

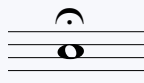
OPUS 1


REINTRODUCE AND PRACTICE: CONCERT D | INTRODUCE AND PRACTICE: STAFF, FERMATA, LONG TONE, REST, AND FINAL BAR LINE

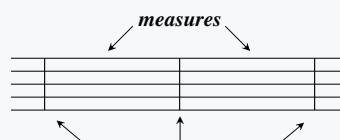
THEORY

**MUSIC STAFF**

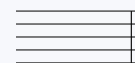
The **music staff** is where notes and rests are written. It has 5 lines and 4 spaces.

**LONG TONE**

A **long tone** is a held note. The fermata () indicates to hold the note until your teacher tells you to rest.



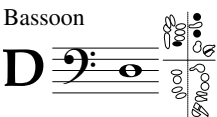
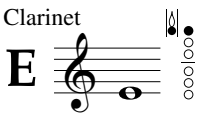

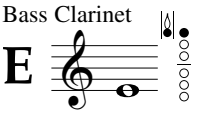
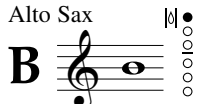
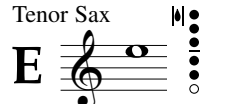
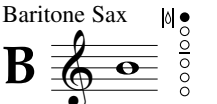


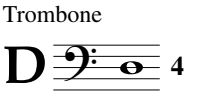
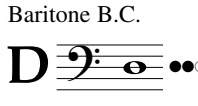

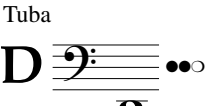
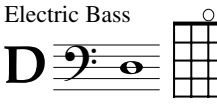


**BAR LINES**

Bar lines divide the music staff into measures.

**FINAL BAR LINE**










A **final bar line** indicates the end of a piece.

- Don't spend a lot of time instructing these concepts: introduce them, let students find them in a few of the exercises, give positive feedback, move on.
- Come back to these concepts randomly as you move throughout the page and the Opus.
- Practice a few long tones and fermatas without notation.

Flute 	Oboe 	Bassoon 	Clarinet 	Alto Clarinet 	Bass Clarinet 
Alto Sax 	Tenor Sax 	Baritone Sax 	Trumpet 	F Horn 	Trombone 
Baritone B.C. 	Baritone T.C. 	Tuba 	Electric Bass 	Alt. Oboe 	Alt. F Horn 

- From the introductory pages, students will know concert pitches C and D. Help them to connect notes to notation. If notation is a problem, have them play by ear and then return to notation.
- **Oboes** beginning on concert D will use the half-hole. Half-hole is the octave mechanism that is generally used for fourth line D \flat , chromatically up to fourth space E \flat .
- Have students point to staff, bar line, fermata and final bar line
- Always encourage a beautiful tone. Be watchful of good air support and proper embouchure at all times.
- **Percussion:** Remember that snare sound decays immediately. Keep eye contact with percussionists to reinforce good entrances. **Mallets** use primary strokes starting in the **up** position.

1.1 FIRST NOTE *Practice each long tone daily to improve your sound!*

	Flute Oboe	B \flat Clarinet B \flat Bass Clarinet B \flat Tenor Sax. B \flat Trumpet Alt. F Horn Baritone T.C.	E \flat Alto Sax. E \flat Bari. Sax. E \flat Alto Clarinet	F Horn Alt. Oboe	Trombone Baritone B.C. Bassoon Electric Bass Tuba	Keyboard Percussion	Snare Drum
1							
2	REST	REST	REST	REST	REST	REST	REST
3							
4	REST	REST	REST	REST	REST	REST	REST
5							
6	REST	REST	REST	REST	REST	REST	REST
7							
8	REST	REST	REST	REST	REST	REST	REST
9							
10	REST	REST	REST	REST	REST	REST	REST

TRACK 2
1

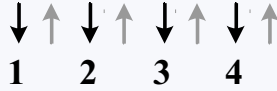
final bar line

INTRODUCE AND PRACTICE: QUARTER NOTE AND REST | REINFORCE: CONCERT D, MEASURE, BAR LINE, FINAL BAR LINE, AND FOUR ON A HAND (PERC.)

- Use some familiar recorded music and let students clap or tap the steady beat.
- Students count aloud four beats of clapping/tapping and four beats silently by clapping hands together and pulsing. Repeat. This internalizes the rhythm for students.

RHYTHM**BEAT**

The **beat** is the pulse of the music.
Tap your foot to keep a steady beat!

**NOTES AND RESTS**

Notes represent sound. **Rests** represent silence.



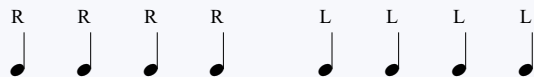
Quarter Note = 1 beat of sound



Quarter Rest = 1 beat of silence

**FOUR ON A HAND**

Playing four consecutive notes with the same hand is called **four on a hand**.



- Students can clap or tap a steady beat before playing this and other exercises.
- Point to a regular bar line and a final bar line. Ask for differences.
- When the arrow points down, the foot taps the floor. When the arrow points up, the foot comes up. Encourage foot tapping and other rhythmic movement.
- Turn to different examples in the book. Ask students to count the measures.
- **Percussion:** Focus on grip point, finger placement, and stroke production. Watch that stick heights are consistent (8 - 10") and stick tips are in the center of the head. Demonstrate this for them. Reinforce how it looks and sounds when done correctly compared to when stick heights and tip placements are incorrect.

1.2 FOUR IN A ROW *This piece has 4 beats in each measure. Remember to tap your foot.*
TRACK 3
1

REINTRODUCE AND PRACTICE: CONCERT C | REINFORCE: LONG TONE, FERMATA, REST, AND FINAL BAR LINE

- Students should identify, describe, and (where applicable) perform concepts.

- Getting students to watch is easily practiced in this example. Don't forget your percussionists!

1.3 SECOND NOTE

TRACK
1 4

Flute Oboe		REST		REST	
Bb Clarinet Bb Bass Clarinet Bb Tenor Sax. Bb Trumpet Alt. F Horn Baritone T.C.		REST		REST	
Eb Alto Sax. Eb Bari. Sax. Eb Alto Clarinet		REST		REST	
F Horn Alt. Oboe		REST		REST	
Trombone Baritone B.C. Bassoon Electric Bass Tuba		REST		REST	
Keyboard Percussion		REST		REST	
Snare Drum		REST		REST	

REINFORCE: CONCERT C, AND QUARTER NOTES AND RESTS

- Students should count aloud during rests using the standard number system. If they have used a different system in general music, you can use it interchangeably with counting. However, as music increases in complexity, counting is the superior system.

- Encourage rhythmic movement to feel the beat - tapping feet, bobbing head, etc.
- Ask the question at the beginning of the exercise: *How many measures do you see?* Follow up with counting them together or have an individual demonstrate.

1.4 FOUR MORE *How many measures do you see?*

TRACK
1 5

Flute Oboe					
Bb Clarinet Bb Bass Clarinet Bb Tenor Sax. Bb Trumpet Alt. F Horn Baritone T.C.					
Eb Alto Sax. Eb Bari. Sax. Eb Alto Clarinet					
F Horn Alt. Oboe					
Trombone Baritone B.C. Bassoon Electric Bass Tuba					
Keyboard Percussion					
Snare Drum					