

# Arkansas Tech Summer Band Camp 2024

Joe Gunn, Clinician

“Nothing of any consequence happens until  
a person becomes passionate about  
achieving a specific outcome or objective.”

Deepak Chopra

Nothing we have done in the past  
will ever be good enough again!

## **Thoughts on WHY?**

Why do you have a certain approach to teaching music?

Why does inspiration have such an important role in our goals?

What is your imagination about the finished product of your beginner band?

If you continue to just teach the things you know YOU are not Growing and will not inspire.

What do you want them to sound like?

What is really important?

What do they really need to know?

WHY do we need to know these answers?

With imagination, clarity of information will lead to reaching that final product.

Are your goals high enough?

# First 10 Days of Instruction

“I want my beginning band to \_\_\_\_\_.”

Changing the way you teach the first 10 days of instruction sets up the entire first year and the atmosphere of learning that is to take place.

This is not just a 10-day program but an introductory program to establish fundamentals that must be implemented into your daily plans for the first year. There must be a consistent repetition for thorough carry over. It must become an instant process, i.e. multiplication table.

The goal of the first 10 days is to instill in each student that “I can succeed!” “If I \_\_\_\_\_.” Under no circumstance should you allow “But I \_\_\_\_\_!”

If you enable your students, you are enabling them to fail! Give the success! Success leads to more success. I don’t think success ever leads to failure.

**YOU CANNOT BECOME AN EFFECTIVE AND EFFICIENT TEACHER WITHOUT THOROUGH LESSON PLANS!!!**

**THE BETTER YOUR PLANS THE BETTER YOU TEACH!**

1<sup>st</sup>10 fundamentals

music alphabet:

-ABCDEFG

-count to 10 and reverse, speed

-say the alphabet forward then reverse, speed!

-Say the alphabet forward starting on a different letter then reverse, the beginning of scales, may need to use a circle

## piano keyboard:

- visual for the alphabet and why, another way to develop scale type exercises
- written exercises, paper and board

## staff

- lines
- spaces
- extensions

## counting:

- arrows only, eliminates the fear of counting and establishes subdivision of the beat.
- use footpat, take the time to explain the footpat and the down and up
- erase up and explain that you are just going to leave it out. Then add rest.
- tie arrows together, teach pulsation on the same pitch, if it starts on down the pulsation ends on down, regardless of foot direction
- unlimited combinations

## Notation:

- note heads, stems, flags, beams
- note name recognition

## Pie/Pizza:

- note relationships
- mathematical exercises, easier to add fractions than divide!

## Games

- races
- speed competitions
- math competitions
- spelling competitions

Adapted from Four Learning Stages  
by Noel Burch

## The Four Stages Of Development In Music

**Unconscious Incompetence:** Students do not know what their problems are or how to identify them. They may or may not know that something is not working. They have no idea of the problem or how to go about to correct it. In other words they don't know what they don't know.

- Students are going through the process but feel there is something missing; they're plodding along but not really paying attention and not actively engaged.

**Conscious Incompetence:** With conscious incompetence students are aware of problems but don't know how to correct them. They may understand what is needed, but have limited knowledge and confidence in how to achieve it. They may feel overwhelmed by how much they need to learn.

- Students begin to realize that they are unhappy with where they are developmentally and feel stuck in a rut. They know they have to do something but have no idea what or how to go about it. They tend to be willing to do nothing and continue to fall behind.

**Conscious Competence:** Students begin to know how to correct their problems and understand it will take time and practice. They know what they know and can apply it as long as they are concentrating and focusing on it. They have to think through the process but it feels unnatural and foreign. It is outside of their comfort zone.

- They realized there is no other way to improve without applying themselves, practicing and do what is needed. They struggle and yet it becomes fun because they are stretching themselves, they are growing and their practice becomes more meaningful and productive.

**Unconscious Competence:** Students are confident in their knowledge and no longer have to think through the process. They have become so skilled that playing becomes automatic and natural.

- Execution becomes unconscious and no longer requires a mental process. Speaking your native language or being to answer multiplication problems without a thought process is unconscious competence.

I want to share some thing with you:

**“Hindsley on Bands” (The Gospel According To Mark)  
University of Illinois 1934-1970**

Why Teach Instrumentalist! (1942)

Music is fun, but music as an art and a skill is more fun than music for fun. Because music is an art and a skill we have more of an obligation to teach than if music were only for fun.

How often is a band class merely a reading rehearsal, with no assignment, not outside study, not recitation, no examination – either played or written? How often is our teaching only on pieces, with nothing said or done about music principles or what the music is all about? How often are we satisfied and complacent with a 70%, a 50%, or even a 25% performance? How often are performances the only goal of teaching, instead of being a by-product?

It is difficult to teach anything of consequence to a large group, we can only tell them and hope they will remember. For all practical purposes, we can teach only a group that we can follow up, examine, and see both whether and that they learn what we are teaching. We must have more personal contact between teacher and student.

Successful instrumental music teaching will perhaps follow this general outline:

1. A presentation of definite facts about music, instruments, and performance.
2. A requirement of outside study and preparation.
3. A provision for recitation and examination to see that the student is working, that he learns what is presented, and that his progress and achievement are measured and recorded.

To sum it up: Let's have fun with music, but not teach music for fun.

Let's not make an effort to entertain or amuse our students, but rather devote all our efforts to teaching them.

Let's try to raise our teaching and the learning of our students beyond seventy percent.

## My Podium Is My Pulpit (1970)

Ours is not at all a unique position. We should recognize as fully as possible the role we play, or are capable of playing, in our profession and in today's society. We are responsible for teaching our students bands and band music and band activities, and in so doing, in any sort of successful or significant way, we cannot help but exert the influence of our own concept not only of the subject we present but of a way of life.

In the status of our rightly assumed culture as music teachers and conductors we have the awesome opportunity and responsibility of shaping the musical tastes and musical lives of those students who play under our batons. We must choose well what we do!

We band conductors must know and accept what has happened in the past and must build on it. Even if we were inclined to start over, we probably would find it impossible to start from any other place than here, where we are now. As we have worked to make our bands better, there have been many innovations, many new concepts. Who can tell how much farther we can go, or in the direction we may yet take? We must try to be selective about the changes we make keep those which prove to be progress, discard those which are not.

Successful bands and successful bandsmen require a level of talent, of industry, of dedication, and of discipline considerably above average. It is recognized that today's students mature more rapidly and are more capable than those of past generations. The most formative stages of the student remain in the elementary and secondary schools. Even with their earlier physical and mental maturity these has not yet come to youth the wisdom and judgment that can be gained only by age and experience, nor has there come the right to inherit the earth today or tomorrow. The permissiveness that our society is now being accused of may not take these views into account. Let us not be exampled out, talked out or forced out of our convictions of what is right and proper, personally or professionally.

Students, music, instruments – the triumvirate of our band. All with greater potential than ever before, but none perfect. The same may be said of us as school band directors and conductors. To reach every potential should be our goal never being satisfied with previous standards, ever seeking the elusive perfection.

from       The Little Book of Talent  
              52 Tips for Improving Your Skills

Daniel Coyle

“If I had to sum up the difference between people in the talent hotbeds and people everywhere else in on sentence, it would be this:”

*People in the hotbeds have a different relationship with practicing.*

“Many of us view practice as necessary drudgery, the equivalent of being forced to eat your vegetables, far less important or interesting than the big game or the big performance. But in the talent hotbeds I visited, practice was the big game, the center of their world, and the main focus of their daily lives. This approach succeeds because over time, practice is transformative, if it’s the right kind of practice. Deep practice.”

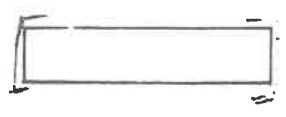
“The key to deep practice is to reach. This means to stretch yourself slightly beyond your current ability, spending time in the zone of difficulty called the sweet spot. It means embracing the power of repetition, so the action becomes fast and automatic. It means creating a practice space that enables you to reach and repeat, stay engaged, and improve your skill over time.”



HORN  
COR  
CLAR

OBOE  
SAX

# SIGHT READING



Slowly

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of eighth and quarter notes with various dynamics and articulation marks. The second staff continues the melody with similar notation. The third staff concludes the piece with a double bar line. Handwritten annotations include 'mf' (mezzo-forte) and dynamic hairpins. There are also some handwritten numbers and lines above and below the notes, possibly indicating fingerings or breath marks.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first three staves.

# Soprano Clarinet, Alto Clarinet, Bass Clarinet

Tempo ♩ = 120

9



## **BEGINNER CLASS FUNDAMENTALS**

Piano keyboard

Staff

Ledger Lines

Notation construction

Fraction pizza

Note relationship pizza

Arrow counting

Pulsating

Instrument assembly

Instrument Maintenance

## **BEGINNER CLASS FUNDAMENTALS, p2**

Flex/embouchure

Air flow exercise

Foot pat

Lines, bars, beams, symbols, etc

Buzzing?

Positions

7 Magic Notes

Chromatic Scale

Tonguing

Enunciation, syllables

Double Tongue

# RHYTHM EXERCISE

## Set 1

*(All exercises on this page can be counted with 2 impulses)*

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70 71 72

\* 73 74 75 76 77 78

\* 79 80 81 82 83 84

\*Exercises 73-84 should be counted one beat per measure using three pulses.  
You could be tested on some of these rhythms.

*Suggestion: For best results, use a metronome.*

# RHYTHM EXERCISES

## Set 2: The Green and Red Slides

*(For 3 impulses and 4 impulses)*

Musical notation for rhythm exercises 85 through 172. The exercises are arranged in ten rows of five measures each. Exercises 85-108 are in 6/8 time, 109-140 are in 2/4 time, and 141-172 are in 2/4 time. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, often grouped with beams. Some exercises feature a change in time signature, indicated by a double bar line and a new time signature.

# RHYTHM EXERCISES

*Suggestion: For best results, use a metronome when counting these rhythms.*

## Set 3: The Yellow Slides (for 6 impulses)

173 174 175 176 177 178

A musical staff in 6/8 time with six measures. Measures 173-176 contain rhythmic patterns of eighth notes. Measure 177 contains a pattern of eighth notes with a quarter rest. Measure 178 contains a pattern of eighth notes with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

179 180 181 182 183 184

A musical staff in 6/8 time with six measures. Measures 179-184 contain rhythmic patterns of eighth notes. Measure 179 starts with a quarter rest. Measure 184 ends with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

185 186 187 188 189 190

A musical staff in 6/8 time with six measures. Measures 185-190 contain rhythmic patterns of eighth notes. Measure 185 starts with a quarter rest. Measure 190 ends with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

191 192 193 194 195 196

A musical staff in 6/8 time with six measures. Measures 191-196 contain rhythmic patterns of eighth notes. Measure 191 starts with a quarter rest. Measure 196 ends with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

197 198 199 200 201 202

A musical staff in 6/8 time with six measures. Measures 197-202 contain rhythmic patterns of eighth notes. Measure 197 starts with a quarter rest. Measure 202 ends with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

203 204 205 206 207 208

A musical staff in 6/8 time with six measures. Measures 203-208 contain rhythmic patterns of eighth notes. Measure 203 starts with a quarter rest. Measure 208 ends with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

209 210 211 212 213 214

A musical staff in 6/8 time with six measures. Measures 209-214 contain rhythmic patterns of eighth notes. Measure 209 starts with a quarter rest. Measure 214 ends with a quarter rest. The staff is marked with a treble clef and a 6/8 time signature.

# RHYTHMS

MR. GUNN PATTERN 1/5/17

2 3 3 3 4 3 3 3 3

A musical staff in 4/4 time with a treble clef. It contains a sequence of rhythmic patterns. Above the staff, the numbers 2, 3, 3, 3, 4, 3, 3, 3, 3 are placed above groups of notes, indicating fingerings. The notes are quarter notes.

5 6 5 5 5 5

A musical staff in 4/4 time with a treble clef. It contains a sequence of rhythmic patterns. Above the staff, the numbers 5, 6, 5, 5, 5, 5 are placed above groups of notes, indicating fingerings. The notes are quarter notes.

7 6 6 6 6

A musical staff in 4/4 time with a treble clef. It contains a sequence of rhythmic patterns. Above the staff, the numbers 6, 6, 6, 6, 6 are placed above groups of notes, indicating fingerings. The notes are quarter notes.

8 5 5 5 5 9

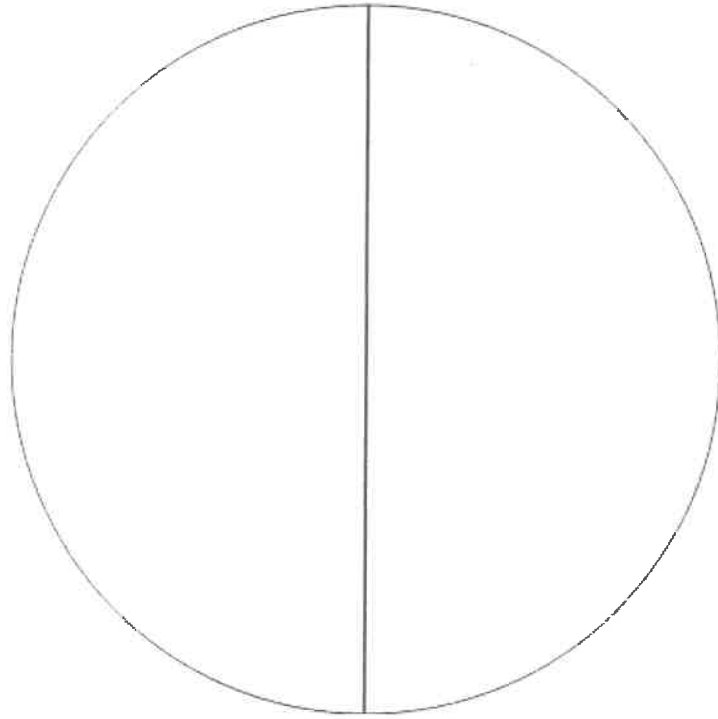
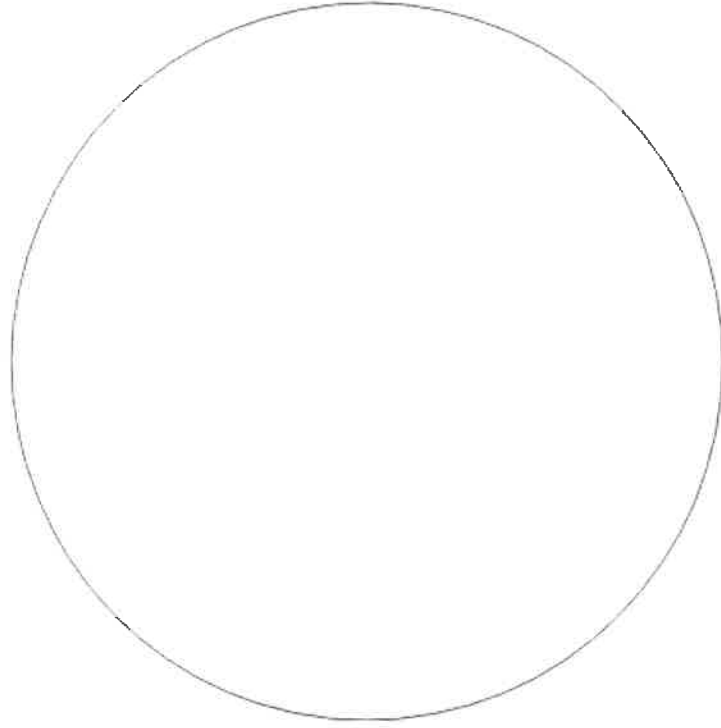
A musical staff in 4/4 time with a treble clef. It contains a sequence of rhythmic patterns. Above the staff, the numbers 5, 5, 5, 5, 9 are placed above groups of notes, indicating fingerings. The notes are quarter notes.

10 3 3 3 3 11 12 3 3 13

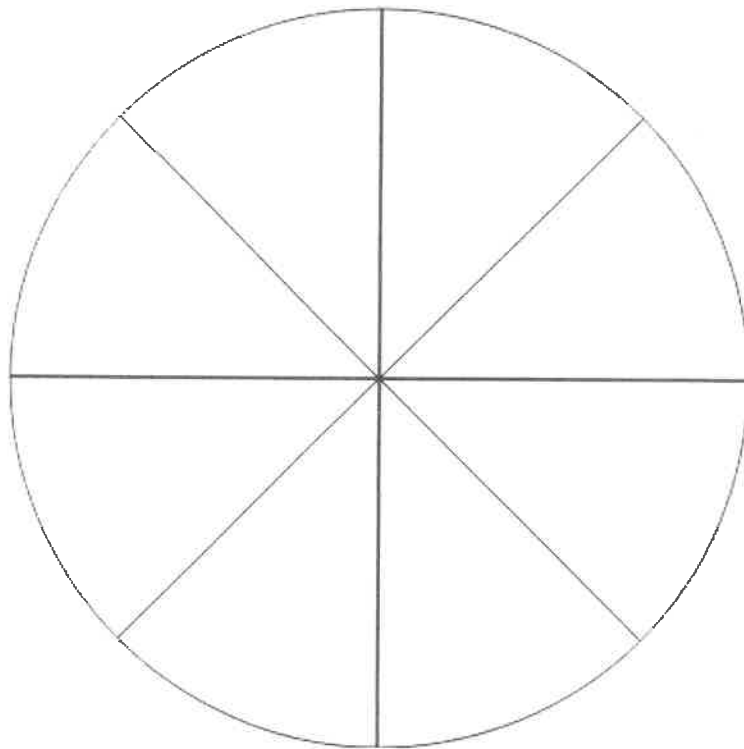
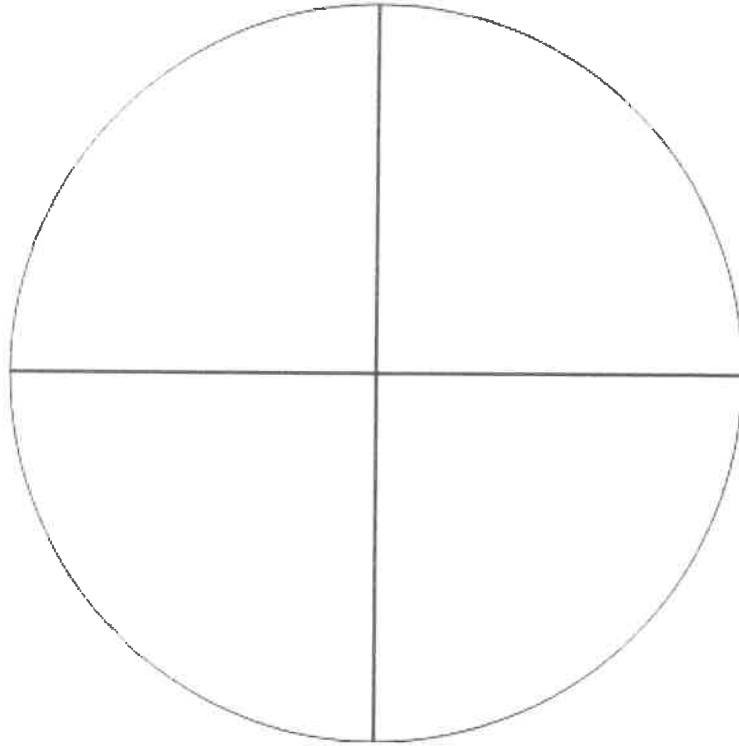
A musical staff in 4/4 time with a treble clef. It contains a sequence of rhythmic patterns. Above the staff, the numbers 3, 3, 3, 3, 11, 12, 3, 3, 13 are placed above groups of notes, indicating fingerings. The notes are quarter notes.



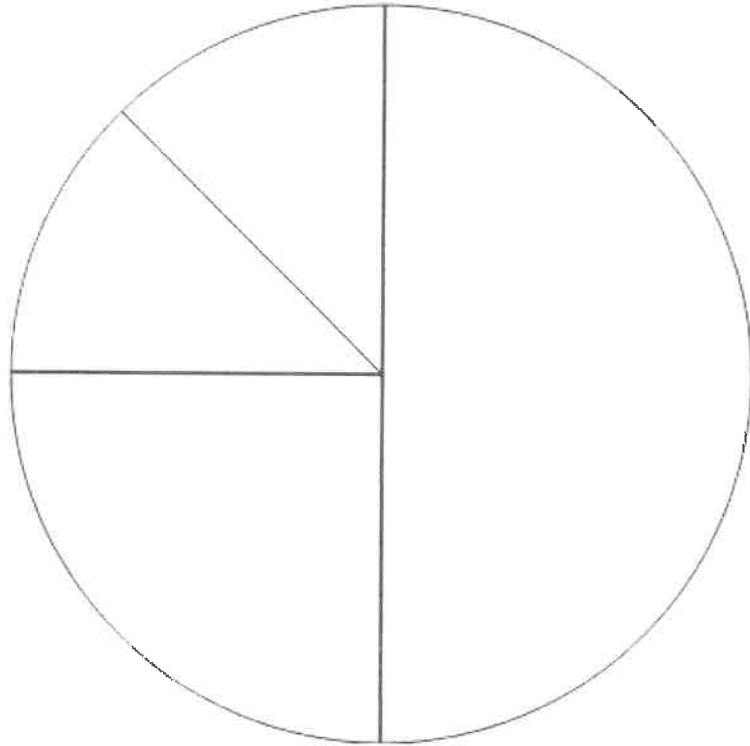
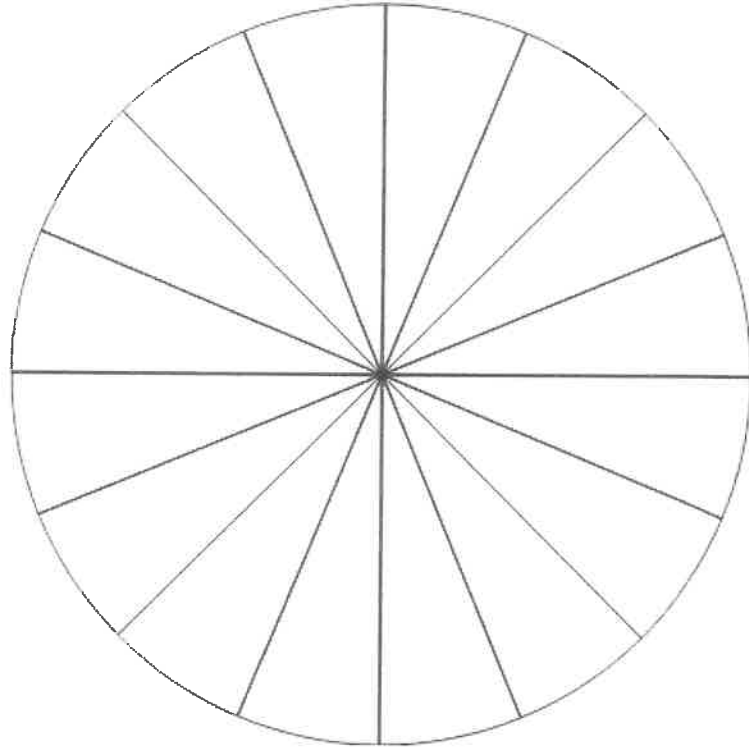
# Rhythm Pizza



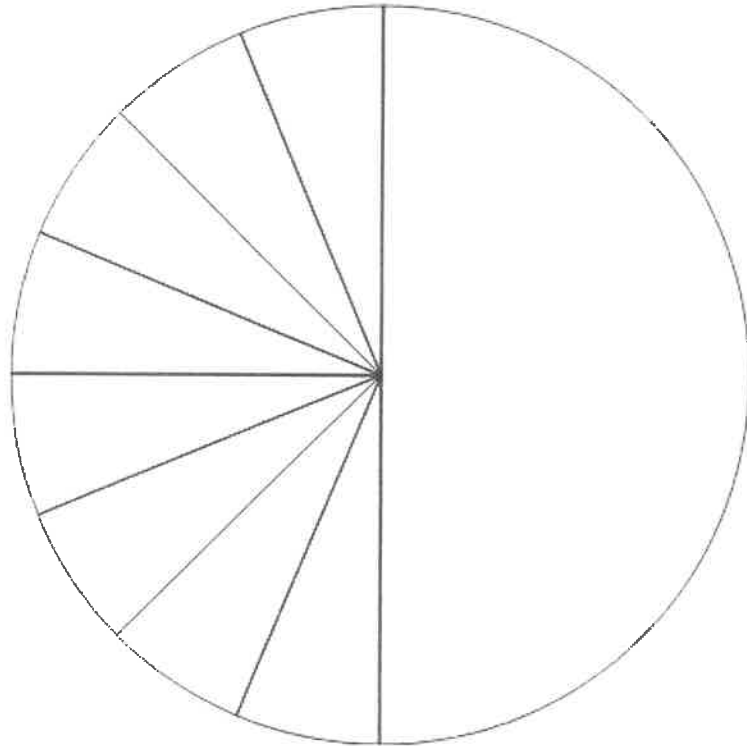
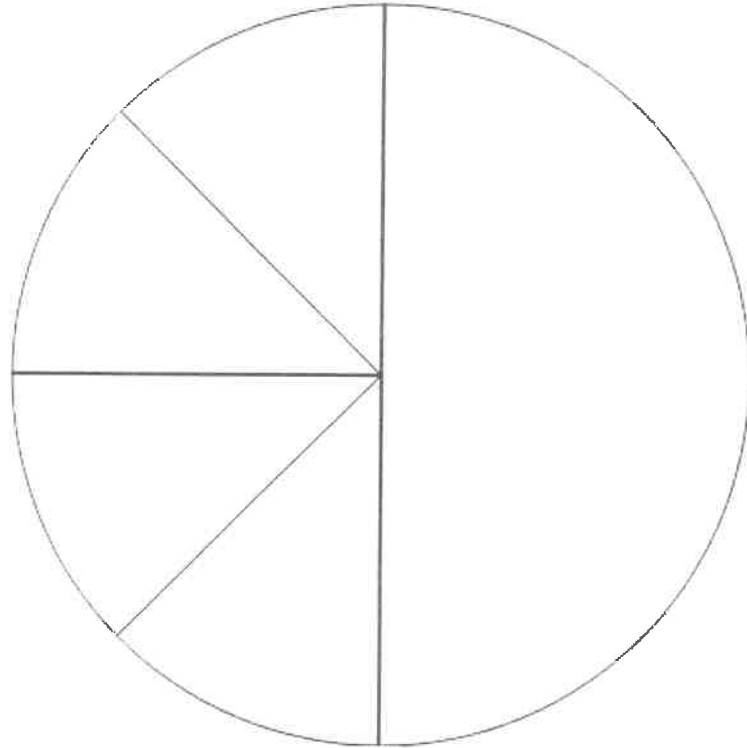
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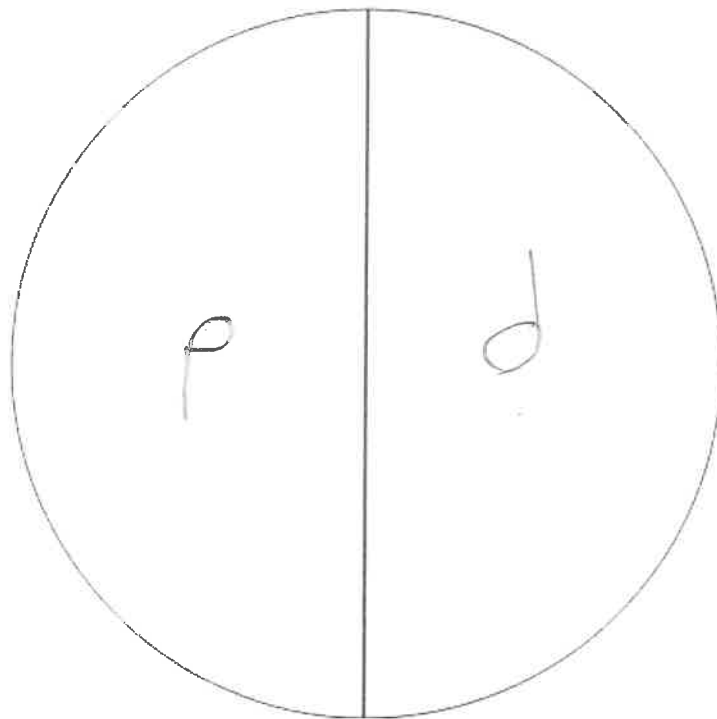
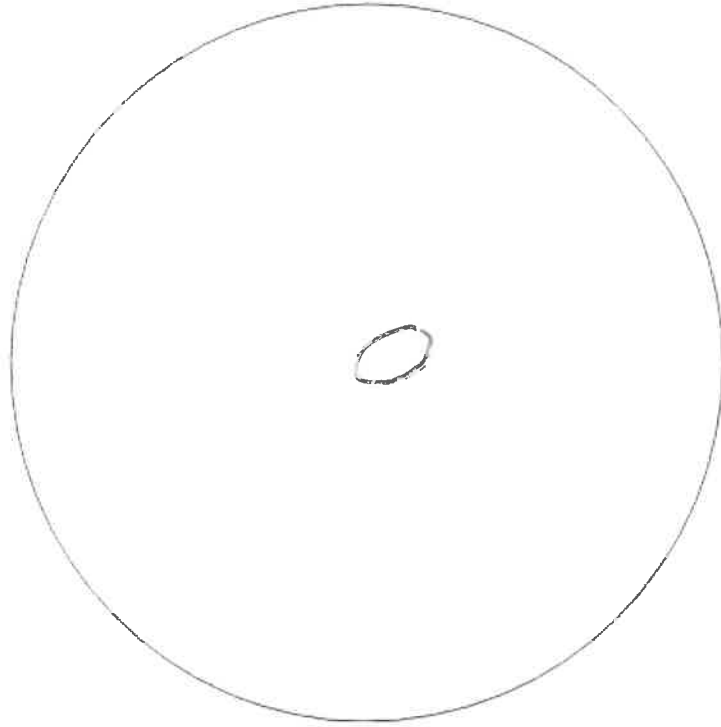
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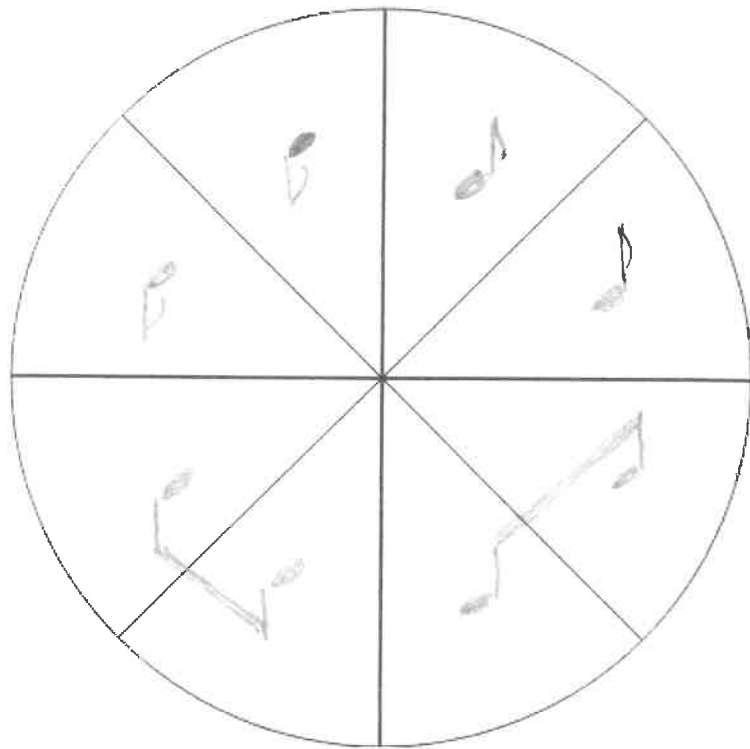
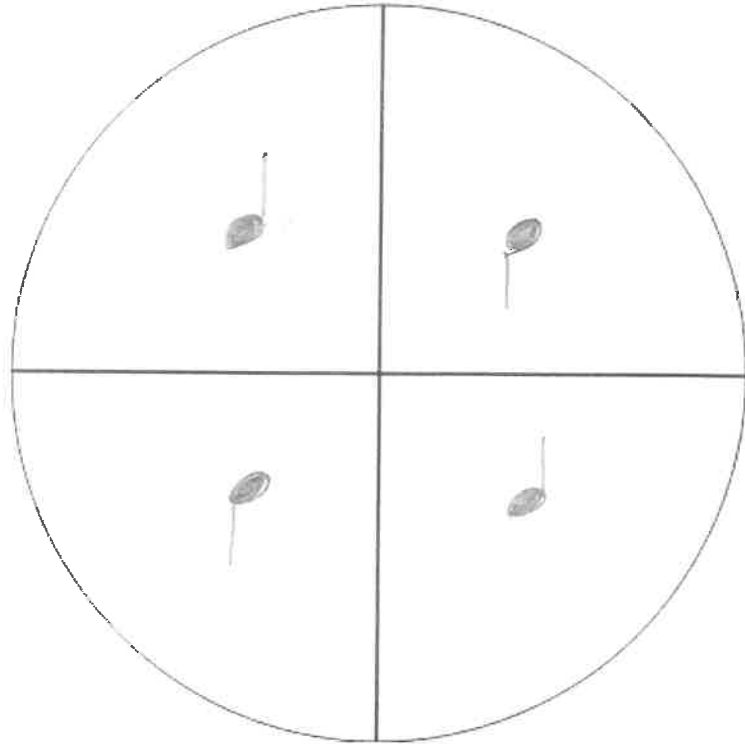
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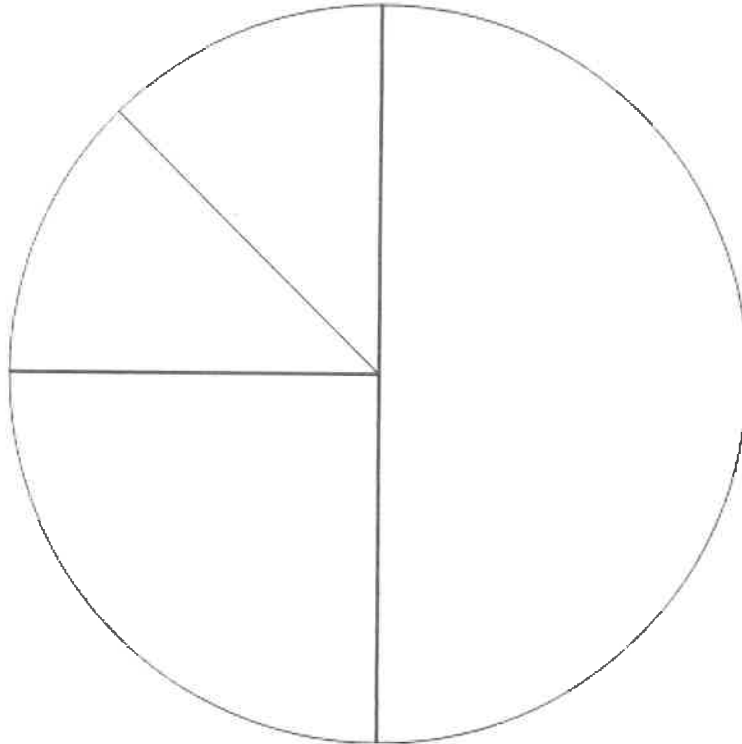
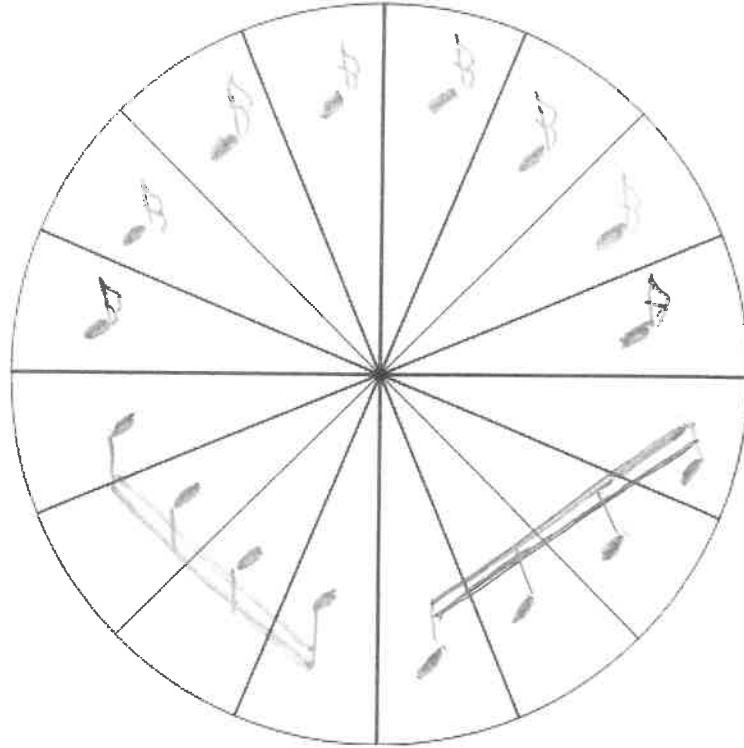
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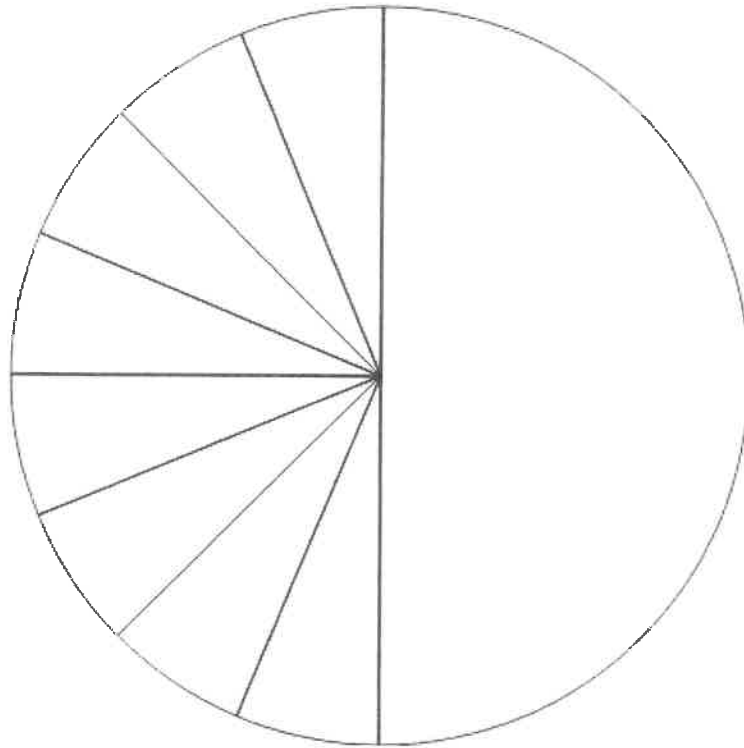
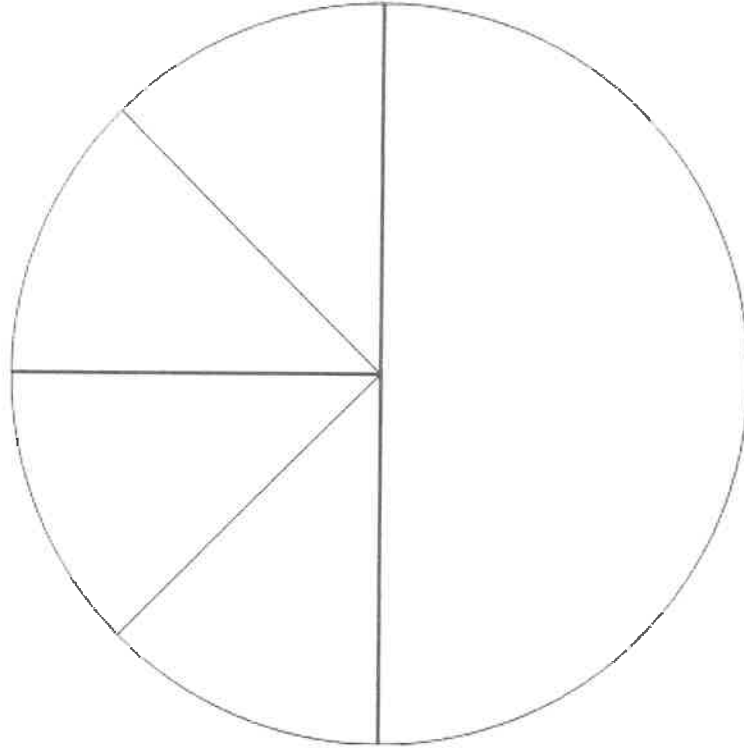
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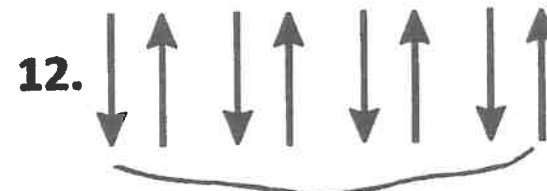
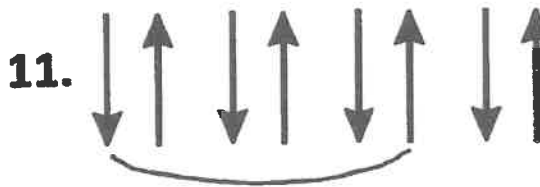
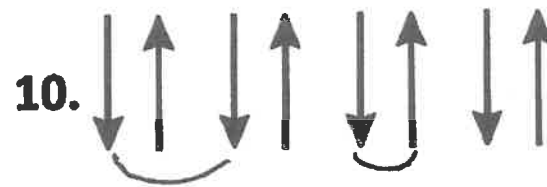
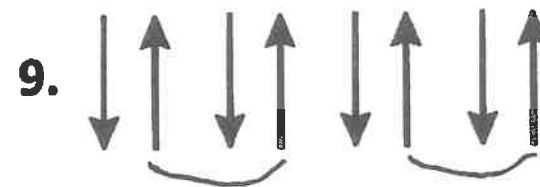
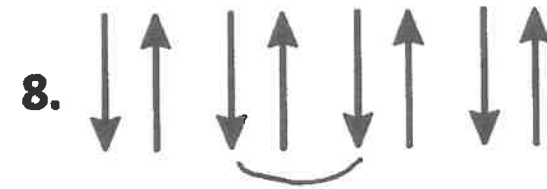
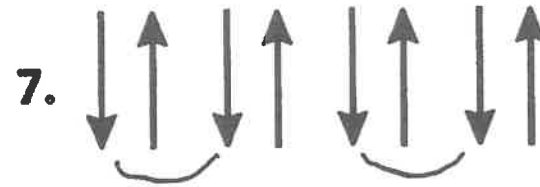
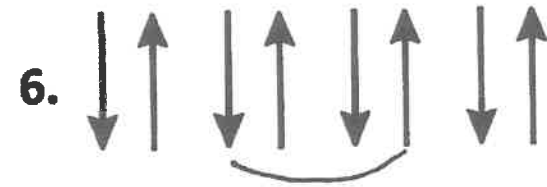
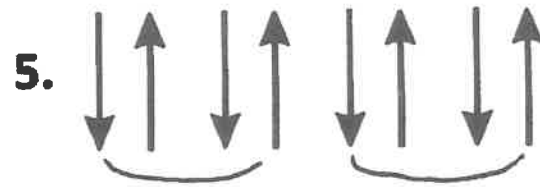
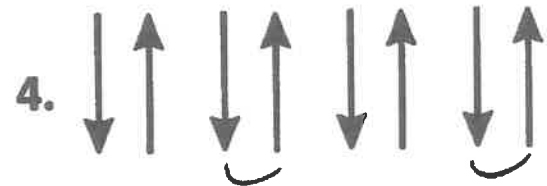
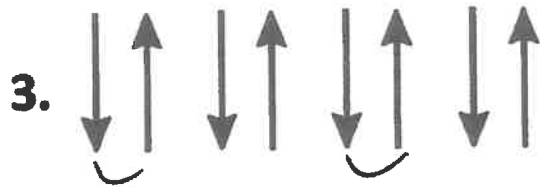
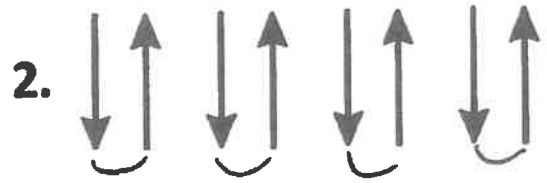
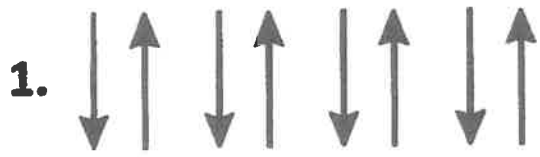
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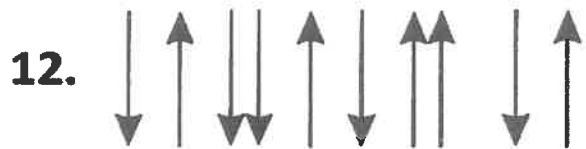
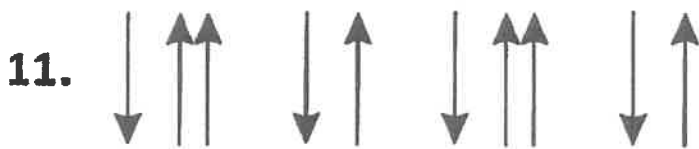
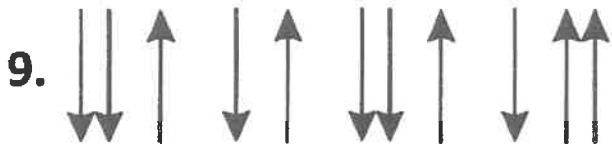
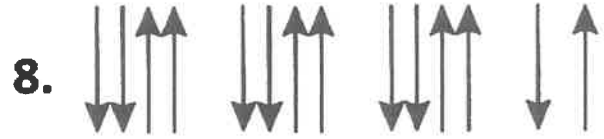
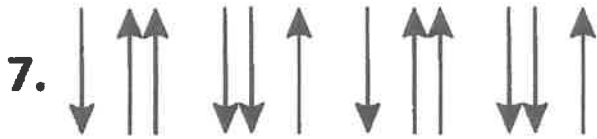
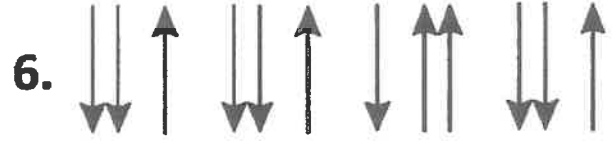
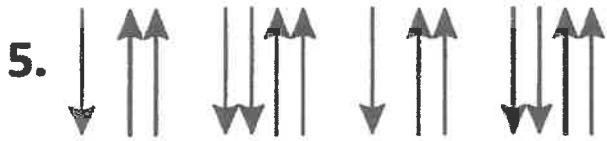
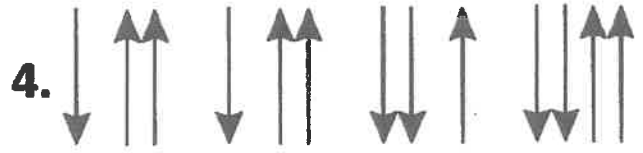
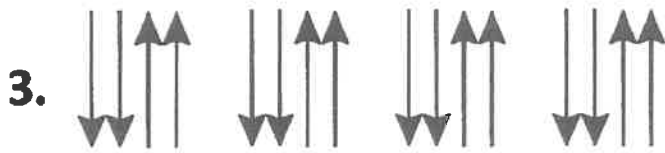
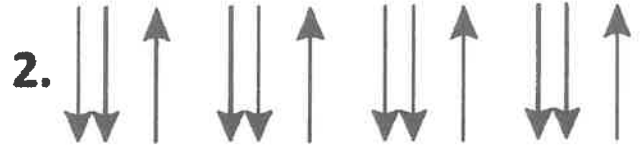
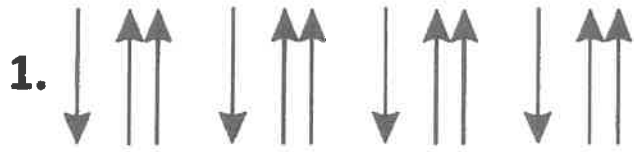


# Rhythm Pizza











# Number 29

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3

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10

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## **“THE GOOD BOOK” SUPPLEMENTARY EXERCISES FOR WINDS**

**IS AVAILABLE IN THE FOLLOWING INSTRUMENTATION:**

### **VOLUME 1** (SUGGESTED RETAIL \$7.95)

- FLUTE (GBO 101)
- CLARINET (GBO 102)
- SAXOPHONE (GBO 103)
- TRUMPET (TREBLE CLEF BARITONE) (GBO 104)
- FRENCH HORN (GBO 105)
- TROMBONE (BASS CLEF BARITONE) (GBO 106)
- TUBA (GBO 107)

### **VOLUME II** (SUGGESTED RETAIL \$7.95)

- FLUTE (GBO 201)
- CLARINET (GBO 202)
- SAXOPHONE (GBO 203)
- TRUMPET (GBO 204)
- TROMBONE (BASS CLEF BARITONE) (GBO 206)

### **SUGGESTED SUBSTITUTES FOR OTHER INSTRUMENTS:**

**OBOE:** USE FLUTE VOL. 1 AND SAXOPHONE VOL. II

**BASSOON:** USE TROMBONE & TUBA VOL. 1 AND TROMBONE VOL. II

**ALTO AND BASS CLARINETS:** USE CLARINET VOL. 1 AND VOL. II

**TENOR AND BARITONE SAXOPHONES:** USE SAXOPHONE VOLS. 1 AND II

**INTERMEDIATE LEVEL FRENCH HORN:** USE TRUMPET VOL II

**MALLETS:** USE TRUMPET VOLS. 1 AND II, OR SAXOPHONE VOL. II

# A METHOD FOR TEACHING NOTE RECOGNITION

## RALPH HALE

This ability to read rhythm patterns is only 50% of the requirement to sight-read music well. The other 50% is note recognition. In addition to knowing WHEN to play, you must know WHAT to play. Too often students look at a note and think fingering instead of the name of the note. Fingering should be a reaction to the name. When you read "c", the fingers should go to their proper place. Unfortunately, this does not work well in reverse. When you think fingering, the name of the note does not come to mind, probably because several notes can have the same fingerings. This is the reason students miss key signatures. They see that "f" is to be played sharp but are not conscious of playing "f"; therefore, looking at the key signature does not help.

There are two methods that will help in teaching the student to read note names. The first is to have the students name the notes of the exercise IN TIME before playing. When this can be done without error, then you are ready to play the exercise. It saves time plus saving the embouchure of the young player. The only disadvantage to this is in heterogeneous classes where the names of the notes would not be the same. In this case, you would have like parts name together.

A second method is simple dictation. Pass out staff paper to the students and have them write notes as you call them out. This can be done as soon as the students can play five notes. When you call out the note, the student writes that note in the clef and octave that he has learned the note. To check the work, the students read the notes back to you. (Before class, the teacher should write a list of 10-12 notes to call out. Change the exercise by starting on different places in your list). Add notes as required. Use the metronome to regulate the speed and also to show progress. I have seen students progress from 40mm to 100 in a week. Start with a speed that all the students can handle with good accuracy. Gradually increase the speed until none can get it. This gives the student a goal to work toward.

This method can also be done in reverse. Have the speed test for notes already written on a staff. This requires a different sheet for each instrument so that only those notes that have been taught are used. Use a stopwatch for timing purposes. A good speed would be to name 30 notes in 15 seconds.

Drill is a very important part of teaching. It is the thing that we do not do enough. Knowledge is not good to us if it is not at a useable level. If a student can only recognize notes at a quarter note speed, how can he be expected to play eighth notes or faster? The same applies to reading rhythm patterns. It takes drill, drill, and drill. You can change your methods to keep the students interested, but do not change your objectives. There are no short cuts. The goal is acquiring the knowledge so that results can be obtained quicker for the teacher and student.

## **Recommended Reading**

The Talent Code, Daniel Coyle

The Little Book of Talent, Daniel Coyle

Teaching Music With Passion, Peter Boonshaft

Teaching Music With Purpose, Peter Boonshaft

Teaching Music With Promise, Peter Boonshaft