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Beginning Band

An Investment in 'Futures'

*"Love what you do, put your heart into it
and you will be rewarded." A Morris*



5 Keys to successful teaching

- • Love music, your students, and teaching
- • Learn how to motivate through your passion
- • Search for knowledge and wisdom: willingness to learn
- • Bring a moment of significance to every rehearsal
- • Be a person of integrity: remain trustworthy



Quotable quotes

“We don’t know what we don’t know”: What will we do about this?” Lolly Daskal

"When a man finds out what he wants to know, well, that's the beginning of education" Duke Ellington

"All learning under compulsion has no hold on the mind" Plato

“If you don’t know where you’re going, any road will take you.”

John Lennon

"Teachers are the mediators who provide or fail to provide the essential experiences that permit students to release their awesome potential..." Acaro



**Identifying the challenges of teaching
beginning band-orchestra**

**What are the issues, obstacles and
difficulties we face?**

What will we need to get started?



We need tools, skills and belief in our mission

- Educational philosophy: Why beginning Band?
- Committed to promoting sequential, systematic training skills
- Cross- instrument pedagogical training
- Recognised Method books
- Additional training materials
- Consistency
- Organisational skills
- People skills
- Patience
- Passion
- Desire to improve
- Goals - Destinations



Vision/Purpose

Re-calibrate

how we were taught
how we have taught
how we have seen ensembles taught



Investing in ‘futures’: the pursuit of excellence

- Preparing for our student’s achievement, progress and enjoyment/fulfilment *and retention*
- Individual learning strategies
- Skill and knowledge development
- Personal discipline
- Personal ownership of learning process
- Passion for music and beauty

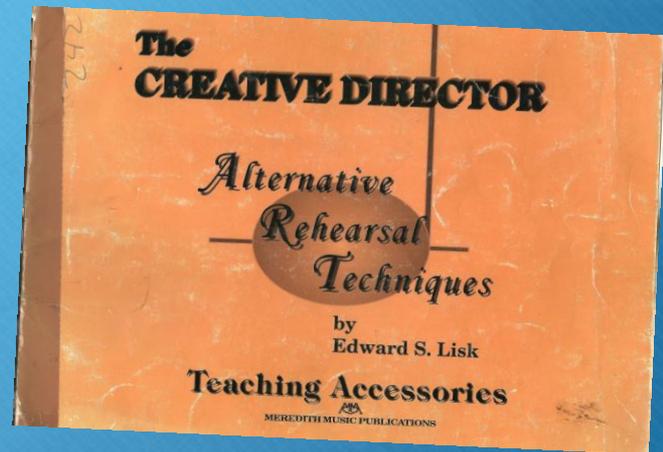
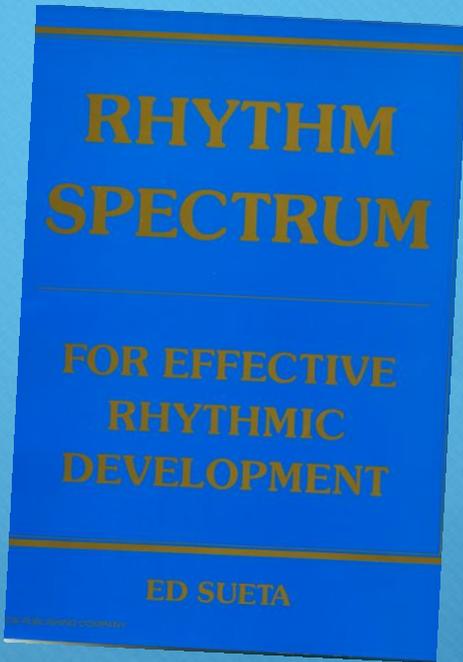
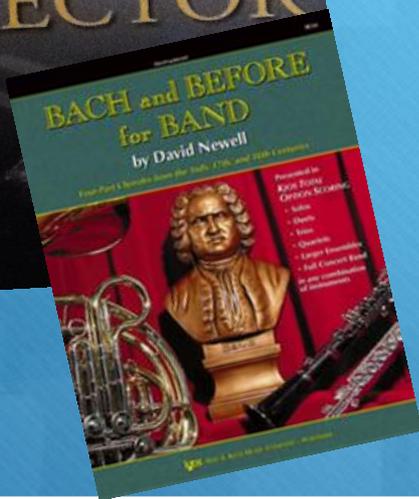
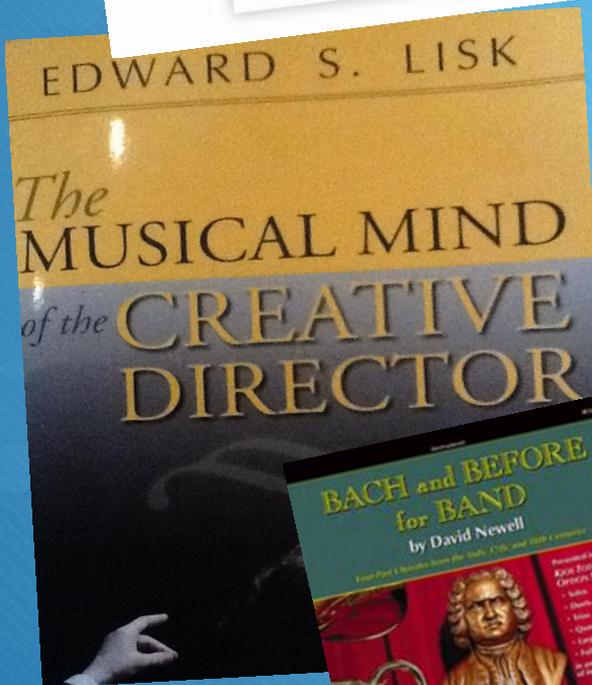
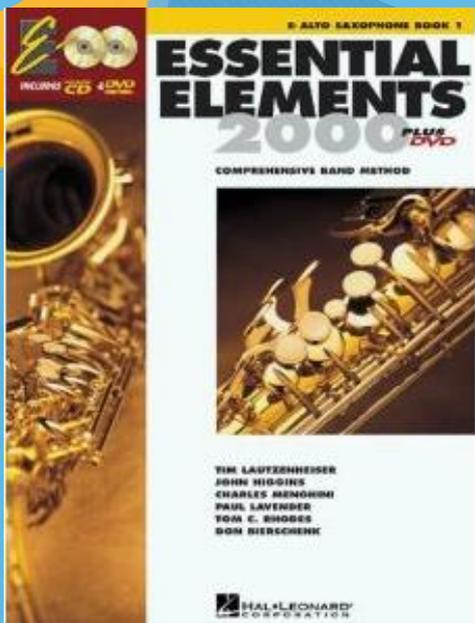
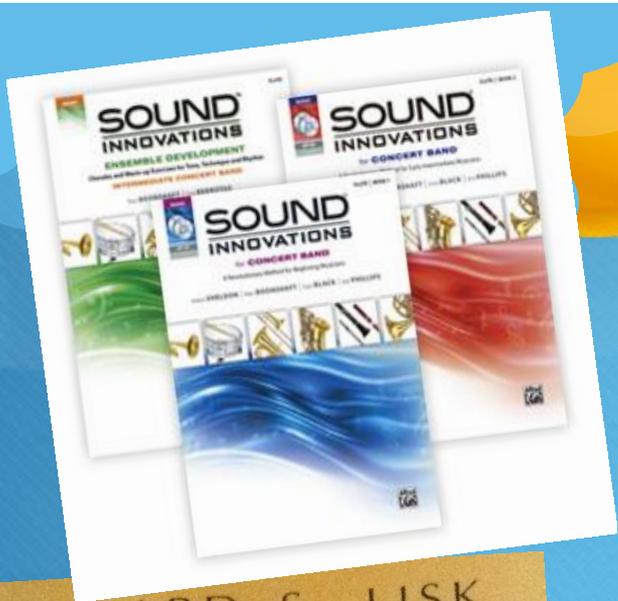
Teaching resource materials

A beginning band/orchestra method book: Which one, and how will we use it ?

- Sound Innovations
- Traditions of Excellence
- Essential Elements
- All for Strings

Supplementary material suggestions:

- The Musical Mind of the Creative Conductor” from the *Creative Director* series, Ed Lisk – “Circle of 4ths/beginner’s row”
- Rhythmic Vocabulary Charts, Ed Sueta,
- Simple chorales – ”Bach and Before” Orchestra & Band chorales - <https://www.scribd.com/document/134801710/Eight-Chorales-for-Elementary-Band>





Rehearsals must move forward or they stall

Lesson plans provide for:

- Today's goals/targets and how they fit into 'Scope and Sequence' process
- Sequential 'method book' progress, with supplemental material (80 % 20%)
- Stories, analogies and metaphors of common knowledge
- Skill development through comparative repetition – automisation of responses
- Cultivating 'self-motivated 'learning through 'investment & returns" goal strategies
- Joy and satisfaction through recognised authentic achievement

Comparative repetition – rehearse the correct response slow enough to be played accurately, then gradually increase to correct tempo – 'Learning' vs. 'Practice'

Lesson Plans

Rehearsal Plan

Rehearsal Date: _____

Aims: _____

Reminders & Notices: _____

TIME TABLE

Warm Ups:	
Echo Imitation rhy ex.	
Tah, te, te, & Sol Fa, Curwen hd signs	
Beginners Row – tone quality, duration internal pulse	
Dalcroze Mvt.	
Technical Studies:	
Rhythm Charts & counting exs.	
Method Book Exs.	
Performance Works:	
Correlated wks from concert selection bk	

Please Turn Over

Evaluation/Reflection

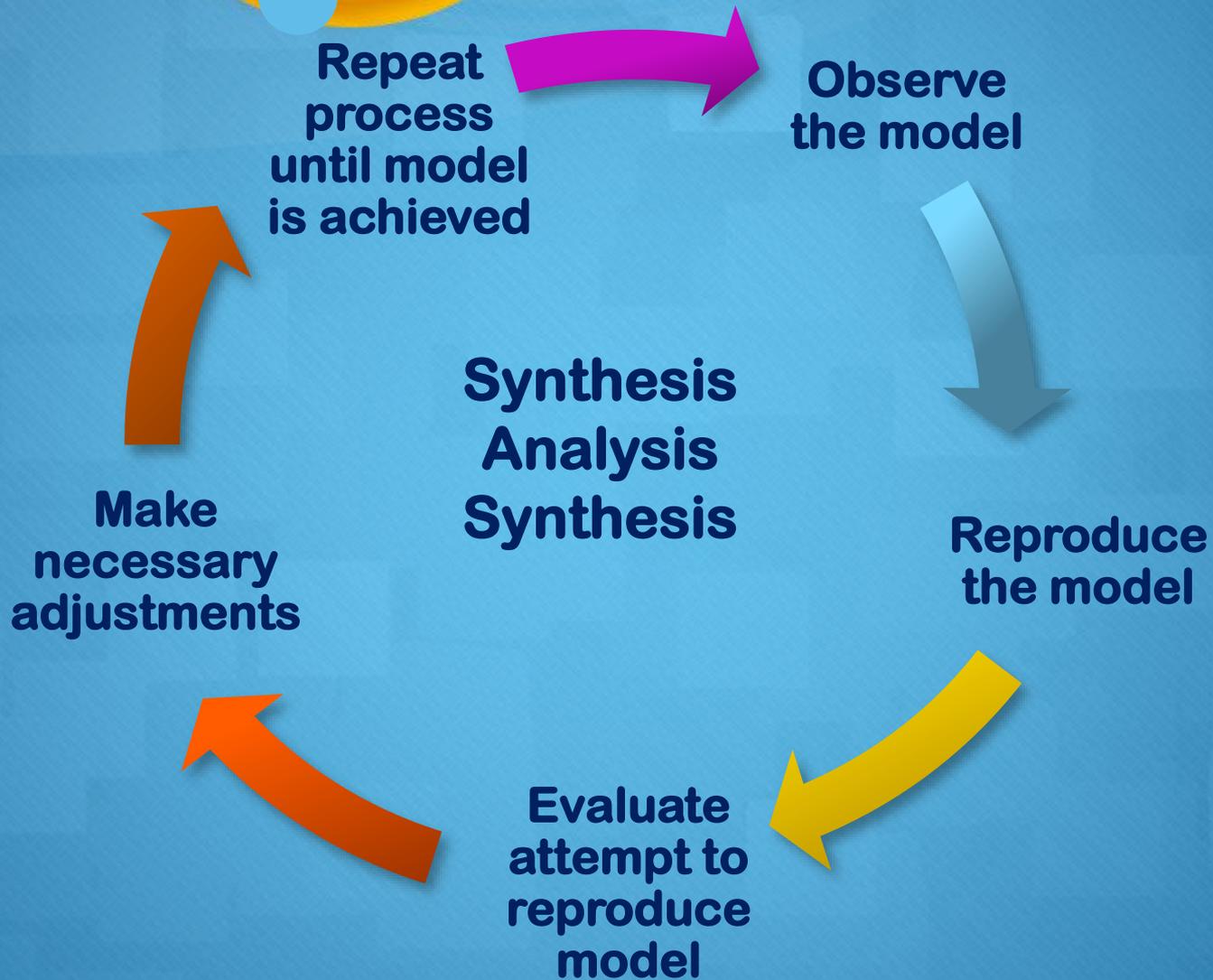
Next rehearsal direction



There is no substitute in human learning for focused 'time on task' learning. *Five minute goals (secrets of the 'method book...')*

Patience with the principle of 'delayed gratification'; key to obtaining effective, lasting results ... over time.

In effect, each rehearsal should provide opportunities to demonstrate rewarding and successful individual practice strategies.



Templates for comparison

visual

- Posture and hand positions
- Ligature position: clarinet/Sax
- Instrument alignment/angle
- Mouthpiece placement and embouchure formation
- Matched grip (percussion)
- Fingerings/slide/sticking/bowing

aural

- Characteristic tone quality
- Internal pulse/vertical alignment
- 'Full value' notes
- Articulation
- Entering and exiting silence
- Pitch accuracy
- Notation comprehension

“Tell me, I forget,
show me, I may remember,
involve me, I understand”
Chinese proverb



- Assisting our students to identify ‘goals’, and form honest opinions about their progress in achieving their chosen targets.
- Providing strategies towards assisting in their ‘goal’ achievement
- Identify what is going well: *Then* apply the strategies to address what we wish to improve...



“Professional ensembles rehearse because they give concerts. Educational ensembles give concerts because they rehearse”. Craig Kirchhoff

- Inspire motivation through introducing definable, achievable and attainable goals in each rehearsal.
- Promote systematic investment in skill development
- Introduce successful ‘home practice’ routines that produce steady advancement. “Drip feed principle”
- Encourage parental involvement and support

References

- Kohut, Daniel, "*Instrumental Music Pedagogy*", "*Musical Performance*" and "*Learning to Conduct and Rehearse*"
- Garofalo, R., "*Blueprint for Band*"
- Dr. Boonshaft, Peter L., "*Teaching Music with Purpose: Conducting, Rehearsing and Inspiring*"
- Galway, Timothy, "*Inner Game of Tennis*"
- Suzuki, S., *Nurtured by Love*,
- Robert D., *Intelligent Music Teaching*
- Parker J. Palmer, *The Courage to Teach*



Our Final Destination

- Producing lovers of music, independent life-long learners making the valuable connections of process learning

- Ultimately it is the day-to-day learning journey that remains, impacting our students' lives for years to come.

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