Cl  Tp  Tu	
		 Ob  As  Hn  Mlt	
		 Bs  Ts  Tb/Eu	

Habits Page-by-Page Inventory

Page 23		Line 104	
Basic Daily Warm-Up			
#	Concepts	Wind/Percussion Pitches	Percussion
104	$\frac{6}{4}$		

Page 24		Lines 105-107	
#	Concepts	Wind/Percussion Pitches	Percussion
106	Pata-fla-fla		
107			

Page 25		Lines 108-112	
#	Concepts	Wind/Percussion Pitches	Percussion
109	PLAYING TEST		
112	D.S. al fine %		

Page 26		Lines 113-118	
#	Concepts	Wind/Percussion Pitches	Percussion
113	Drag-Paradiddle		
115	 Mlt 		

Habits Page-by-Page Inventory

Page 27			Lines 119-123
#	Concepts	Wind/Percussion Pitches	Percussion
123		Fl  Cl  Tb/Eu 	
		Ob  As  Tu 	
		Bs  Tp  Mlt 	

Page 28			Lines 124-129
#	Concepts	Wind/Percussion Pitches	Percussion
124		PLAYING TEST	
127		Cl  Ts 	
129		Cl 	

Page 29			Lines 130-134
#	Concepts	Wind/Percussion Pitches	Percussion
131			Flam-Paradiddle
131		PLAYING TEST	

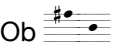
Habits Page-by-Page Inventory

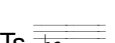
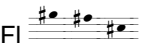
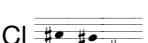
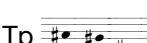
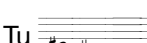
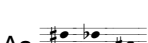
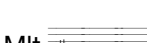
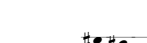
Page 30			Lines 135-138
#	Concepts	Wind/Percussion Pitches	Percussion
135		Fl  Tp  Tb/Eu  Tu 	Diddle
136	PLAYING TEST		
138	 Marcato <i>ff</i>		9-stroke roll

Page 31			Lines 139-141
#	Concepts	Wind/Percussion Pitches	Percussion
139	<i>pp</i>		
140	Phrase		

Page 32			Lines 142-145
#	Concepts	Wind/Percussion Pitches	Percussion
143		Fl  Cl  Tp  Tu  Ob  As  Hn  Mlt  Bs  Ts  Tb/Eu 	

Habits Page-by-Page Inventory

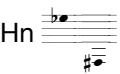
Page 33		
Intermediate Daily Warm-Up		
	Wind/Percussion Pitches	
	Fl  Cl  Ob  As  Bs  Mlt 	

Page 34			Lines 146-148
#	Concepts	Wind/Percussion Pitches	Percussion
146		Cl  Tp  As  Hn  Ts 	
147	Chromatic Enharmonic	Fl  Cl  Tp  Tu  Ob  As  Hn  Mlt  Bs  Ts  Tb/Eu 	
147	PLAYING TEST		

Habits Page-by-Page Inventory

Page 35			Lines 149-153
#	Concepts	Wind/Percussion Pitches	Percussion
153	PLAYING TEST		

Page 36			Lines 154-157
#	Concepts	Wind/Percussion Pitches	Percussion
155			

Page 37			Lines 158-162
#	Concepts	Wind/Percussion Pitches	Percussion
158	Thumb Roll		
159	Concert A $\flat$ scale Hn 		
160	PLAYING TEST		
162	Concert F scale		

Page 38			Lines 163-168
#	Concepts	Wind/Percussion Pitches	Percussion
164			
168	Shaping		

Habits Page-by-Page Inventory

Page 39			Lines 169-174
#	Concepts	Wind/Percussion Pitches	Percussion
170	Brushes		
170	PLAYING TEST		
172	Arpeggio Chords		
173	c		

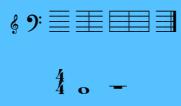
Page 40			Lines 175-179
#	Concepts	Wind/Percussion Pitches	Percussion
176	Concert C Scale		

Page 41			
Advanced Daily Warm-Up			

Page 42			Lines 180-183	
#	Concepts	Wind/Percussion Pitches		Percussion
180	Drumset			
181				
183	Flam-a-cue			

Page 43			Lines 184-187
#	Concepts	Wind/Percussion Pitches	Percussion
185	PLAYING TEST		
186			

Habits Line-by-Line Inventory

#	Concepts	Wind/Percussion Pitches				Percussion
1		Fl  Ob  Bs 	Cl  As  Ts 	Tp  Hn (U)  Hn (5th) 	Tb/Eu  Tu  Mlt 	S.D. Single Stroke Rim Mallet Roll
2						Snares Off
3		Fl  Ob  Bs 	Cl  As  Ts 	Tp  Hn (U)  Hn (5th) 	Tb/Eu  Tu  Mlt 	
4						
5					Double Stroke Snares on	
6		Fl  Ob  Bs 	Cl  As  Ts 	Tp  Hn (U)  Hn (5th) 	Tb/Eu  Tu  Mlt 	Double stop
7	REDUNDANT					
8	REDUNDANT					

Habits Line-by-Line Inventory

9				
10	Fl 	Cl 	Tp 	Tb/Eu 
	Ob 	As 	Hn (U) 	Tu 
	Bs 	Ts 	Hn (5th) 	Mlt 
11				Tri Sus Cym
12				
13				Alternating Sticking
14	Fl 	Cl 	Tp 	Tb/Eu 
	Ob 	As 	Hn (U) 	Tu 
	Bs 	Ts 	Hn (5th) 	Mlt 
15				Sus Cym & S.D.
16	Hn (U) 			
17	PLAYING TEST			
18	Solo / Duet			
19	REDUNDANT			
20	Slur			
21	REDUNDANT			

Habits Line-by-Line Inventory

22	REDUNDANT
23	c
24	Tamb
25	Rhythm Prep
26	PLAYING TEST
27	,
28	Cr Cym
29	REDUNDANT
30	Rhythm Prep
31	Multi bounce
32	Finger Cym
33	PLAYING TEST
34	Fl  Cl  Tp  Tb/Eu  Ob  As  Hn (U)  Tu  Bs  Ts  Hn (5th)  Mlt 
35	REDUNDANT
36	REDUNDANT
37	Dynamics <i>p f</i>
38	REDUNDANT
39	REDUNDANT

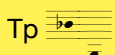
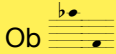
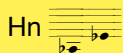
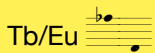
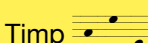
Habits Line-by-Line Inventory

40	Theme & Variation	>
41		
42	           	
43	REDUNDANT	
44	— •	W. Block
45		Simplified-Sticking
46	< >	
47	PLAYING TEST	
48	  alt         alt  	
49		

Habits Line-by-Line Inventory

50	 French Horn pages unify
51	REDUNDANT
52	REDUNDANT
53	<i>mp mf</i> B.D.
53	PLAYING TEST
54	>
55	
56	REDUNDANT
57	
58	REDUNDANT
59	Flam
60	Major Minor
60	PLAYING TEST
61	REDUNDANT
62	REDUNDANT

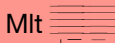
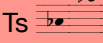
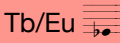
Habits Line-by-Line Inventory

63	Divisi
64	           
65	
66	 
67	Pick up  
67	PLAYING TEST
68	
69	1st ---- 2nd ---- :
70	Tempo Allegro
71	Andante
71	PLAYING TEST
72	Largo  Timp  Timpani
73	Flam tap

Habits Line-by-Line Inventory

74	Fl  As  alt Tp  Mlt  Ob  Ts  Tb/Eu  Mlt  Bs  flick Tp  Tu 
75	PLAYING TEST
76	
77	REDUNDANT
78	Sleigh Bells
79	Fl  As  Tb/Eu  Ob  Ts  Tu  Bs  Tp  Mlt 
80	PLAYING TEST
81	REDUNDANT
82	Chorale Rit. Rall.
83	Style Rehearsal # Mlt  Timp  S.D & B.D. same staff
84	Moderato D.C. al fine
85	Maestoso Bs  As  Mlt 

Habits Line-by-Line Inventory

86	Concert B $\flat$ scale	Ob 	Hn 		
86	PLAYING TEST				
87	REDUNDANT				
88	Trio				
89	REDUNDANT				
90	Trombone Gliss		Maracas		
91					
92	REDUNDANT				
93	PLAYING TEST				
94	REDUNDANT				
95	Sostenuto				
96					
97	REDUNDANT				
98			 Claves		
99	Fl 	Cl 	Tp 	Tu 	
	Ob 	As 	Hn 	Mlt 	
	Bs 	Ts 	Tb/Eu 		
100	REDUNDANT				
101	REDUNDANT				

Habits Line-by-Line Inventory

102	REDUNDANT
103	REDUNDANT
104	
105	REDUNDANT
106	Pata-fla-fla
107	
108	REDUNDANT
109	PLAYING TEST
110	REDUNDANT
111	REDUNDANT
112	D.S. al fine 
113	Drag-Paradiddle
114	REDUNDANT
115	 Mlt 
116	REDUNDANT
117	REDUNDANT
118	REDUNDANT
119	REDUNDANT
120	REDUNDANT
121	REDUNDANT
122	REDUNDANT

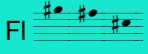
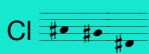
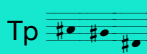
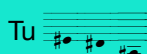
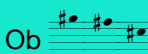
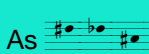
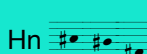
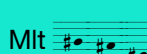
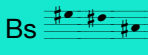
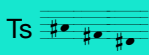
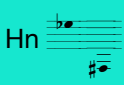
Habits Line-by-Line Inventory

123	Fl  Cl  Tb/Eu  Ob  As  Tu  Bs  Tp  Mlt 
124	PLAYING TEST
125	REDUNDANT
126	REDUNDANT
127	Cl  Ts 
128	REDUNDANT
129	Cl 
130	REDUNDANT
131	Flam-Paradiddle
131	PLAYING TEST
132	REDUNDANT
133	REDUNDANT
130	REDUNDANT
134	REDUNDANT
135	Fl  Tp  Tb/Eu  Tu  Diddle
136	PLAYING TEST
137	REDUNDANT

Habits Line-by-Line Inventory

138	<i>♩ Marcato ff</i> 9-stroke roll
139	<i>pp</i>
140	Phrase
141	Rhythm Prep
142	REDUNDANT
143	Fl Cl Tp Tu Ob As Hn Mlt Bs Ts Tb/Eu
144	REDUNDANT
145	REDUNDANT
146	Cl Tp As Hn Ts

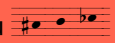
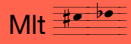
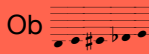
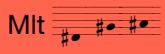
Habits Line-by-Line Inventory

	Fl  Cl  Tp  Tu  147 Chromatic Enharmonic Ob  As  Hn  Mlt   Bs  Ts  Tb/Eu 
147	PLAYING TEST
148	REDUNDANT
149	REDUNDANT
150	REDUNDANT
151	REDUNDANT
152	REDUNDANT
153	PLAYING TEST
154	REDUNDANT
155	
156	REDUNDANT
157	REDUNDANT
158	Thumb Roll
159	Concert A $\flat$ scale Hn 
160	PLAYING TEST
161	REDUNDANT
162	Concert F scale
163	REDUNDANT
164	
165	REDUNDANT

Habits Line-by-Line Inventory

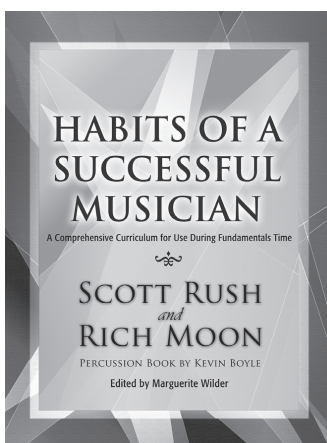
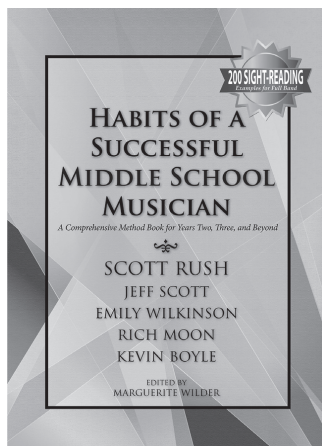
166	REDUNDANT
167	REDUNDANT
168	Shaping
169	REDUNDANT
170	Brushes
170	PLAYING TEST
171	REDUNDANT
172	Arpeggio Chords
173	
174	REDUNDANT
175	REDUNDANT
176	Concert C Scale
177	REDUNDANT
178	REDUNDANT
179	REDUNDANT
180	Drumset
181	
182	REDUNDANT
183	Flam-a-cue
184	REDUNDANT
185	PLAYING TEST
186	
187	REDUNDANT
188	REDUNDANT
189	REDUNDANT
190	REDUNDANT

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191	PLAYING TEST
192	Concert B $\flat$ Scale
193	Concert E$\flat$ Scale        
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195	Concert C Scale   
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