echos

Creating Inclusive Youth Orchestras: a Methodology

inclusivE european youth orCHestras fOr Soclal cohesion: Building just and resilient music Ecosystems

Music moves Europe

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Who is this Methodology intended for?

This Methodology is addressed to music operators, artistic directors, instrumental teachers and music professionals from European youth orchestra organisations and youth music ensembles that would like to strengthen their capacity and increase the diversity levels in their organisations.

The Project

This methodology has been developed under the project “ECHOS: inclusivE european youth orCHestras fOr Soclal cohesion: Building just and resilient music Ecosystems”. ECHOS is an action awarded by MusicAIRE (An Innovative Recovery for Europe), co-funded by the EU under Music Moves Europe, and managed by the INOVA+ and the European Music Council consortium.

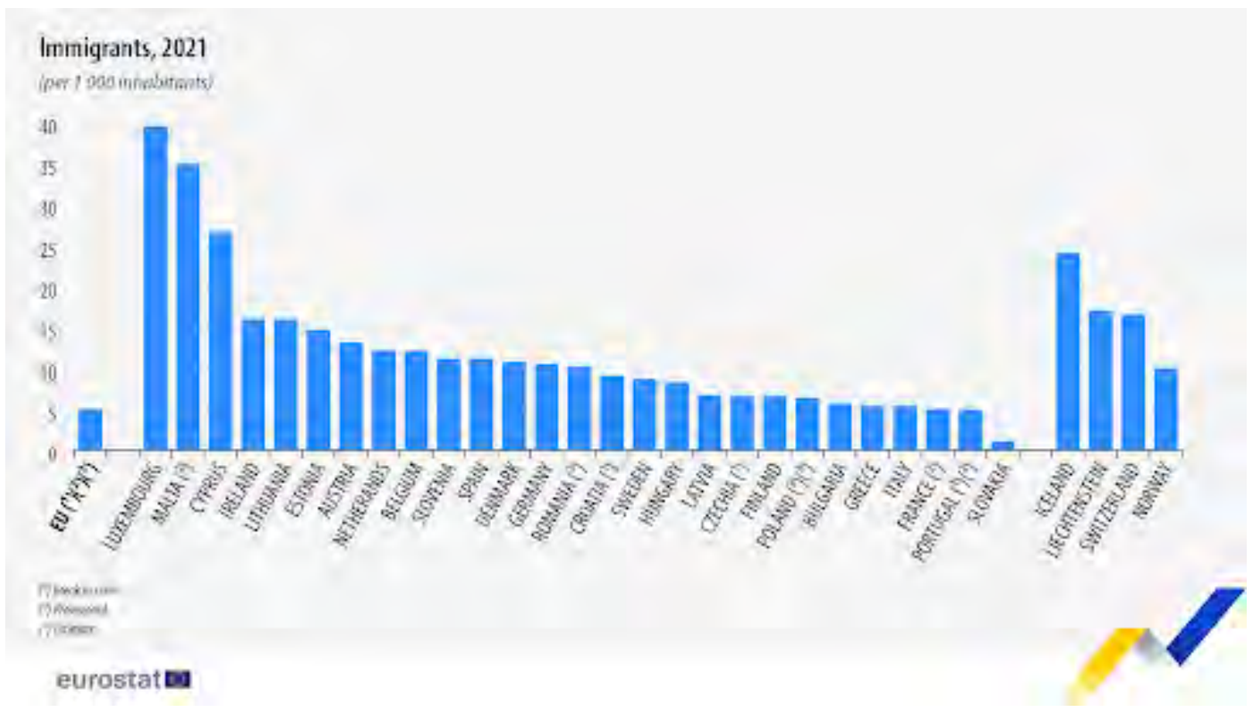
ECHOS seeks to contribute to the building of a more just and resilient music ecosystem after the pandemic, through the development of a methodology for the creation of inclusive youth orchestras in our increasingly diverse societies. Through a social music education program, Sistema Cyprus strives to provide children with opportunities for social integration. Building on its expertise, Sistema Cyprus developed and piloted a new holistic methodology for building inclusive youth orchestras, that is inspired and theoretically grounded from the epistemological areas of community music and informal music education and the best practices witnessed from the successes of the El Sistema methodology. This new methodology ultimately seeks to contribute to the capacity building for the sustainability of the music ecosystem in Europe by increasing diversity in youth orchestras. Through this project, the new methodology was piloted in Cyprus, with 160 children participants of migratory background and Cypriot children from low-income families. The final results and the completed methodology was presented through capacity building activities to music operators, artistic directors, instrumental teachers and music professionals from 20 music organisations across Europe and beyond.

Introduction

Europe and Migration

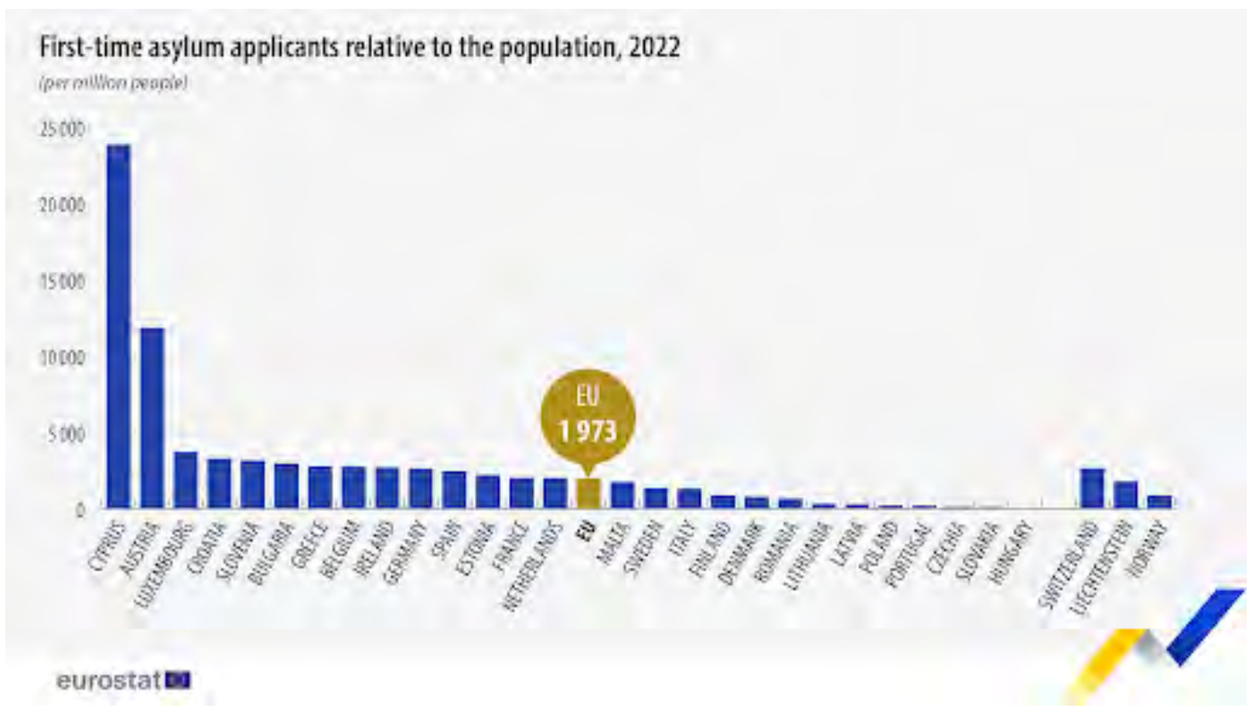
In recent years, many European countries have experienced a growth in their cultural, ethnic and religious diversity as a result of forced and unforced migration. The consequences of these demographic shifts have brought about notable changes to the social fabric and overall makeup of societies across the European Union. According to Eurostat (2021), around 23.7 million individuals, that is equivalent to 5.3% of the EU population, were identified as non-EU citizens (figure 1).

Figure 1: Immigration per country relative to the population in 2021



Furthermore, in 2021, 537,345 first-time asylum applicants sought for international protection in the EU Member States. Amongst them, 167,495 were children. In 2022, 881,220 first-time asylum seekers applied for international protection in the EU (figure 2), up by 64% compared with 2021.

Figure 2: Asylum and first-time asylum applicants relative to the population in 2022



Political instability, war and economic difficulties are the most common factors that lead people to leave their home countries and seek refuge or better living conditions within Europe. As a consequence, the EU has become a space with

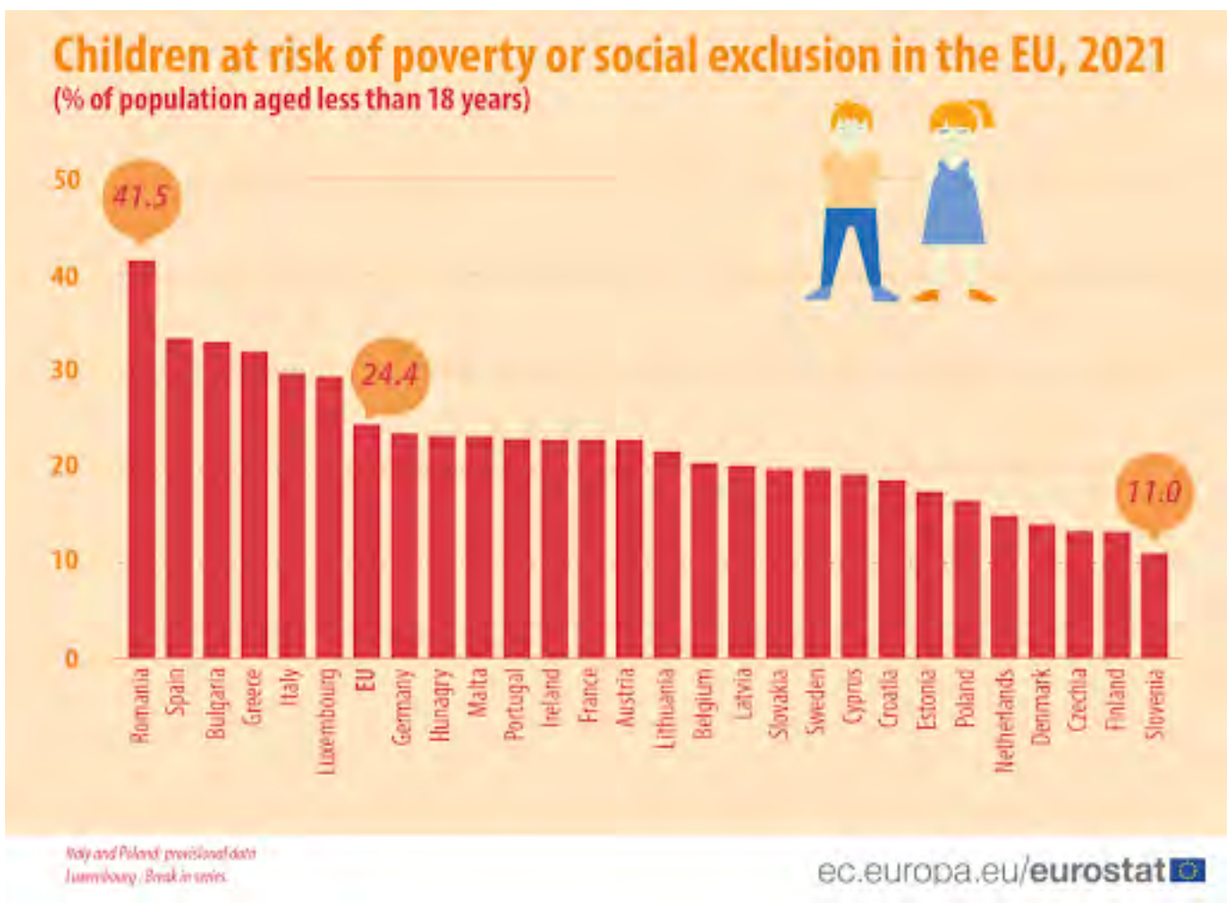
people from diverse cultural backgrounds, different languages, and various religious practices.

As a result, European countries faced multiple issues related to integration and social inclusion. Ensuring equal opportunities and rights for all individuals, regardless of their background, has been a complex task that requires ongoing efforts from governments, policymakers, and civil society organisations. In order to facilitate the integration of newcomers into their new communities, it requires providing adequate support structures, including language programs, educational opportunities, and employment assistance.

Children at risk of poverty or social exclusion in Europe

In 2021, the European Union faced significant challenges in addressing poverty and social exclusion among different age groups. According to Eurostat (2021), 24.4% of children in the EU were at risk of poverty or social exclusion (figure 3). This alarming figure highlighted the vulnerability of a significant portion of the younger population, indicating the need for targeted efforts to improve their well-being and opportunities. Furthermore, the data showed that 20.1% of young people aged 15-29 years and 21.1% of adults aged 18-64 years also faced similar risks, illustrating the pervasive nature of poverty and social exclusion across various age ranges within the EU. These statistics underscored the importance of implementing comprehensive policies and initiatives to combat poverty and social exclusion in the European Union. The focus on addressing the unique challenges faced by children, young people, and adults to create a more inclusive and equitable society, became crucial.

Figure 3:Children at risk of poverty or social exclusion in Europe in 2021



Role of youth orchestras in a diverse society

Responding to the above mentioned challenges, music can play a vital role in shaping our society. Music has the power to connect people from different cultures and backgrounds, and it is often used as a tool to promote diversity and multiculturalism. By creating and performing music, musicians can break down barriers and promote understanding between different groups of people.

At the same time, everyone has the right and ability to make and create music, and express themselves musically. An orchestra, and especially a youth orchestra, can help to celebrate diversity and promote inclusivity. An orchestra can serve as a unifying force, bringing together people from different backgrounds and cultures to enjoy a shared musical experience.

From a certain perspective, an orchestra can be seen as an ideal model of society. In an orchestra, every individual musician has a specific role and task to perform, but they must work together in harmony to create a beautiful piece of music. This requires cooperation, communication, and respect for one another's contributions. Similarly, in an ideal society, individuals have different roles, backgrounds, and skill sets, but they must work together towards a common goal. Just like a conductor leads an orchestra, leaders in a society must provide direction and guidance, while also recognizing and valuing the diversity of their community.

Furthermore, an orchestra is a place where people of different ages, races, nationalities, and cultures can come together and make something beautiful. In a society that embraces diversity, individuals can learn from one another and create a rich and vibrant community.

Members of youth orchestras are not just part of the orchestra, but a part of an ecosystem. In this ecosystem, each member plays an important role in the overall success of the group. Like an ecosystem, there are many different factors at play in a youth orchestra, such as the conductor, the individual musicians, the instruments, and the audience. Each of these elements must work together in order to create a cohesive and enjoyable experience for everyone involved. It's important to remember that just like in nature, every member of the ecosystem is interconnected and their actions can have an impact on the overall health and success of the group.

In addition to developing their musical skills and talents, young musicians in an orchestra can learn important life skills such as teamwork, leadership, and discipline. Overall, the skills and experiences gained through participation in an orchestra can help young people become well-rounded individuals who are equipped to make positive contributions to their communities.

Creating an inclusive youth orchestra in our increasingly diverse societies

The initial step in establishing an inclusive youth orchestra within a diverse society is to identify the specific needs within a specific local environment. Recognizing the unique challenges and requirements of a community is crucial in order to design a program that is inclusive. This includes understanding the demographics, cultural dynamics, and potential barriers that may exist.

By identifying the needs of local environments, it becomes possible to adjust the youth orchestra program to address the specific gaps and challenges. This may involve considering factors such as access to musical education, representation of diverse communities, and opportunities for collaboration and artistic expression. Understanding the needs enables the program to develop strategies that foster inclusivity, break down barriers, and create an environment where all youth, regardless of their backgrounds, have equal opportunities to engage with and benefit from the orchestra experience.

Identifying the Need

A need refers to the absence of something essential within a community or a specific social issue. When selecting a community to launch a social music program or initiative, it is crucial to prioritize the identification of social needs. Social needs encompass a wide range of areas, including education, healthcare, poverty alleviation, access to resources, social justice, and community development. By focusing on social needs, the program can directly address the pressing challenges faced by individuals and communities, aiming to create a positive and lasting impact on their well-being.

Understanding the social needs of a community requires comprehensive research, engagement with local stakeholders, and a deep appreciation of the community's unique characteristics. By conducting a thorough assessment of the community's social landscape, the program can tailor its initiatives to address the most critical areas of concern. By prioritizing social needs, the program can contribute to fostering equitable opportunities, empowering individuals, promoting social cohesion, and fostering sustainable development within the chosen community.

On the other hand, musical needs relate to the absence of musical experiences, resources, or opportunities in a given setting. This could involve a lack of access to musical education, limited access to the purchase of musical instruments, or a dearth of opportunities for artistic expression. Fulfilling musical needs involves fostering a vibrant musical ecosystem, promoting artistic development, and creating platforms for young people to engage with and participate in musical activities, thereby enriching their cultural and emotional experiences.

As a program that integrates both social and musical dimensions, it becomes essential to address and meet both social and musical needs. By recognizing and responding to social needs, the program can contribute to the social fabric by enhancing community cohesion, fostering inclusivity, and supporting personal growth. Simultaneously, acknowledging and catering to musical needs allows the program to provide opportunities for artistic expression, encourage creativity, and facilitate cultural enrichment. By combining these two dimensions, the program has the potential to positively impact individuals and communities, promoting social well-being and artistic development in a holistic manner.

Understanding the target population

Creating an inclusive youth orchestra in an increasingly diverse society requires a multi-faceted approach. The first step is to define the target population(s) that the program aims to serve. In the case of an inclusive youth orchestra, the target populations would typically encompass at least two groups:

- youth who do not face significant social needs, such as access to education, healthcare, or resources, and
- youth who do face these social challenges.

By identifying and acknowledging the different needs and backgrounds of these groups, the program can develop strategies to address their unique circumstances and create an environment that accommodates all participants.

The second crucial step is to gain a deep understanding of each target population. This involves conducting comprehensive research and engaging with the youth to gain insights into their needs, perspectives, and experiences. By exploring factors such as their thoughts, emotions, social environments, a program can better cater to their specific requirements. Additionally, considerations should be made regarding their income levels, race, ethnicity, citizenship, and family structures. Recognizing the diverse backgrounds and circumstances of the participants allows the program to foster a sense of belonging, promote cultural sensitivity, and ensure that the orchestra environment is welcoming and inclusive for all.

Furthermore, it is essential to consider the broader social context within which these target populations exist. Understanding the larger societal dynamics, systemic barriers, and cultural influences that impact the youth can inform the program's strategies and initiatives. This knowledge can help in designing interventions that address structural inequalities and work towards dismantling barriers to participation. By taking into account the holistic experiences and backgrounds of the target populations, the youth orchestra program can contribute to creating a transformative and inclusive space that celebrates diversity and empowers all participants to thrive.

Understanding trauma

Trauma is a common experience for many refugees and migrants. It can be caused by a variety of factors including war, violence, torture, persecution, and strenuous migration journeys[1]. With a special focus on refugees exposed to trauma this includes incidents of torture, being close to death, a friend or family member had been killed, being deprived of water and food. Repeated trauma is also reported for children and adolescents that have been exposed to violence, deprivation and torture[2].

Repeated trauma or chronic trauma is when the experience of trauma is not a single event but traumatic experiences that occur repeatedly and over long periods of time and apart from war and torture, situations can be seen to children with ongoing abuse or neglect[3]. Trauma can have a significant impact on a person's mental health and well-being, and it can affect their ability to adapt to a new environment and culture.

As De Deckker (2018) states, two of the most fundamental aspects in a child's and every person's life is the ability to build trusting relationships with others and the ability to feel safe.

The new environment for young people with a refugee or migrant background often includes dealing with a new language, a new school environment and culture, new food, new social culture, a new community, a new housing and learning new skills, all of which is likely to be very overwhelming, exhausting and is likely to take considerable time.

Going deeper to the challenges that a music facilitator can experience in an instrumental class or orchestra, it is important to understand Developmental Trauma. Developmental trauma can be caused in instances when the parent (or any primary caregiver) is unable for any reason (e.g. abuse or neglect) to provide safety and security. This can have the negative effect of not developing the ability to build trusting relationships and the ability to feel safe[4].

What might be experienced in youth orchestra environments are children or young people having struggles to make friends and have aggressive behaviours towards other children or young people, or to teachers, and any other adult. Furthermore,

[1] Wylie, L., Van Meyel, R., Harder, H., Sukhera, J., Luc, C., Ganjavi, H., Elfakhani, M., & Wardrop, N. (2018). Assessing trauma in a transcultural context: challenges in mental health care with immigrants and refugees. Public Health Reviews, 39(1). https://doi.org/10.1186/s40985-018-0102-y

[2] Ellis, B. H., Murray, K., & Barrett, C. (2013). Understanding the Mental Health of Refugees: Trauma, Stress, and the Cultural Context. The Massachusetts General Hospital Textbook on Diversity and Cultural Sensitivity in Mental Health, 165–187. https://doi.org/10.1007/978-1-4614-8918-4_7

[3] De Deckker, K. (2018). Understanding Trauma in the Refugee Context. Journal of Psychologists and Counsellors in Schools, 28(2), 248–259. https://doi.org/10.1017/jgc.2018.12

[4] De Deckker, K. (2018). Understanding Trauma in the Refugee Context. Journal of Psychologists and Counsellors in Schools, 28(2), 248–259. https://doi.org/10.1017/jgc.2018.12

extremely introverted or extremely extroverted behaviours, poor concentration, short attention span, apathy, listlessness or tiredness can also be experienced.[5]

When working with refugees and migrants who have experienced trauma, it is important to approach them with empathy, respect, and patience. It is also vital to understand that trauma can manifest in different ways, and that individuals may require different types of support as well as resources. The social goals for young people participating in youth orchestras dealing with trauma can be to create a safe environment and to build connections with their peers. As De Dekker suggests, it is not often appropriate in these cases to start with individual therapy, and that group lessons, especially through arts, can be far more beneficial to reach our goals.

Some strategies for supporting refugees and migrants who have experienced trauma include providing access to mental health services, creating safe and supportive environments, providing language and cultural support, and encouraging community building and social connections. By providing support for individuals who have experienced trauma, can assist them work towards healing and building a new life in their new home.

Steps towards building a safe environment:

- Create a safe environment that includes a physical space for young people to calm down,
- Have a “safe person” around, for the young person dealing with trauma to start feeling comfortable with,
- Have opportunities to relax and play,
- Have everyday routines which is one of the most crucial factors for a young person to start feeling safe,
- Have consistent boundaries and clear expectations that can provide a predictable and consistent environment that is more likely to produce feelings of safety.[6]

As musicians working with young people that experience(d) trauma, it is significant to understand how young people with traumatic experiences feel.

[5] De Deckker, K. (2018). Understanding Trauma in the Refugee Context. Journal of Psychologists and Counsellors in Schools, 28(2), 248–259. https://doi.org/10.1017/jgc.2018.12
[6] Blaustein, M. E., & Kinniburgh, K. M. (2010). Treating traumatic stress in children and adolescents: How to foster resilience through attachment, self-regulation, and competency.

We should be open and respectful of the phases they might be in, and the process of their adjustment to the new reality. Throughout this procedure, it is crucial to acknowledge that **we are not rescuers but allies. What we can offer is safety and empathy.**

When a newcomer arrives to a programme, **music** can act **as a need of expression**. We will not receive something back, but we need to seed the ground for young people, to express their feelings at their own pace.

After a period of time young people start feeling safe in their new environment and they start feeling confident. In this phase, **they enjoy music more, and they do not consider it as a challenge.** They are already familiar with the procedures of an orchestra and follow more easily. They become more responsible and they often help with other young people who face difficulties.

Understanding marginalized populations

With the ultimate goal of integration in our minds and in order to understand the needs and skills of under-represented and marginalized children and youth immigrants, we need to closely understand the conditions they are living in and the behavior of other people towards them. The characteristics may differ across different areas and countries.

Sistema Cyprus's theory on how marginalized populations can better accomplish integration will be presented through three activists: Jane Jacobs, Paolo Freire and Pablo Casals. Jane Jacobs was an American activist and journalist, who in 1961 wrote the book "The Death and Life of Great American Cities". The book was an opposition to the urban planning policy that occurred in the 1950s in the United States and proposed a newfound appreciation for organic urban vibrancy in the US. Within this book, Jacobs defines and analyses slum areas as an area which "because of the nature of its social environment can be proved to create problems and pathologies" p. 272)[7]. Therefore, according to Jacobs (p. 271) in order to "overcome slums, we must regard slum dwellers as people capable of understanding and acting upon their own self-interests". We need, therefore, to respect and recognize the dwellers as human beings and build upon their forces. Jacobs (1961) identified that back then there was patronization of people into a better life instead of respect and recognition of people.

Paolo Freire, a Brazilian educator and philosopher, in his book "The Pedagogy of the Oppressed" defines oppressed people as those who are not free and lack the ability to comprehend themselves as humans, due to racist or classist systems, due to their financial conditions or due to the political systems that exclude these

[7] Jacobs, J. (1961). The Death and Life of Great American Cities. The Yale Law Journal, 71(8), 1597. https://doi.org/10.2307/794509

populations.[8] Similar to Jacobs (1961), Freire (2000) distinguishes a charitable action that lacks respect for those who are served, in opposition to a true act of love which acknowledges the worth of humanness of the people being served. How can a musician that works with the “oppressed” have a notable impact on their integration process? Based on Freire’s theory, it is suggested that musicians need to interact with the children that are the “oppressed” in a society in a way to allow them to understand the power of music and provide them the space to individually develop themselves.

Pablo Casals was a famous Cellist from Barcelona with great humanitarian action . After founding an orchestra in Barcelona in 1920, he came to realise that the concert attendants were mostly the wealthy elite. Casals understood that the reasons the working class was not attending the concerts was because of the cost of the concerts and the classist system of separation. For Casals, the solution would not be to give concerts as a charity to the working class, but to engage them to be part of the experience by giving them ownership. Casals, in collaboration with other societies, set up the “Workingman’s Concert Association” with a low-cost membership rate. There were thousands of members and the association even published a journal.[9]

In conclusion, our theory is that we always need to respect and recognize immigrants and marginalized people (Jacobs) with true generosity and not charity (Freire) by including them in the experience (Casals).

Introduction to Contact Theory

Contact theory, developed by the psychologist Gordon Allport, is a framework for understanding how contact between members of different groups can help to reduce prejudice, discrimination and promote positive intergroup relations. The theory suggests that under certain conditions, contact between groups can lead to increased understanding and acceptance of differences, as well as greater trust and cooperation between group members. The key to effective contact is that it must involve **equal status, cooperation towards common goals, support of authorities and norms, and meaningful interactions** that help to break down stereotypes and promote empathy.[10] While contact alone may not be sufficient to completely eliminate prejudice, it is considered an important step towards building more inclusive and harmonious communities.

[8] Freire, P. (2018). Pedagogy of the oppressed. Bloomsbury publishing USA.
[9] Rovirosa Cabre, R. (2020). Pau Casals: from a Catalan choirboy to an artist of peace A qualitative exploration of Casals’ thought as shown in his piano and choral compositions. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)
[10] Pettigrew, T. F. (1998). Intergroup contact theory. Annual review of psychology, 49(1), 65-85.

Program Design

As a program that combines social and musical dimensions, it is crucial to establish both social and musical goals. By integrating both social and musical goals, the program can create a holistic framework that addresses the overall development and well-being of the students. This dual focus allows for a comprehensive approach that not only nurtures their musical abilities but also equips them with essential social skills, empathy, and a sense of responsibility towards their community. Through careful planning and evaluation, the program can continuously assess its progress towards these goals, adapt its strategies when necessary, and ensure that it remains true to its mission of fostering social impact and musical growth among its participants.

Social Goals

Social goals should focus on defining the specific social impact the program aims to have on the students and the broader community. This involves identifying the desired outcomes in terms of personal development, social cohesion, and community engagement. Social goals can include: creating a safe environment, fostering teamwork and collaboration among students, promoting cultural diversity and inclusivity, and nurturing a sense of belonging and self-confidence. By setting clear social goals, the program can align its efforts towards creating a positive social impact that extends beyond musical achievements.

Musical Goals

In addition to social goals, it is important to plan and establish musical goals for the program. These goals can encompass various aspects such as repertoire selection, milestones to be achieved within a certain timeframe, and the overall level of musical proficiency aimed for. Setting music goals allows the program to provide a structured learning path and ensure progression and growth for the students. By setting music goals, the program can inspire and motivate students, encouraging them to strive for excellence in their musical journey.

When establishing an inclusive youth orchestra, it is essential to align the aspirations and goals of the artistic director with the needs and capabilities of the students. While artistic directors may have their own vision and ambitions, it is crucial to ensure that the program's objectives are realistic and centered around the needs of the students. By prioritizing the students' needs, the program can create an environment that fosters their growth, development, and enjoyment of music, rather than solely focusing on personal artistic aspirations.

One aspect to reconsider when designing the program is the structure of musical learning. It is important to take into account the students' availability and freedom in the afternoon, as this can greatly impact their level of engagement and commitment. Factors such as school schedules, extracurricular activities, and family responsibilities should be considered when determining the program's schedule and frequency of rehearsals or lessons. Flexibility in scheduling can ensure that students have the opportunity to participate and pursue their musical interests without significant conflicts or burdens.

Another important factor to consider is the students' availability and capacity to study their instrument at home. Recognizing the amount of time and resources they have to dedicate to individual practice outside of rehearsals is crucial. This understanding helps in setting realistic expectations and providing appropriate support for students to enhance their skills and musical understanding.

By rethinking the way musical learning is approached in the inclusive youth orchestra, considering factors such as the young people's availability, scheduling constraints, and opportunities for home practice, the program can create a supportive and adaptable framework. This approach allows students to engage with music at their own pace and within their unique circumstances, ensuring that the program is accessible and beneficial to all participants.

Pieces of advice

Establishing Routines

As we saw earlier in the “Understanding Trauma” section of this methodology, having routines within a youth orchestra is crucial for creating a sense of safety and structure for young participants. These routines can encompass various aspects of their engagement with the orchestra, ensuring a consistent and organized environment for their musical development. Here are some examples of routines that can contribute to a sense of safety and structure:

Instrument Case Placement: Designating a specific area where students should put their instrument cases upon arrival helps create a sense of order. Having a designated space for storing instrument cases not only prevents clutter but also ensures that instruments are kept safe and easily accessible.



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Tuning Process: Implementing a standardized tuning process allows students to develop a consistent and harmonious sound as an ensemble. Whether it involves tuning to a reference pitch, utilising electronic tuners, or relying on the guidance of a teaching artist or a teaching assistant within the orchestra, a defined tuning routine promotes precision and synchronization.



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[11] https://www.istockphoto.com/
[12] https://www.pexels.com/
[13] https://www.istockphoto.com/
[14] https://unsplash.com/

Orchestra Room Entry: Establishing a routine for entering the orchestra room can set the tone for a focused and respectful rehearsal environment. This can include guidelines on punctuality, entering the room quietly, and preparing necessary materials before taking their seats. Consistency in this routine helps foster discipline and a sense of collective responsibility.

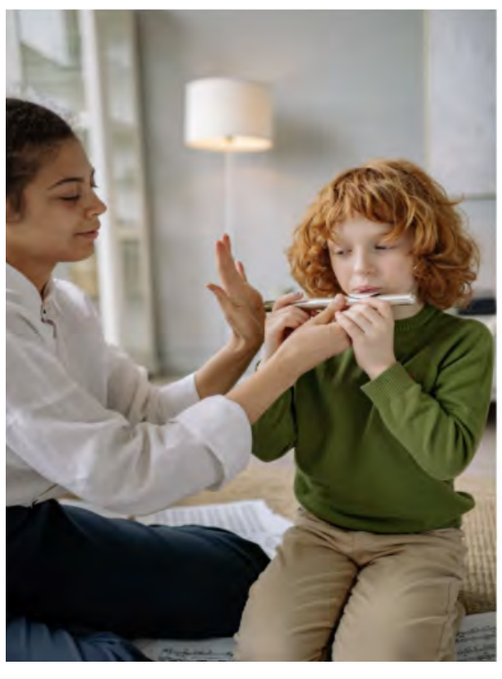


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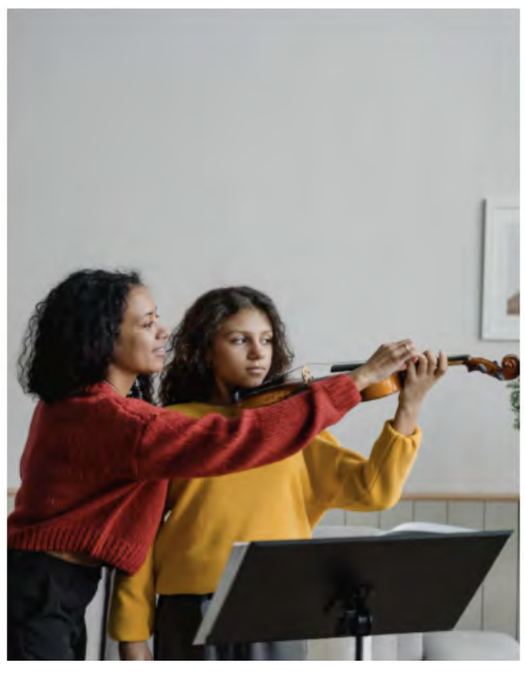


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Technique and Posture: Technique in the orchestra is an extension of each individual musician's technique, but it also requires constant attention to the technical posture of each student during rehearsals. Understanding corporal movement ,breathing and achieving a unified posture is essential for the orchestra to reflect a professional process in concert preparation. We can gradually implement different postures, such as the resting position, the attentive position, and the instrument-playing position. Different signals can be used to help the orchestra recognize each posture, such as numbers, words, phrases, colours, or objects.









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[15] https://www.istockphoto.com/
[16] https://www.istockphoto.com/
[17] https://www.pexels.com/

Scheduled Break Time: Incorporating scheduled break time into the orchestra schedule is important for rest and rejuvenation. This allows students to recharge, socialize, and interact with their peers in a relaxed setting. Clear break times promote a healthy balance between focused rehearsal periods and necessary breaks for physical and mental well-being.



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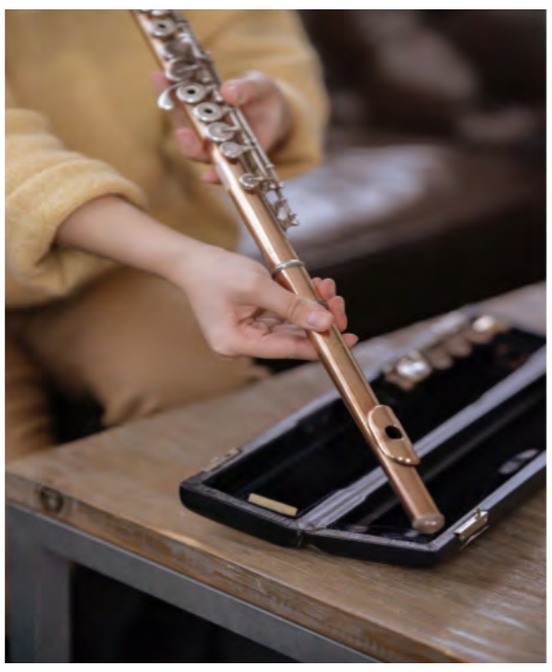


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Instrument Cleaning: Establishing a routine for cleaning instruments after rehearsals not only ensures proper maintenance but also instil a sense of responsibility and respect for their musical tools. By incorporating this routine, students develop good habits and learn to value the care and upkeep of their instruments.







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[18] https://www.istockphoto.com/
[19] https://unsplash.com/
[20] https://www.pexels.com/
[21] https://www.pexels.com/

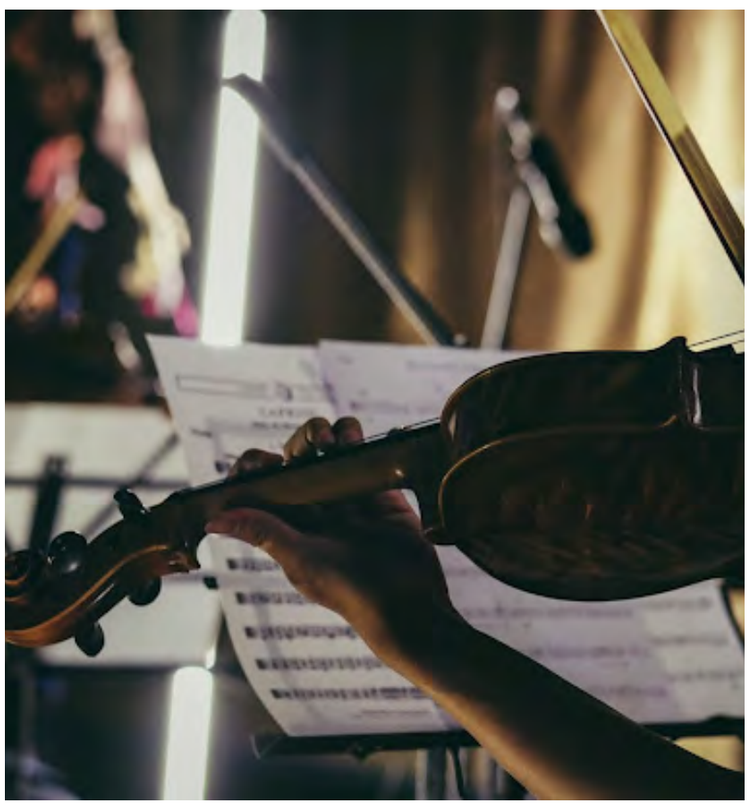
Technical warm-up: Warm-up is a crucial moment for establishing routines in our students. It is a transitional space where we know that the orchestra rehearsal is about to begin. Generally, before starting any activity, our students come into the classroom with various thoughts, feelings, and ideas in their heads, which can sometimes hinder their physical and mental readiness to start the orchestra session. For this reason, it is important to engage in breathing exercises and physical stretches to prepare our bodies and be ready for an effective orchestral practice.

It is recommended to have a pre-warm-up preparation, in which concepts related to the repertoire to be performed during the rehearsal can be identified and connected. If a slow-tempo piece is going to be interpreted, a slow and meditative body movements to immerse ourselves in the atmosphere of the composition. On the other hand, if the piece is rhythmically rich and presents rhythmic challenges, body percussion- exercises can be interpreted with rhythmic pattern- to begin internalising these elements.

It is important to include technical exercises before starting to play each piece. Often, children and young musicians come to the orchestra without having warmed up beforehand, so dedicating a few minutes before beginning each piece will ensure better performance and make the most of the rehearsal time.



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[22] https://www.pexels.com/
[23] https://unsplash.com/

Volunteers and teaching assistants during rehearsals

Volunteers and teaching assistants during classes and orchestra rehearsals can be very beneficial in supporting the efforts to ensure good teamwork, and more than a helping hand for the maestro. Volunteers and teaching assistants can serve as an excellent support for students and teachers, facilitating their task and allowing them to perform their duties better. The following are some ideas, tips and recommendations.

- Students should recognize that the volunteer or teaching assistant is an integral part of the class.
- The volunteer or teaching assistant is the right hand of the teachers. The confidence and synergy that stem from good teamwork ensure quality performance in each activity. For this reason, the volunteer or teaching assistant must be previously informed by the teacher about the activities that will be followed during the class.
- The volunteer or teaching assistant should take the time to learn the students, their names, and some element that is characteristic of each of them.
- The volunteer or teaching assistant can help students in tuning their instruments before starting the lesson or the rehearsal and during the rehearsal if this is necessary.
- The volunteer or teaching assistant can also assist in ensuring that students have correct posture. For this type of correction it is not necessary to interrupt the class.
- The volunteer or teaching assistant can check the music score of each student being sure that the student takes proper notes about fingerings if it is needed, retakes of bow, area of bow playing, and any other indication of the teacher.
- During the lesson, if the student is having big problems understanding the activity that the teacher is leading, the volunteer or teaching assistant can take the student outside to have a short one-to-one session for the specific activity.

Main melody in all instruments (during warm-up or as an activity)

In the regular repertoire of a symphony orchestra, various compositional elements can be verified such as melody, countermelody, rhythm, color, range, dynamics, and orchestration. These elements have established standards where most of the repertoire uses similar compositional tools. For example, the first violins, flutes, cellos, and other instruments often play the main melody in a piece, while other instruments in the orchestra fill the harmonic, dynamic, rhythmic, and countermelodies.

In order to change this non-inclusive -for the accompanying instruments- aspect within the orchestra, it is important for our students to identify these compositional elements in each musical work.

A section where a familiar musical phrase should be identified and chosen from the piece going to be performed, and then the melody, countermelody, and harmonic foundation should be identified.

Don't forget: It is important to ensure that the melody is transposed for everyone so that all instruments can participate simultaneously without any issues of range or key.

The purpose of this exercise is to give everyone the opportunity to play the melody, even if it is not written in the original score. Orchestra members can rotate between the different parts containing the melody, countermelody, and harmonic foundation. This exercise aims to foster empathy among orchestra members and to understand the different ranges and hierarchies of composition within the orchestra.

Example: Gustav Mahler Symphony No. 1, Movement III, arr. Richard Meyer (Intermediate level)

Part 1



Part 2



Part 3



Part 4



Choreography and Movement in Performance

The relationship between music, dance, movement and the need to stimulate youth symphony orchestras is crucial for their artistic, cognitive, emotional, and social development. Music, dance, movement, and playing in an orchestra complement each other, providing children and young people with valuable opportunities for personal and artistic growth. It enables them to develop musical and technical skills, improve teamwork and communication, and express themselves artistically and emotionally. Engaging in these activities fosters a sense of accomplishment and positively contributes to their overall development.

Furthermore, observing a children's orchestra where all string instruments use the same bowing region and distinguish leaders and sub-leaders by stands and sections exemplifies good orchestral practice. It highlights the significance of creating organic and harmonious movements that align with the music being performed, leading to the incorporation of choreography in pieces.

By incorporating dance, movement, and enjoyment into performances, different elements are explored, evoking emotions that transform the energy of both the orchestra and the audience. Successful elements, such as playing while standing, creating waves, singing, shouting, or tapping at specific moments, contribute to building the climax of a concert. The orchestra can be divided into groups, sections, and instruments, and visual elements can complement the music.

Typically, these choreographic pieces are performed at the end of a concert, combining the audience's enthusiasm and happiness with the orchestra's

dedication and passion, creating a climactic moment for the event. To achieve this, it is recommended to select music with folk elements, percussion, or popular songs. Discussing ideas and involving young musicians in the choreography process is vital. It is advisable to carry out this choreography when the pieces are fully learned, ensuring that the children enjoy the movements without being overly concerned about playing and reading the notes correctly.



Community Music Activities

Creating a safe environment, supporting students and in addition fostering creativity can be achieved through Community Music activities. While Community Music requires group communication, the active participation of students and active music-making[24], it is focused on informal practices that are not limited to any fixed set of factors[25]. In addition, community music focuses more on the process and the overall engagement of all participants rather than to a result[26].

In Community music settings, the **active music-making** is often implemented with non-verbal communication (especially in multicultural settings)[27]. Active participation in community music-making can involve performance, improvisation and in general, a creativity process which fosters personal delight and self-confidence[28]. The focus of community music activities is on how students learn, rather than how music teachers plan and teach[29]. Therefore, community music activities often look like multifaceted task situations where students learn by exploring[30].

[24] Woodward, S. & Pestano, C. Marginalised Communities: Reaching those falling outside socially accepted norms. In K. K. Veblen, S.J. Messenger, M. Silverman, & DJ Elliott (Eds.), Community music today, (pp. 185-198). Rowan & Littlefield

[25] Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. The new handbook of research on music teaching and learning, 730-753.

[26] Schippers, H., & Bartleet, B. L. (2013). The nine domains of community music: Exploring the crossroads of formal and informal music education. International Journal of Music Education, 31(4), 454-471.

[27] Broeske-Danielsen, B. A. (2013). Community music activity in a refugee camp–student music teachers' practicum experiences. Music Education Research, 15(3), 304-316, p. 309.

[28] Veblen & Olsson, “Community music: Toward an international overview”.

[29] Schippers & Bartleet, “The nine domains of community music: Exploring the crossroads of formal and informal music education”.

[30] Koopman, C. (2007). Community music as music education: on the educational potential of community music. International Journal of Music Education, 25(2), 151-163.

Sistema Cyprus has developed a variety of community music activities in different settings through different projects. If you want to learn more about community music and ways to implement it to your work please visit: www.sistemacyprus.com/resources.

Orchestra Repertoire

The Orchestra repertoire plays a vital role in the development of children and youth orchestras, at every level: Beginner, Intermediate and Advanced. These musical ensembles provide young musicians with the opportunity to explore the world of classical music and develop their performance skills. The repertoire selected must be carefully tailored to meet the specific needs of growing musicians while igniting their passion for music and commitment to the art. In this perspective, we will examine the importance and characteristics of the orchestral repertoire in the context of children and youth orchestras at different stages using specific pieces as an example.

Beginners Orchestra Repertoire examples

The repertoire for a beginner children's orchestra could be accessible and appealing to young musicians. We look for pieces with simple melodies, basic harmonies, and clear musical structures. These works allow children to develop fundamental skills like tuning, coordination, and teamwork, while fostering their enthusiasm and love for music. The initial repertoire may include arrangements of folk music, soundtracks, and playful pieces that capture the imagination of young musicians.

Ex.

- ARIA by R. SCHUMANN
- CAN CAN by J. OFFENBACH - Arr. Richard Meyer
- TREPAK by TCHAIKOVSKY - Arr. Robert Frost

Intermediate Orchestra Repertoire examples

As young musicians progress and gain experience, the orchestral repertoire should evolve to challenge and enrich their musical growth. In this intermediate level, more complex pieces can be approached, involving a greater variety of styles and emotions. Works by classical and contemporary composers will be included, enabling them to explore different genres and interpretative techniques. The intermediate repertoire can range from symphonies and overtures to more modern and popular compositions.

Ex.

- SYMPHONY No. 1 (Third Movement) By MAHLER - Arr. Richard Meyer
- GUANTANAMERA (Traditional) by VICTOR LOPEZ
- GIPSY OVERTURE by MERLE J. ISAAC

Advanced Orchestra Repertoire examples

In the advanced level, the orchestral repertoire for youth orchestras should push musicians to achieve higher levels of virtuosity and musician expression. Masterpieces of classical music will be selected, demanding a high level of technical skill and a profound understanding of interpretation. Additionally, contemporary works, and collaborations with soloists may be included to diversify the repertoire and youtube the enthusiasm and motivation of young musicians. The advanced repertoire allows young artists to face new musical challenges and solidify their passions for music in a more professional context.

Ex.

- PIRATES OF THE CARIBBEAN by KLAUS BADELT - Arr. Ted Ricketts
- LIGHT CAVALRY OVERTURE by FRANZ VON SUPPÉ
- DANZON No. 2 by ARTURO MÁRQUEZ

After analyzing and categorizing the three levels of a youth orchestra, we have examples that illustrate the importance of this repertoire within the orchestra, as previously discussed, ranging from simple melodies to complex harmonies, exploring various compositional expressions. This spectrum includes both universal symphonic repertoire as well as cinematic and folkloric compositions.

In addition, the following chapters examine the perspective of this orchestral repertoire from a more details standpoint, focusing on the specific technical challenges of each instrument. These chapters not only concentrate on the orchestra repertoire but also highlight the group technical performance of each group of instruments.

VIOLIN





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When teaching in groups we have to realise and have in mind the following: **balance and adaptation** are key elements, not every student learns with the same “gear”. Some students may understand faster, some may need time for full comprehension. We, as teachers, ask the world from them and it is too much sometimes, especially in the beginning. Their posture, the bow, the fingering, the intonation, the right hand, the left hand, the correct hold of the violin. It is such a load of information. Push them together, but also individually. Eventually, they will get it, they will play the piece. Some will play better than others, but make sure they know that their power is in the group. Teach them that together they are more capable, they can teach each other and learn from each other’s victories and mistakes. Let them correct you and make their own suggestions. Don’t forget you were a child some years ago and you were learning too. What you ask of them, you ask yourself as a child. Even if they play the wrong note, they can play the correct one too! Just believe they can, and they will! Group teaching is a process of learning together, what you planned at home can work out, but it can change 180 degrees in a heartbeat! Learn to be flexible, and adapt your lesson and exercises according to your every group, according to their mood, the day and the weather. Adapt and balance. Balance your expectations, be clear of what you ask of them, be strict where you need to be, push hard but be kind and generous. Hope with your heart and soul they become better than you.

Now with the basics, before starting each piece, we need to remember that the fundamentals for every lesson is a good warm up; body, hands, fingers, shoulders and neck.

[31] https://www.istockphoto.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

Beginning violin

- Play semibreves throughout the strings, then add minims
- Practice bows up and down
- Focus on G and D strings

2nd violin

- Play semitones of B-C (high and low) Start from G string and continue until C (stay on G string)
- Play semitones E-F
- Play the scale
- Later accompany them with the Harmony Part

1st violin

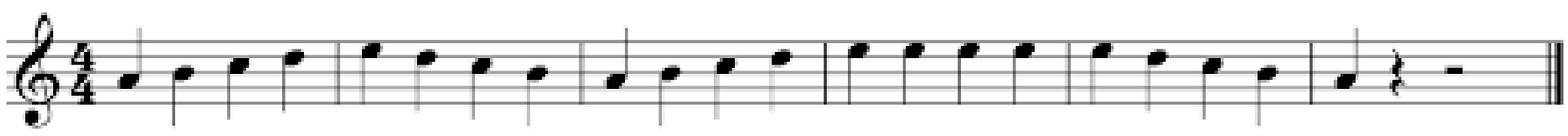
- Start by making sure that the students know which are the semitones in the scale.
- Practice E-F and B-C in minims
- Play the scale (slow tempo)
- Practise only high G-A (E string) going to B-C (A string)
- Play the upper part of the exercise
- Practice the 3rds E-G, A-C, then play the melodic line
- Teacher can then play the Harmony part to accompany the students

1.1 Aria by Robert Schumann

Piece Information	
Range/ Notes	
Technique	Using half and whole bow, connecting the notes in one bow
Dynamics	***mf, Crescendo, f***
Articulation	Legato, Whole Bow/Half Bow, pressure of the bow on the dynamics
Objectives	Learning to count minims, learning to use the whole bow and half bow, “saving” the bow when needed, pressure of the bow in crescendo

1st violin

Start by practicing the 4th finger with exercises such as:



- Articulation of the bow. Practice slurred notes to show legato in exercise such as:



- Preferably start with letter A (it does not start with the 4th finger and it has the most slurred notes in the piece.)
- Go to letters B or D, starting with the 4th finger

2nd violin

- Start with slurred scale C major (2 notes in one bow)
- Exercise for slurred notes: (see example of 1st violin and adapt)
- Continue on letter A (show how to play slurred notes, whole bow and legato)

Beginning violin

- Learn minims and semibreves and play on G and D string
- Practice the last bar of D (bowing)
- Practice Pizzicato (count rests)

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Staccato, Accent
Dynamics	***p, ff***
Articulation	Playing in the middle of the bow, staccato, accented notes, eight notes
Objectives	Finding the balance of the bow to play in the proper articulation, “jumping” fast from string to string with staccato

Preparatory violin

- Retakes downbow (try on every string)
- Introduce Staccato
- Practice quavers and crotchets on D string
- Start the piece from bar 61 until Fine (put numbers on top of the bars so they know how many bars of quavers until end of piece)

2nd violin

- Play G major scale in quavers
- Try retakes

Start from bar 27 (try exercise)



- From bar 61 until Fine (put numbers on top of the bars so they know how many bars of quavers until end of piece)

1st violin

- Play G major scale in crotchets and marcato (for bars 19,20, 23,24)
- G major scale in staccato
- Start the piece from bar 23 and practice the C#
- Then, bar 37 (do the retake from minim to quavers, change the articulation of the bow)

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Powerful and con brio playing in the middle of the bow, eight notes in staccato form
Dynamics	***p, f, ff***
Articulation	Staccato, accent, frog of the bow, using the bow correctly in upbeat rhythmic structures (tip, frog, middle), stringendo
Objectives	Learning to perform a piece full of dynamics, control the tensity of the bow, prepared for unexpected sharps and naturals (faster fingering/preparation)

3rd Violin

- Play D and A open strings marcato
- G major scale marcato in crotchets
- Start from letter G
- Go to D – teach rhythm in open string A and then add the notes of D

2nd Violin

- G major scale (UP bow)
- G major scale two quavers in every bow
- Open strings on G and D (same rhythmic structure as D)



- Add notes of letter D
- Later on focus on the first 3 bars of the composition (double stops and bowing)
- First, only practice double stops (open strings, then add notes)
- Then add the rhythmic structure and bowing of bar 2

1st Violin

- Open strings on G and D (same rhythmic structure as letter D)
- Rhythmic structure of letter D in G major scale
- G major scale (for articulation add marcato on the first note of quavers)



- Practice C# and C natural in quavers



- Start reading from letter D (example of Violin 2 - Open strings on D and A, same rhythmic structure as D, then add notes)



Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Add sixteenth notes in practise, slurs, dotted eighth notes and crotchets
Dynamics	***pp, p***
Articulation	Control of the bow in situations of continuous slurred notes and dotted notes
Objectives	Understand the change of key, follow easily the music in signs such as D.S. al Coda, Coda, Tempo I, in general feel the music in depth, explain the sense of Folk Song in Mahler’s composition

3rd Violin

- Scale with rhythmic pattern



- Practice bowing and above pattern



2nd Violin

- Exercises as in Violin 3

1st Violin

- Exercises as in violin 2 and 3 (add variations)
- Rhythmical pattern of bar 42 (challenge them with bowing, articulation, new scale)



2. Guantanamera (Traditional) by Victor Lopez

Piece Information	
Range/ Notes	
Technique	Practise of pizzicati in eight notes and contra tempi with arco along with a dancing traditional feeling
Dynamics	***mf, f***
Articulation	Playful latin feeling with the bow being more freely used in middle part of the bow, using up bow with more flexibility with challenging rhythms
Objectives	Understanding upbeat rhythmical patterns and latin rock contra tempo

3rd Violin

- Scale in articulation in the middle of the bow



- Focus on bar 14-15 (rhythmic pattern and B natural)

2nd Violin

- Scale in bow articulation in the middle (see example of violin 3)

Start with bars 14-15-16 -17-18 (focus on rhythmic patterns and up bow)



1st Violin

- Exercises for up bows and rhythmic structure of the composition, focus on main melody (see examples before adding notes of Violin 2)
- Bar 42 (practice the intervals and bowing)



3. Gipsy Overture by Merle J. Isaac

Piece Information	
Range/ Notes	
Technique	Correct use of bow for diverse articulation
Dynamics	***mf, ff, sfz***
Articulation	Staccato, legato, accented notes and tenuto, pressure on the index finger for more intensive sound and correct use and control of the bow on point, middle and frog parts
Objectives	Understanding of quick changes of rhythm, tempo, scales. Bow technique, articulation dynamics and intonation are of the same importance Practise all scales that may appear in the piece

3rd Violin

- Articulation of the bow in the first bars (scale A minor)
- Go to number 12 (practice the accidentals)



- Go to number 4 (practice the accidentals)

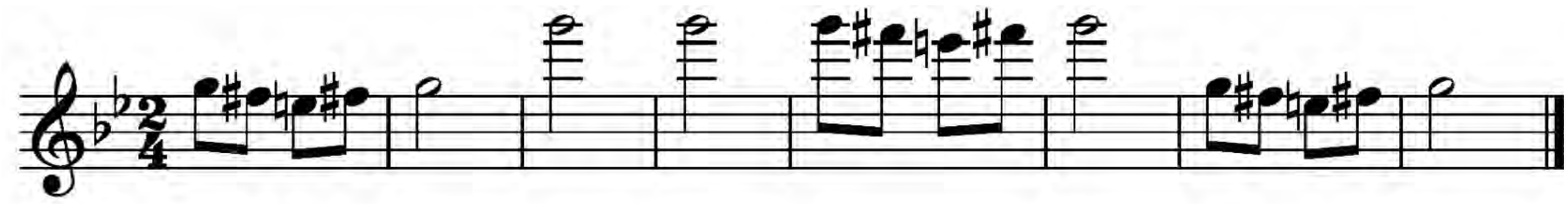


2nd Violin

- See all exercises of Violin 3 (adapt according to difficulty)
- In number 3 put emphasis on the articulation of the bow (frog, whole bow, point)
- Play the parts of frog in repetition, play the parts of whole bow in repetition and so on.

1st Violin and Advanced Violin

- Start in number 14 pay attention to the intonation and fingering (this point would be a good starting point, play slowly, check octaves)



- Follow exercises of Violin 2 and 3
- In number 5 check intonation with octave lower (teacher can play octave lower, or try splitting the students, do this is number 14 as well to help with the intonation)

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Comprehend complexity of rhythmical patterns and changes of tempi and rhythms, slow rubato
Dynamics	***mp, p, crescendo, mf, f, ff, decrescendo***
Articulation	Correct use of tip of the bow, middle and frog for syncopated notes and complex patterns, marcato, staccato
Objectives	Understand the story of the piece, explaining how powerful it needs to be, play with drive, con brio, attention on dynamics, clear understanding of rhythmic changes

- Bar 85-95 (exercises for scale and rhythm)





- Bar 127 (triplets bowing and articulation, try open strings)



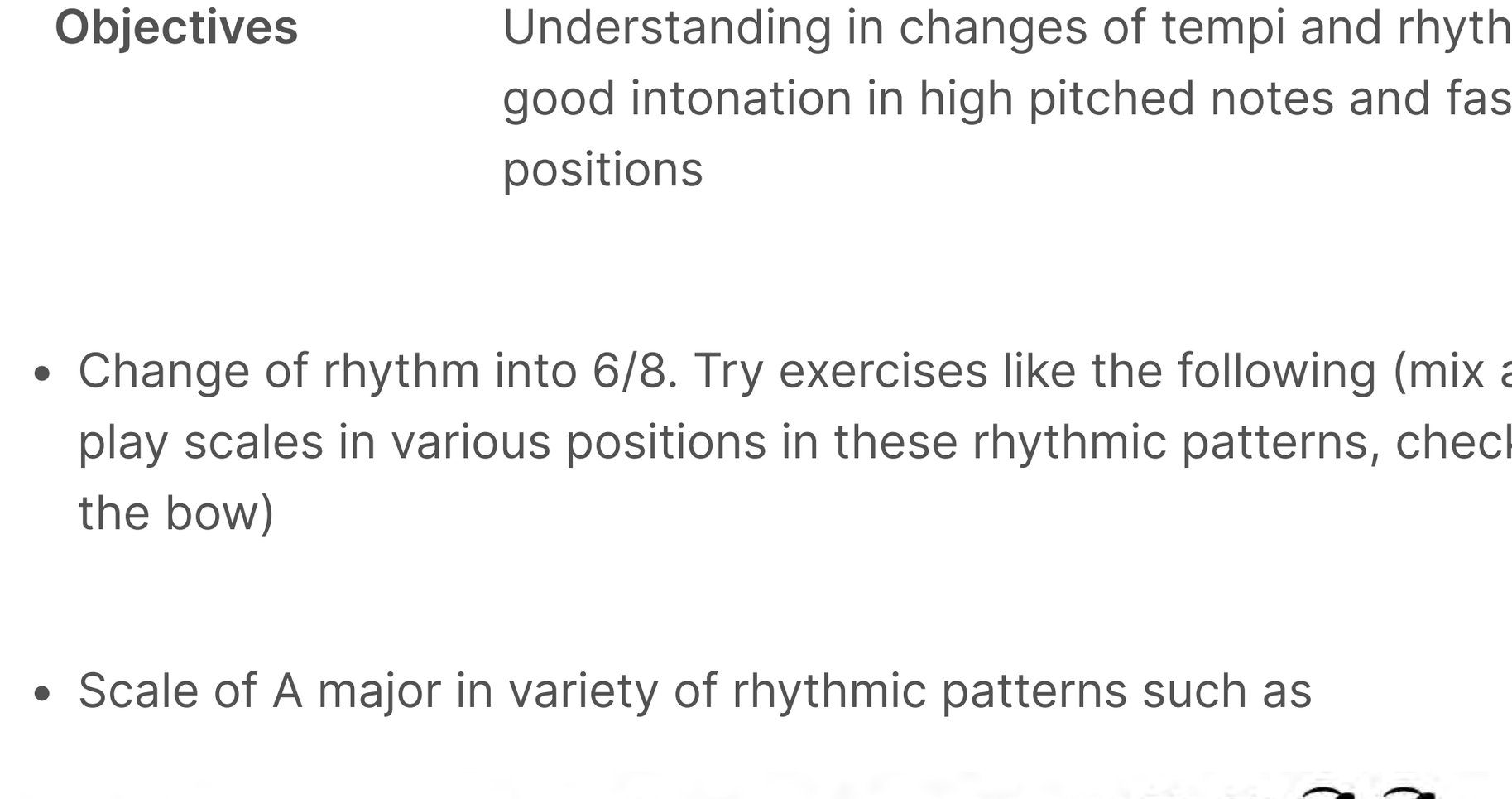
- Bar 75 (try rhythmic structure in open strings then add melody octave lower)
- Bar 15 (practice appoggiaturas only, then add rhythm and melody, for violins 1)

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Play scales on 8th, 16th an on 32nd notes in fast tempo, play scales in several positions and fingering, appoggiaturas, triplets, double stops
Dynamics	***pp, crescendo. decrescendo, ff, fz, fp***
Articulation	Total control of the bow in 32nd notes, staccato and syncopation need to be precise and in the correct position of the bow
Objectives	Understanding in changes of tempi and rhythms, really good intonation in high pitched notes and fast changes of positions

- Change of rhythm into 6/8. Try exercises like the following (mix and match, play scales in various positions in these rhythmic patterns, check articulation of the bow)
- Scale of A major in variety of rhythmic patterns such as



3. Danzon No. 2 by Arturo Márquez

Piece Information	
Range/ Notes	
Technique	Combination of techniques of articulation i.e. staccato marcato and accent
Dynamics	***p, mp, mf, crescendo, decrescendo, f, ff, fff***
Articulation	Proper bow articulation in syncopations, good frog and middle use of the bow as well as in the legato parts
Objectives	Understanding of rhythmic changes, diversity in bow articulation, practise the combination of variety of those articulations, play con fuoco (embed passion and power in the playing)

1st & 2nd Violin

- Clap in 4/4, 6/8, 7/8
- Start from bars 220-249 (play rhythm in open strings only)



And so on…

- Mark rhythmic changes
- Work in articulation of the bow (staccato, marcato, accent, and combine)



- Work in main melody of bar 294 (violins 1) (rhythm and articulation of the bow)

VIOLA





32

The Viola is a very powerful instrument that has a big part in an orchestra, as the core of the melody. Positioned between the violins and cellos, brings a warm and mellow tone to the symphony orchestra. With its unique timbre, it adds depth and richness to the sound with supporting harmonies to melodic lines, creating balance and emotional depth in orchestral performances.

Group teaching can offer valuable opportunities for students to enhance their musical skills and knowledge. In group lessons, students can engage in ensemble playing, building a sense of teamwork and collaboration. The instructor, as the facilitator and leader, can introduce ensemble techniques, such as listening, blending, and following a conductor. Students can observe and learn from each other's playing styles and techniques, in a supportive and motivating environment, where they can encourage and inspire one another on their musical journey. Overall, being part of a group can create a dynamic and enriching learning experience, promoting musical growth and camaraderie among students. Experimentation, imagination and creativity should coexist with relaxed and healthy posture, technical expertise and exercises that facilitate artistry and musical growth.

[32] https://www.pexels.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

1. The teacher sings the low-octave scale note by note and the students repeat
2. The teacher plays the scale note by note and the students repeat
3. Divided into 2 groups:
    - **Group A**: plays note by note
    - **Group B**: repeats after Group A
        > repeat starting with Group B
4. Play the complete scale all together
5. Repeat the complete scale with the teacher playing an octave higher
    > repeat the exercise for the high-octave scale

1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	Two notes in one bow, pizzicato-arco, ritenuto
Dynamics	***p, mf, f, crescendo, diminuendo***
Articulation	Legato, detache, pizzicato
Objectives	The piece is to be played using the whole or half bow adjusting the length of the bow strokes according to the rhythm, slower on whole notes, faster on quarter notes. The pressure of the bow needs to be controlled in order to facilitate the changes in the dynamics.

Bars 1-4 (Goal: legato notes)



- Use the fourth finger on every D and play the exercise descending as well, making sure the hands are relaxed and the intonation is correct. Adjust the tempo according to the needs of the group.

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes



Technique	Fast bow and note changes, retakes, fermata
Dynamics	***p, f, ff, crescendo***
Articulation	Staccato, accent
Objectives	Control of the bow on staccato and accented notes while producing a good, full sound and making fast finger changes.

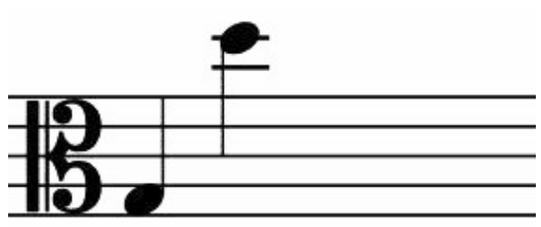
Bars 70-73

Goals: become familiar with retaking the bow, introduce the fermata

1. Asking the students to show the frog of the bow when the teacher says "frog" and the tip when the teacher says "tip". Interchange the words making sure everyone understands.
2. The teacher asks the students to repeat the words "ta" (representing the quarter note) - "sh" (representing the rest).
3. Play this rhythm 4 times in each string (C G D A D G C) in slow tempo with down - up bows, without lifting the bow from the string.
4. The teacher demonstrates the down bow.
5. Repeat step 3 in slow tempo retaking the bow, making sure the left hand has control of the bow and the sound is rich and forte.
6. Introduce the fermata and the down - up bow in the last note.
7. Play as written in repeat.

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Fast and flexible bow, accelerando, fermata, string crossing
Dynamics	***p, f, ff, pf***
Articulation	Accent
Objectives	Fast changes from piano to forte while maintaining control through the accented notes, the difference in tempo and clear string crossings.

Letters B and C for Viola 1 & 2

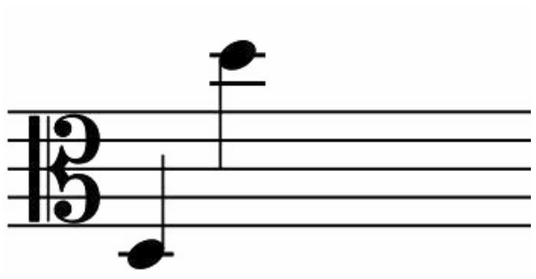
Goal: learn the eighth notes and the D major scale

1. The teacher claps 4 eighth notes and the students clap back.
2. Repeat step 1 replacing the claps with snaps, stomping and hands on chest.
3. Repeat the choreo with claps, snaps, stomping, hands on chest all together.
4. Play 4 eighth notes in each string (C G D A D G C) fortissimo.
5. Play D major scale in 4 eighth notes fortissimo.
6. Play D major scale in 2 eighth notes fortissimo.
7. Play as written making sure the intonation is correct throughout the group and the bow changes are clear.

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Legato, pizzicato - arco, string crossings, tonality changes, ritenuto
Dynamics	***pp, p, diminuendo***
Articulation	Legato, pizzicato
Objectives	Fast changes from pizzicato to arco, legato notes in one, slow bow, tempo and tonality changes

Bars 13-14

Goal: legato notes

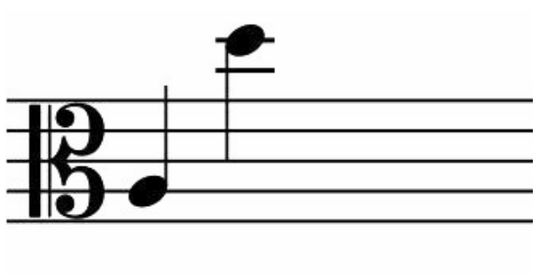
1. 
2. 
3. 
4. 

Play as written using the whole bow, playing piano with less pressure from the bow and with good intonation.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes



Technique	Pizzicato - arco, staccato, fermata, ritenuto, fast half bow
Dynamics	***mf, f***
Articulation	Staccato, pizzicato
Objectives	Clear and fast notes, precise staccato articulation, interchanging pizzicato and arco

Bar 5-13

Goal: clear, articulated eighth notes interchanging from pizzicato to arco

1. Play as written using the whole bow, playing piano with less pressure from the b and with good intonation.



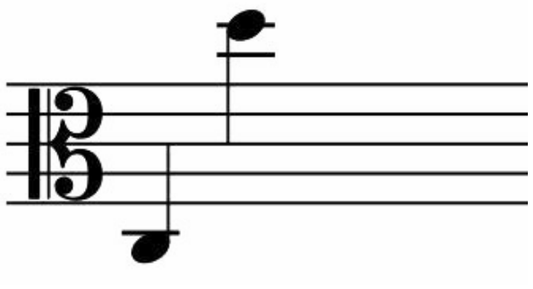
2. The students are split into 3 groups taking turns saying and clapping the rhythm



3. Group A plays the first, continuing with Group B the second and Group C the thi First pizzicato and then arco.
4. Change the groups so everyone plays the three notes.

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Fermata, retake, articulation changes, 3rd position, double notes, chords, tempo changes
Dynamics	***p, mp, mf, f, ff***
Articulation	Accent, legato, legato with portato, legato with staccato, sfz
Objectives	Throughout the piece the focus of the student should be on the maestro at all times following the continuous tempo and articulation changes, having always a clear vision of what is going to follow

Bars 4- 9 of Number 15

Goal: clear retakes with accented notes

ex.1



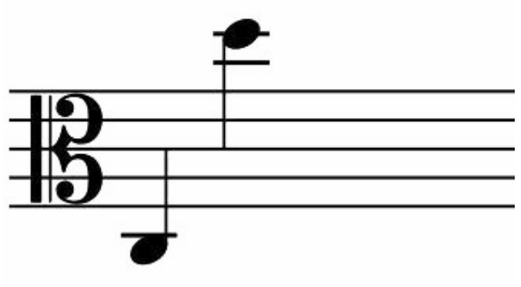
ex. 2



1. Bow in the air showing the motion and singing the notes.
2. Play ex. 1.
3. Divide the group into 2 groups. Group A plays ex1, Group B plays ex2.
4. Reverse the groups and keep repeating with the tempo gradually going faster, making sure the students follow the hands of the maestro.

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Fast notes "with a bounce", arpeggios, retake, double up bow
Dynamics	***p, mp, mf, f, ff, crescendo, diminuendo***
Articulation	Staccato, marcato, accent, legato
Objectives	Fast notes played mostly at the frog with clear articulation and control of the pressure of the bow, changing dynamics that need to be highlighted by the unity of the group.

Bar 127-138

Goal: learn the D major arpeggio 2 octaves

1. Play D minor 2 octaves scale ascending and descending following the rhythm above.



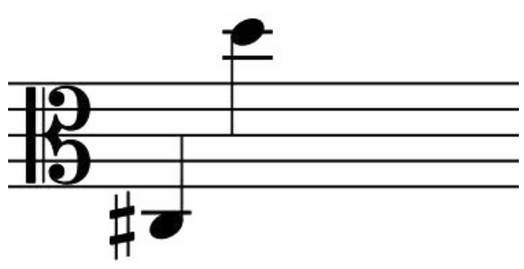
2. Divide the students into 2 groups and play a canon.



3. Play D major 2 octaves arpeggio.
4. Play the exercise above using the fourth finger on A.
5. Repeat with all the different patterns.

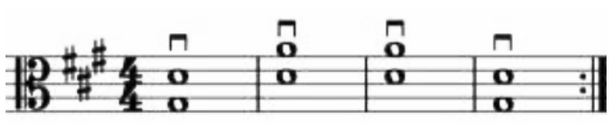
2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Tremolo, double notes, triplets, acciaccatura, chords, 3rd position, divisi, pizzicato
Dynamics	***pp, p, f, ff, fp, crescendo, diminuendo***
Articulation	Tremolo, staccato, legato, pizzicato
Objectives	Chords that require the use of the whole bow adjusting the pressure with fortissimo, fast and precise tremolo, careful tuning with the divisi, brilliant, echoing and strong sound through the piece.

Bar 127-138

Goal: clear and powerful chords

1. 
2. 
3. 
4. 
5. 

Make sure that the students make use of the whole bow from the frog until the tip, breathing together in rests and retaking the bow simultaneously.

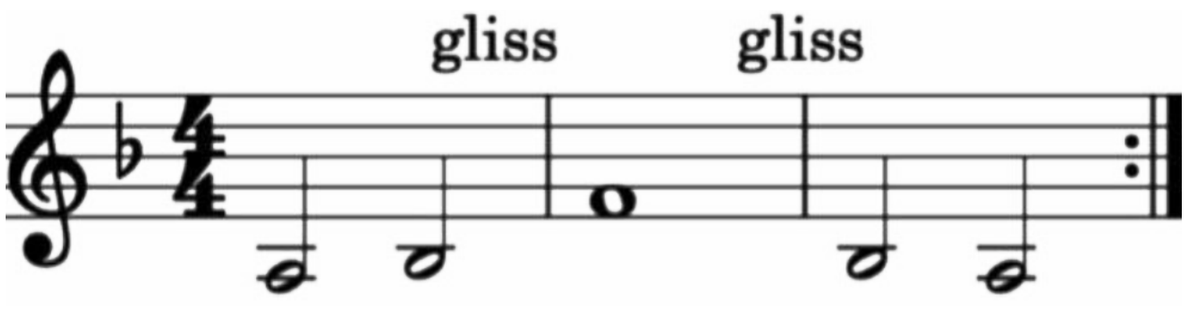
3. Danzon No. 2 by Arturo Márquez

Piece Information	
Range/ Notes	
Technique	5th position, fast accented notes, legato, harmonics, divisi, double notes, chords, treble clef, retake, accelerando
Dynamics	***pp, p, mp, mf, f, ff, fff, crescendo, diminuendo***
Articulation	Portato, staccato, Poco staccato, accent, legato, pizzicato,
Objectives	The student must be prepared to adjust the pressure and the fastness of the bow according to the dynamics and articulations, good intonation in the 5th position and the divisi parts, be comfortable with the treble clef and familiar with the harmonics, be very precise about the fast passages.

Bar 34-49

Goal: learn the 5th position

1. Glissandi of the first finger to reach 5th position and staying there until the intonation is the same amongst the group. Encourage the students to play piano and listen to each other, fixing the position of the finger to reach the correct intonation.



2. Repeat this in every string.

VIOLONCELLO





33

Technical wise, string instruments are highly demanding for producing a solid, clear sound with good intonation. That said, students need to be constantly encouraged to keep their hands as flexible as possible, observing and trying to dismiss any tension. Violoncellos in the orchestra usually have an accompaniment role -especially in beginner stages. This shouldn't discourage any student to try their best even in easy, "boring" parts.

A group lesson is an ideal environment for active listening, cooperative learning - drifting a peer in a positive way. When teaching in groups, the first thing to bear in mind is that every single student has their own learning speed and expectations - both from themselves and the teacher. The teacher's role is to cultivate an inspiring environment so that every student can grow to their full potential, with confidence and comfort. Group lessons can be both a real challenge and a blessing.There would be times that the lesson won't flow as expected, especially when teaching in a class with students that spend many hours of their day together, having common activities besides music (school classmates, roommates, siblings etc). That's ok. The important thing is to keep providing a safe space for everyone to learn and interact -even when you didn't have the time to teach all the things you were aiming to teach. Most probably the following time, kids will come to their lesson with extended appetite and willingness to learn.

Give clear directions, keep a scheduled routine as much as possible (ex. 10' for tuning, 20' per piece a standard break around the middle of the lesson so that an order is maintained on an efficient level), an open mind, ears and eyes, and push them with sincere care and love.

[33] https://www.pexels.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

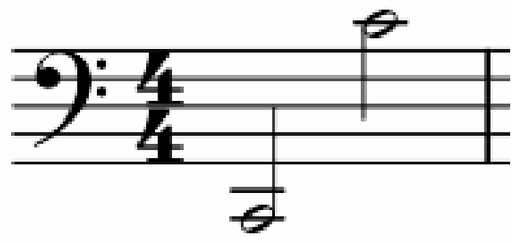
This exercise is addressed to early beginners, so we take some time to make sure that everyone remembers the cello strings. Since the fingering is the simplest, we start the exercise with teaching the c major scale in half notes, from C open string (0-1-3-4 - 0-1-3-4).

While the students are getting familiarized with its flow, we may add some extra information about the bow angle (turning the bow with their 3rd and 4th finger) so that they will keep a good sound quality.

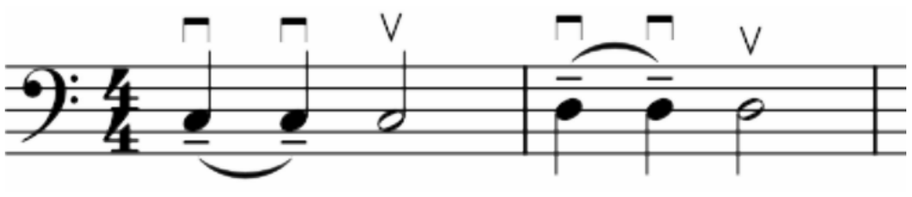
After a couple of tries, the students move on to the next octave. At this point we can have a brief discussion about the logic on the notes' sequence and on the instrument.

We separate the students into two groups and try simultaneously to perform the octaves in order to work on tuning.

1.1 Aria by Robert Schumann

Piece Information	
Range/ Notes	
Technique	Using half and whole bow, connecting the notes in one bow
Dynamics	***mf, f, crescendo***
Articulation	Legato, Whole Bow/Half Bow, pressure of the bow on the dynamics
Objectives	Learning how to count half notes, developing a basic understanding of the bow's length (whole/half), "saving" the bow when needed, pressure of the bow in crescendo

Based on the previous exercise of C Major Scale, we repeat the scales on the rhythmical pattern we find in the Aria, minding the bowings:



Regarding one bar before letter B, we firstly play the melody one octave higher.

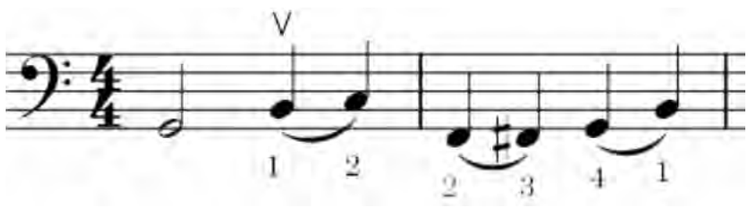


Later, returning to the piece, we can try various fingerings:

a. open 1st position or



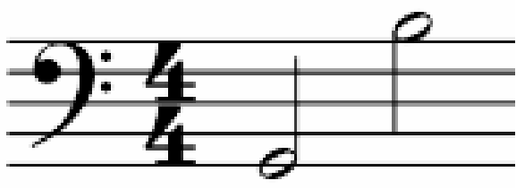
b. 2nd position.



2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes



Technique	Staccato, Accent
Dynamics	***p, ff***
Articulation	Playing in the middle of the bow, staccato, accented notes, eight notes
Objectives	Finding the balance of the bow to play in the proper articulation, “jumping” fast from string to string with staccato

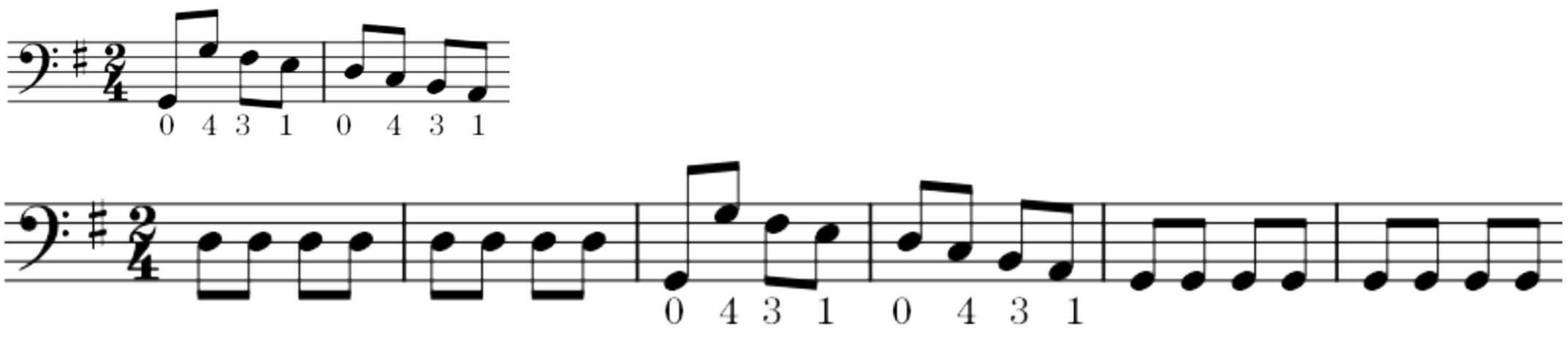
- We firstly start with bars 21-22 and 25-26.



- When the students are familiarized with the pattern, we try the whole line with the teacher playing bars 19-20 and 23-24 and the students playing the pizzicato bars. We explain the accent notation and ask the group to try bar 19-20 / 23-24. Then, we separate the class into 2 groups (ex. left/right side on the stand) asking the first group to play the arco bars and the second group to play the pizzicato bars. While we gradually speed up, after a couple of tries, the groups switch bars. Eventually, we ask everyone to play the whole line, making sure that the whole class can do the accent and the immediate pizzicato switching.
- We remind the students the scale fingerings they already know from the very first piece (0-1-3-4 0-1-3-4 and moving backwards: 4-3-1-0 4-3-1-0) and we ask them to try playing, starting on Sol string instead of Do. We try bars 61-64, gradually speeding.

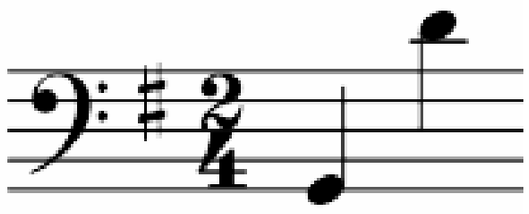


- After that, we ask them to try bars 43-44 and we add the following two (bars 45-46) and the previous two (bars 41-42).



3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Powerful and con brio playing in the middle of the bow, eight notes in staccato form, fast string changes where the bow adapts correctly on every string = the bow hair shapes a cross (90 degrees angles) one every string, from every point of view.
Dynamics	***p, f, ff***
Articulation	Staccato, accent, frog of the bow, using the bow correctly in upbeat rhythmic structures (tip, frog, middle), stringendo
Objectives	Developing flexibility regarding the dynamic range during performance (Bow control: tensity and velocity). Getting familiarised with a new fingering position (open position).

- From bar 5 until bar 9, there's a great opportunity to try activating the 3rd and the 4th finger on the right hand, in order to fix the bow's angle (we had a first discussion about it, on piece A1).



- We do "The worm game": starting from 1st position, we play the note of each finger in close and then in open position. Once the open position reaches the +4 finger, we slide the 1st and restart adding 1-1

finger in a close position and then in open position and so on...

*Intonation shouldn't matter in this game, what we ask the students to do, is to get comfortable on open positions as well as having a first experience with placing their hands lower positions for later.

When reaching the 4th position, we move backwards, the same way, ending on a close half position.



After this, we try letters B and C, gradually speeding up.

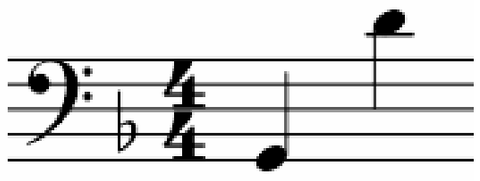
Regarding the rhythmical pattern on letter D, we try playing just open string Re, a simplified version of it, where the students play a dotted quarter with an eighth note and a syncopation on the next bar, always counting in eight notes.When the pattern becomes easy, we ask the group to skip the first eight note from the second bar, forming the original rhythmic motive. Then, we add the fingering of the half position, noting a minus sign (-) on every number, in order to remind the students that they need to place their fingers a bit higher than usual.



Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Add sixteenth notes in practise, slurs, dotted eighth notes and crotchets
Dynamics	***ppp, pp, p***
Articulation	Bow control on staccato /legato/ tenuto
Objectives	Comprehension of the key change Managing to follow the music notations on a score (D.S. al Coda, Coda, Tempo I)

There is a rhythmical pattern of a dotted eighth note and a sixteenth note, that we come across very often in this piece, so we start with a simplified version of it (similar to bars 29, 30 and 68)



If necessary, we can work the same way for the other, similar pattern:



Soon, we ask the students to add the -1 finger on Si-b and unite the first two notes (as written in bars 31 and 70), so they won’t get confused with the following bowings.

Since the rhythmical shape of a dotted eighth note and a sixteenth note are comprehended by the majority, we continue working from bar 11 to bar 18 (19 to 26 it’s a repetition of the theme).



When the group starts feeling more comfortable, the teacher can accompany them as written from bar 3 to bar 10.



etc

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Fast pizzicato fingering with the possibility of the use of 2 fingers (occasionally alternately)
Dynamics	***mf, ff, sfz***
Articulation	Typical (mainly) pizzicato articulation with fast interchange to arco and back again pizzicato.
Objectives	Understanding upbeat rhythmical patterns and latin rock contra tempo (playing off the beat).

On the 3rd bar, there's a syncopation, so we remind the students how it sounds (Dance Trepak -piece level A3).

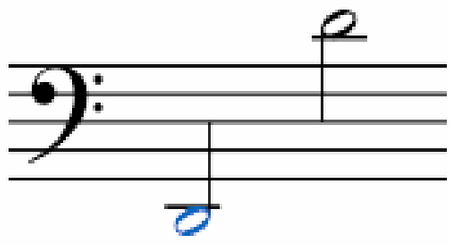


Moving on to bars 14-15, we follow the same logic, firstly separating the united Re and sol and then skipping them.

*Since the piece is relatively fast, it is important not to focus too much on the mathematical analogy and urge the students to trust their ear.

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Relaxed and steady bow that allows the students to keep a deep sound on various articulations.Getting comfortable with a relatively fast position changing.
Dynamics	***mf, ff, sfz***
Articulation	Accents, fast legato on 2 strings, long bows
Objectives	Managing to keep constant contact with the director for all the tempo and character changes. Understanding the need of using different fingering positions in order to convey properly the character of the melody.

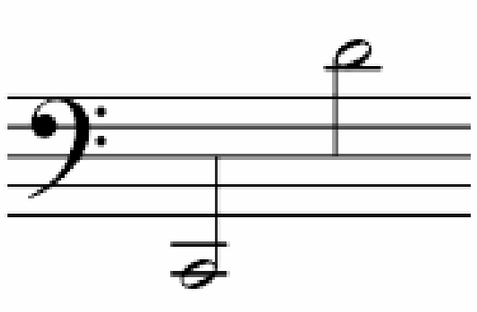
We start this piece, with a quick warmup on sol minor natural in 2 octaves, so the students can practice both their open and their 4th position. Since the piece accelerates, focusing on the descending order of the scale, we try directly from number 15 so that the line will reach its proper velocity, soon.

Additionally, the teacher can keep in mind that this piece offers plenty of opportunities to work on the 3rd and 4th position. For example, starting one bar before number 5 (in order to avoid the string change) we can ask the students to play do with the first finger and move on like this:

...and so on

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Relaxed wrists for quick bowings. Playing on the frog (the bow hair scratches the strings).
Dynamics	***mp, p, crescendo, mf, f, ff, decrescendo***
Articulation	marcato, staccato, slow rubato
Objectives	Following a big score without losing track and maintaining a contact with the director. Managing the sudden changes on the music character/ time and key signatures.

Since this piece is in 12/8, we can start a quick warmup, playing Re- natural, in triplets (every note 3 times). Then, we ask the students to repeat the 2 main rhythmical patterns (bars 5,6,7,9



and 15-16, 17-18, 19-20), with the staccati and the accents, on a single note until it feels comfortable to try them as written.



Later in the piece, there are plenty of cases where the cellos play on the upbeat (ex. bars 60-68). The teacher can start a game where she/he plays in 3/4 quarter beats and the students react playing on the upbeats. After a couple of synchronized bars, the instructions can change (for example, asking them to play on the first 2 beats and the last upbeat and eventually skipping the 2nd beat -as written in the arrangement).



2. Light Cavalry Overture by Franz Von Suppé

Piece Information	
Range/ Notes	
Technique	Fast bows, extended use of open position and thumb position with curved fingers with clear distances among them + use of the thumb as a playing finger.
Dynamics	***pp, crescendo. decrescendo, ff, fz, fp***
Articulation	Staccato, extended syncopations without losing the bow control, clear and fast position changes.
Objectives	Following a score with divisi parts, clef changes and frequent chromatic alterations

Similarly to the previous piece, the beat on the “allegretto brillante” part, is also subdivided in three. The teacher can do a couple of rhythmical exercises, with one focusing mainly on the open position of the left hand and the other one (simplified version of the motive that combines the string change), on the right.



Continuing with the second exercise, the students add the 16th note, as originally written:

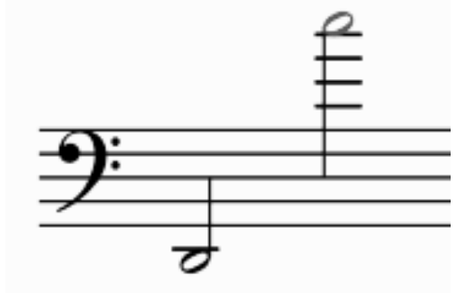


Moving on, on andantino con moto, we can firstly work on the position changing, in a more simplified version (since the bowings will remain the same):



*There are plenty of combinations that work here, however changing a position on a bow change and on the same note, promises a better intonation.

3. Danzon No. 2 by Arturo Márquez

Piece Information	
Range/ Notes	
Technique	Fast bow retakes, double stops, flageolet overtones
Dynamics	***pp, crescendo. decrescendo, ff, fz, fp***
Articulation	tenuto, accent, marcato, slurred notes with position change
Objectives	Counting in multiple time signatures with frequent tempo changes Managing an extended use of various articulations -not only on primary beats. Maintaining a rich sound on high positions

The subdivision of the beats in this piece, very often is 3-3-2, so it would be useful starting this piece from bar 347 until the very end. It is a very clear point of this rhythmical shape and also has accents, offering the opportunity to focus -ever better- on how the 3-3-2 feels.



If the students struggle with the combination of counting and the fingerings, the teacher might start with asking to play Re minor on this pattern (repeating every note 3 times). When the students get the pattern, the teacher can work the piece from the top until bar 19, then go directly on bar 72 until bar 93, bar 282 until bar 299 and eventually, bar 24 until bar 48 (where the same rhythmic pattern as shown above, is applied).

From bar 145 until bar 160, there is a rhythmical repetition that includes the 3-3-2. The group can try it on a loop that will gradually accelerate, with simple sol pizzicato:



Regarding the two chords, the teacher can show to the students a quick game, where they will be playing one of the chords in plain quarters, but they will have to do an immediate change whenever the teacher lifts their hand. As the game goes on, the students will get familiarized with the “choreography”, meaning that the

teacher can challenge them switching faster and faster. Eventually, the combination of the rhythm and the position changing, will come with ease.

Moving on, the next point to work on, would be from bar 203 until bar 218 since there's a similar rhythmical switching of simple quarters and syncopations. There, we could ask the students to colour/circle the notes that are being played on the beat, in order to keep a visual track.

On a similar logic, on "piu mosso" (bars 220-279), the students can colour with a different colour every time signature, and even draw its subdivision with the matching colour each one has.

For example:

4/4- 4 red quarters

3/4- 3 green quarters

6/8- 2 purple dotted quartets/ 6 yellow eight notes, grouped in 3.

7/8-1 blue dotted quartet and 2 simple quarters.

DOUBLE BASS



34



35

The double bass, also known as the upright bass or contrabass, is the largest and lowest pitched member of the string instrument family. It is important in orchestras, jazz ensembles and many other musical genres. Teaching the double bass in a group lesson requires patience, adaptability and balance between individual attention and group activities. By following these main points, the teacher can create a stimulating and supportive environment for students to learn and appreciate the double bass. The teacher needs to keep the students entertained with a variety of activities and inspired throughout the lesson. This way, the students will experience their practice not as homework, but as a fun procedure to develop their skills on their instrument. Breaks in a group lesson are crucial, because it helps students relax from the tension of the lesson and helps them be focused. It is also important to establish a routine for the lesson, a schedule for every lesson with scales and exercises that will prepare the student for the difficulties that they may find. You have to be prepared and to acknowledge the fact that not every lesson may go as planned, especially in a group lesson. Balance your expectations, be strict where you have to be, but also be generous.

[34] https://unsplash.com/
[35] https://www.istockphoto.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

Exercises on this scale are addressed for beginners, intermediate and advanced students. This scale has alterations between the first and the second position of the double bass.

The beginning students can play the scale with whole notes and use the whole bow. Be strict with the intonation and split the beginner class into two groups. Group 1 starts the scale and when it reaches the E note, group 2 starts from C note. This way it gives a colour to the class and makes the students focus on the intonation. Repeat the exercise with two notes per bowing.

For the intermediate level students, the scale can be played with different ways of bowing. For the first bowing exercise, the students play the C note whole bow and the rest half bow. Thus, it makes the student use the bow from the frog until the tip. Next exercise is legato, after that, staccato, and lastly, they can play the scale with spiccato.

For the advanced level, the students need to play the two-octave scale and reach the thump positions. The students can set the metronome in 35 and start playing the scale on the fourth position of the E string. They will have to play three notes per bit until they reach top C, for example (C-D-E, E-D-C, D-E-F, F-E-D) and so on. Afterwards, they can play the same but with four notes per bit.

1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	Using half and whole bow, connecting the notes in one bow
Dynamics	***mf, f***
Articulation	Legato, whole bow/half bow
Objectives	Be precise with the tempo, focus on developing a smooth and even tone, and encourage the student to experiment with different bowing techniques to bring out the musical phrases.

Break the piece down into small sections and work on each section slowly and carefully. This piece requires a more lyrical and expressive playing style, so focus on developing a smooth and even tone, and encourage the students to experiment with different bowing techniques to bring out the musical phrases. This piece can be played only in the first position, so the student has more time to pay attention to the elements discussed above. The beginning of the piece until letter A is a good example for the student to focus on the bow.



2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Staccato, accent
Dynamics	***p, ff***
Articulation	Playing in the middle of the bow, staccato, accented notes, eight notes
Objectives	Finding the balance of the bow to play in the proper articulation “jumping” fast from string to string with staccato

Begin by breaking the piece down into small sections and working on each section slowly and carefully, focusing on correct hand and finger positions, intonation, and bowing technique. Gradually increase the tempo as the student becomes more comfortable with each section. Whole piece is based in the first position of the double bass. This makes it easier and more simple for the student to practise the piece because he/she doesn’t have to worry about how accurate the left hand is to hit correct notes. So, this will gain us more time to practise the rhythmic part of the piece.



Bars 19 to 37 act as a practise example to those bars containing all the rhythmic parts that the student has to play on this piece.

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Powerful con brio playing in the middle of the bow, eight notes in staccato form
Dynamics	***p, f, ff***
Articulation	Staccato, accent, frog of the bow and a little bit jumping.
Objectives	Solve the difficulties of the highest note that the student will find in the piece, learning to perform a piece full of dynamics and control the tensity of the bow

Breaking the piece down into small sections and working on each section carefully and slowly. Emphasize the importance of rhythmic accuracy and a strong sense of pulse.

In this piece we will have to pay attention mostly in two different parts. The first part is this one,



The beginning of the piece, as mentioned above, has to emphasise the importance of the rhythmic accuracy and the sense of pulse. The other one is the following:



From fortissimo until figure B; double basses and cellos' solo and huge jumps between positions on the fingerboard. Slow practice is the key for the left hand to understand the distance between positions.

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information	
Range/ Notes	
Technique	Add sixteenth notes in practise, slurs, dotted eighth notes and crotchets
Dynamics	***pp,p***
Articulation	Bow control on staccato /legato/ tenuto
Objectives	Analyze the challenging passages and work on them separately. Work on blending with the rest of the orchestra and learn how to control the sound on different registers.

With Mahler’s symphony number 1, practice the solo part with the recording or piano reduction.



Focus on playing with a consistent pulse, dynamics, and expression.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes



Technique	Fast pizzicato fingering with the possibility of the use of 2 fingers (occasionally alternately)
Dynamics	***mf, f***
Articulation	Pizzicato
Objectives	Understanding the latin rock contra tempo

Practice playing the melody with appropriate rhythm and articulation. Focus on intonation and tone production. The piece can be played between half, first and second position of the double bass.



The students have to focus on this part of the piece, since the rest of it is very similar.

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Correct use of bow for diverse articulation
Dynamics	***p, mp, mf, f, ff, sfz***
Articulation	Accents, fast legato
Objectives	Managing to keep constant contact with the director for all the tempo and character changes.

Practice playing the double bass part with the recording. Focus on playing with a sense of rhythm, articulation, and dynamics. Usage of the metronome is important.



Especially from figure 10 until the end is important for the student to understand the differences between the tempos.

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Relaxed wrists for quick bowings. Playing on the frog (the bow hair scratches the strings).
Dynamics	***mp, mf, f, ff, sfp***
Articulation	marcato, staccato, slow rubato
Objectives	Develop a solid and consistent sense of rhythm throughout the piece.

The student must work on developing a solid and consistent sense of rhythm throughout the piece. Practice playing the challenging sections slowly with a metronome to develop accuracy and control. As mentioned, a recording of the arrangement to develop a sense of ensemble playing would be helpful for the students. For an advanced student the piece is not difficult. The only difficult part that needs to be practised with more care is the following one because of the difference of the rhythm.



2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Fast bows, staccato and spiccato
Dynamics	***p, ff***
Articulation	Staccato, extended syncopations without losing the bow control, clear and fast position changes.
Objectives	Smooth and even sound throughout the piece

Break down the difficult passages and practice them slowly with the metronome. Try to work on achieving a smooth and even sound throughout the piece. Last and most important, try to practice the piece with a recording in order to develop a sense of ensemble playing. The piece has different time signatures and various rhythmic patterns which make it difficult to focus only on a specific part. The following part can be used as an excerpt, because it has changes in different positions, different rhythmic patterns, and a sense of a melodic line.



3. Danzon No. 2 by Arturo Márquez

Piece Information

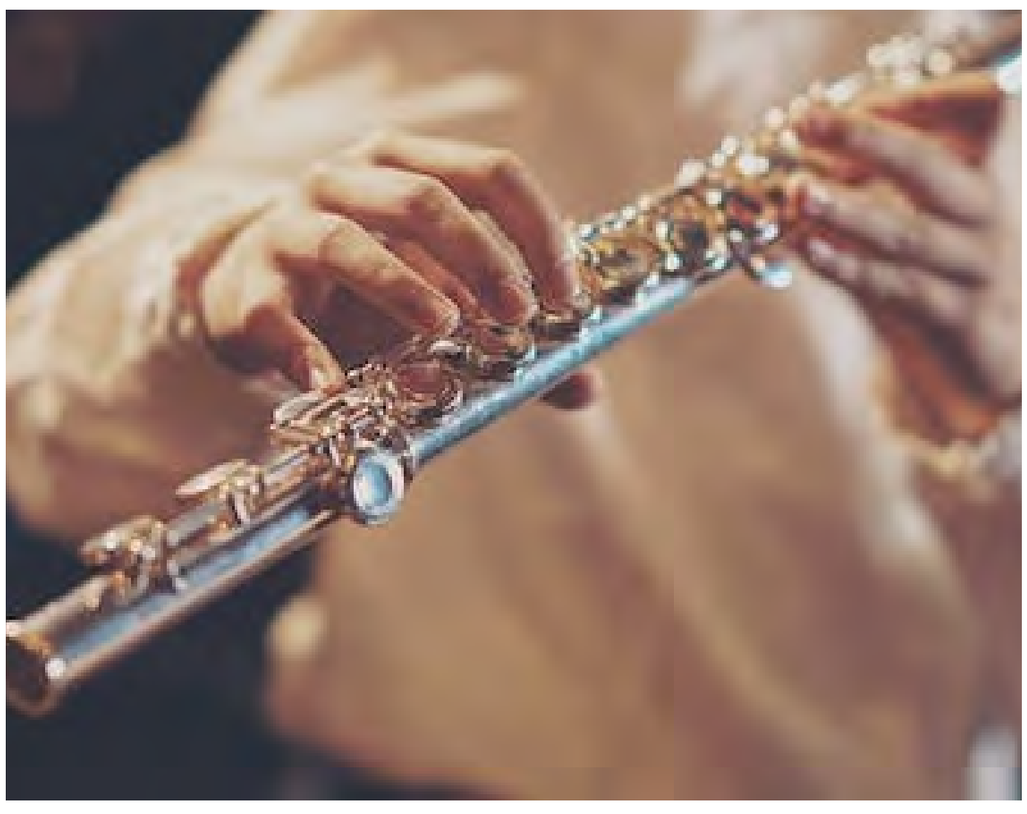
Range/ Notes	
Technique	Legato, staccato, spiccato
Dynamics	***pp,p,mp,mf,f,ff***
Articulation	Good usage of the whole bow, especially in the legato parts
Objectives	Comprehend the syncopations and good intonation

Separate the piece into sections by taking in consideration the changes of the tempo. Start working on the opening measures, focusing on the rhythm, intonation and bowing techniques. Pay attention to dynamics, phrasing and musical expression. Encourage the student to play the piece from the beginning , gradually adding more sections, while maintaining a consistent tempo and musicality.

Pay attention in the following bars because different time signatures are introduced and the intonation is a bit tricky.



FLUTE





36

The flute is a wonderful instrument. Students should always think of it as the extension of their voice and always imagine that they sing while they are playing. Like all wind instruments, it requires a very effective use of the diaphragm, a firm embouchure, crisp articulation and a lot of practice and patience to achieve a clear sound. As soon as you start working on these issues you will start appreciating the qualities of the instrument. Learning how to play a wind instrument is a great journey. It is a priceless experience full of ups and downs but at the end of the journey you are rewarded with a beautiful gift, the art of music. Music is a universal language which allows you to communicate with people in every part of the world and the flute is a great tool to achieve this. An instrument which has an important role in a symphony orchestra but at the same time can easily find its place to a jazz ensemble, a wind band, a folk music band etc.

A group lesson can be challenging but at the same time a rewarding experience for students and teachers as well. The challenge lies in the fact that the teacher has in front of him/her a group of different students with different learning skills and different personalities. The teacher's task is to manage to create a friendly class environment which will inspire students and help them to feel like essential parts of a bigger group. Each student needs to feel comfortable and confident in the group. As a teacher you always have to keep in mind that even though you need to encourage them individually, you also need to maintain a solid team spirit. Some students will learn faster than others but eventually you will get the results you aim for. You should support the idea of having them teaching each other. Some students may have a better technique, others a better posture, or better articulation. You will soon realise that all the students can benefit from each other. You need to promote critical thinking by letting them ask you a lot of questions for every aspect of the instrument. Let them take initiatives and make suggestions regarding the lesson. Finally, be strict when you have to but at the same time try to maintain a friendly environment by shortening the gap between teacher and student.

[36] https://www.pexels.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

Firstly, it's very important to make sure that you are all in tune. Therefore, please spend some time with tuning and start practising only when everybody is in tune.

For the C Major Scale you can try and separate your flute group into two or even three different groups and practise it as a canon. This is a very helpful way to confirm that everybody is in tune.

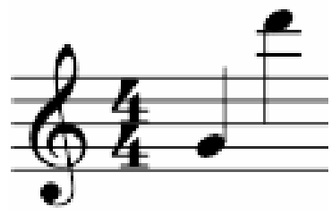
We can also practise the scale using different rhythmic patterns so we can "wake up" our tongues as well for crispier articulation (for example **Ex.1**)

Ex.1



1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	Playing smooth legato, play intervals in tune
Dynamics	***mf, crescendo, f***
Articulation	Single tonguing, legato
Objectives	Keep a firm embouchure between octaves, maintain a solid, clear sound, correct use of diaphragm, learn how to count crotchets, minims and semibreves.

- Practise long notes to improve your tone, breath control and build a strong and firm embouchure.
- In **Ex.2.** play each pair of notes for as long as your breath lasts, always aiming for a good tone. You will soon find ways of exercising economy with the air stream. Check it each day with a stopwatch and try to beat your previous day's record. Within a month you will be able to play at least double the time.

- Practise long notes to improve your tone, breath control and build a strong and firm embouchure.
- In **Ex.2.** play each pair of notes for as long as your breath lasts, always aiming for a good tone. You will soon find ways of exercising economy with the air stream. Check it each day with a stopwatch and try to beat your previous day's record. Within a month you will be able to play at least double the time.

Ex.2  etc

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Staccato, Accent
Dynamics	***p* , *ff***
Articulation	Staccato, accented notes
Objectives	Correct use of diaphragm, crisp and clear articulation

- You need to make sure that your articulation is very crisp and clear, especially with all the staccato quavers.
- Since the piece is in G Major, start practising **Ex.3** using your diaphragm only to start and stop the notes. Your diaphragm needs to be trained to start and stop quickly. Later proceed with your new diaphragm technique but this time use your tongue to start the note. Always aim for a good tone.



- Moreover, for technically difficult passages like the bars 9-13 it’s always wise to alter the rhythm and practise them slowly as you get a better perspective of the passage and it’s very helpful for the fingers. (**Ex.4**)



3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Play fast passages (quaver notes) with clear articulation, control of a long accelerando
Dynamics	***f, ff***
Articulation	Single tonguing, accented notes
Objectives	Maintain a crisp articulation throughout the piece, control a long accelerando.

- Practise G major scale in staccato quavers (**Ex. 5**)

Ex. 5



- In letter D you have an excerpt that starts on the upbeat so you can alter the rhythm and practise it slowly until you feel more comfortable with it. (**Ex.6**)

Ex. 6



echos

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information	
Range/ Notes	
Technique	Dotted quavers with sixteenth note, trying different sound colours with embouchure (change direction of air stream)
Dynamics	***pp, p, mp***
Articulation	Staccato, legato
Objectives	Comprehension of the key change Managing to follow the music notations on a score (D.S. al Coda, Coda, Tempo I)

- In bar 27 we have the melody from the children's song Frere Jacques. We can use this simple melody to work on our tone and try to find different sound colours. Try to imagine the flute as the extension of your voice and in a way sing the melody. Think of colours. How would it be if the melody is black? What about white? Or perhaps yellow? Or green? Try also to practise this melody in other minor scales like E minor or F minor.

Ex. 7





2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	High register notes (D, E and F), C trill and upbeat phrases
Dynamics	***mf, f***
Articulation	Staccato quavers
Objectives	Understanding upbeat rhythmical patterns, playing with clear tone in high register

- **Ex.8** is a very helpful exercise to start feeling the basic rhythm of the piece. You can do it in C major or in any other scale you prefer.

Ex. 8



- Bars 42-44 can be challenging in terms of finger work so you can practise it slowly and gradually increase the tempo.

Ex. 9



3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Correct use of tongue, playing presto passages on high register
Dynamics	***mp, mf, f, ff, sfz***
Articulation	Staccato, legato, accented notes. Single tonguing needs to be crisp and clear to have clarity
Objectives	Firm embouchure and playing in tune in the high register

- In Gipsy Overture we have some fast passages, starting from number 6 Allegretto onwards. We need to make sure that our articulation is very crisp and clear. We aim for clarity and a good tone. **Ex.10** will help you to achieve clear notes. You should start slowly and increase the speed a little each day. You can also try this exercise in different keys and with different dynamics (piano, forte, adding crescendo, diminuendo etc).

Ex. 10





- For the Presto part at number 13 and onwards you need to make sure that your tone in the high register is clear and has some good qualities. You can practise long notes starting from middle B and going chromatically upwards. You need to have a strong and firm embouchure and **Ex.11** will help you with this task. As your work progresses and your lips become stronger you should practise these exercises with different dynamics. Playing piano can be very challenging.

Ex. 11



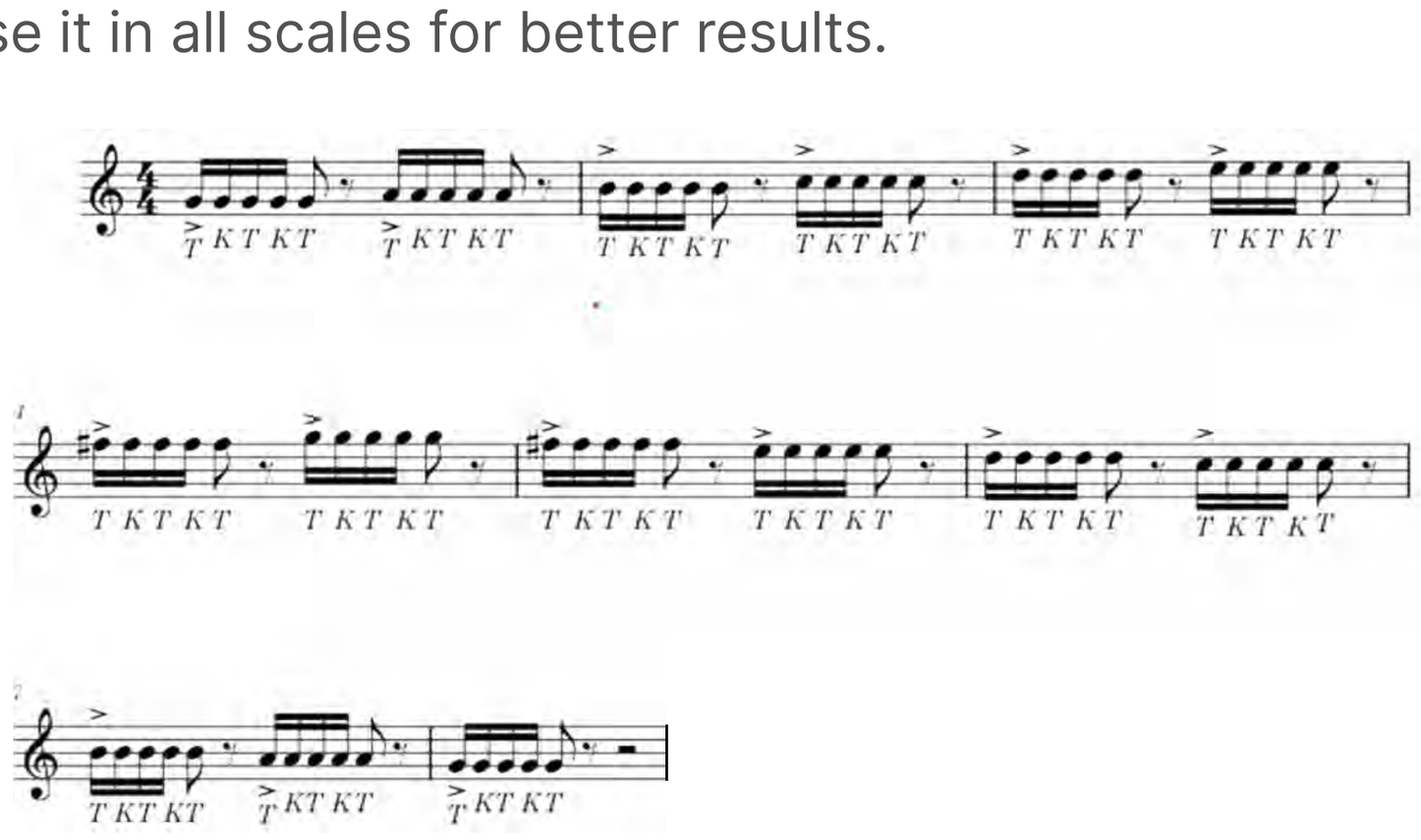
Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Comprehension of complicated rhythmical patterns and changes of tempi. Fast double tonguing passages
Dynamics	***p, f, ff***
Articulation	Single and double tonguing, legato passages and accented notes
Objectives	Understanding of the different sections of the piece, maintaining strong energy throughout the piece, coordinating fingers and tongue in the fast passages

- Double tonguing is necessary here **(bars 85-96)**. It is very important for your articulation and it can take time to master. Don’t expect rapid results. You can also practise the basic movement of the tongue without the flute in your daily life. You should try to make your tongue go as fast as possible but don’t forget that good tone is always your priority. **Ex 12**. is in G Major but you should practise it in all scales for better results.

Ex. 12


T K T K T
T K T K T
T K T K T

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Double and triple tonguing, very fast passages on high register
Dynamics	***p, ff***
Articulation	Double and triple tonguing, legato, staccato
Objectives	Comprehension of tempi changes and rhythms, be in tune on high register notes and control of fingers on very fast passages

- Once you feel comfortable and confident with double tonguing you should also start practising triple tonguing. Franz Suppe's Light Cavalry Overture requires this form of articulation especially towards the end of the piece. The methodology should be the same as double tonguing. Try to increase the speed a little every day, try different dynamics and don't forget that you need to maintain a good tone.

Ex. 13



3. Danzon No. 2 by Arturo Márquez

Piece Information

Range/ Notes	
Technique	3. Danzon No. 2 by Arturo Márquez Difficult rhythmic patterns (crotchet triplets, syncopations)
Dynamics	***pp, mp, f, ff***
Articulation	Single tonguing, double tonguing, legato, accented notes
Objectives	Understanding of all the complicated rhythmic patterns, playing with good tone in the high register, maintaining good finger work especially in the last section of the piece

- Arturo Marquez's Danzon No 2 is a rhythmically challenging piece of music. The rhythmic pattern in **Ex. 14**. is a very dominant one and it would be very helpful to practise it. You should start slowly and gradually increase the speed. You can avoid the accented notes until you feel confident with the rhythm but add them later because accents are very important in this rhythm.

Ex. 14



- This piece also requires double tonguing in bars 279 and 360. **Ex.** takes double tonguing practise a step forward from **Ex. 11**. Don't forget to have clear sound as a priority in these exercises.

Ex.



OBOE





37

The oboe, with its unique and distinctive sound, was thought to be the most appropriate instrument to tune a symphonic orchestra. One reason is its sound ability to surpass other sounds. This fact can be daunting for students who have just started producing a decent sound. This is because they are put on the spot from the very beginning when joining an orchestra.

Technical wise, it is considered the most difficult wind instrument due to its embouchure. Its demanding embouchure can sometimes prevent students from choosing it as an instrument to learn. Thus, appropriate body posture and embouchure needs to be addressed early on to prevent discomfort. Plan ahead short regular breaks to relax their embouchure. While teaching this instrument, one needs to keep in mind the aforementioned difficulties and create a safe and comfortable environment to allow students to express themselves and discuss any concerns or issues.

When teaching in groups, students' ages and music backgrounds may vary. This variety can be helpful at times, but similarly challenging. It is suggested to acknowledge the current state of the group and encourage peer to peer relationships in advance. Consider the way at which each student can offer to the group according to their personality, character and abilities. Make them aware of their abilities and use them beneficially within the group. Get them involved, encourage them to act, react, think and respect. This is vital when developing a good rapport between the students whilst preventing confidence issues and competitive behaviours.

Important note: group lessons can have a positive impact on students in several ways. Lessons can be cooperative, interactive and fun. It is in our hands, as teachers, as role models, to nurture such an environment for our students to shine.

[37] https://www.pexels.com/

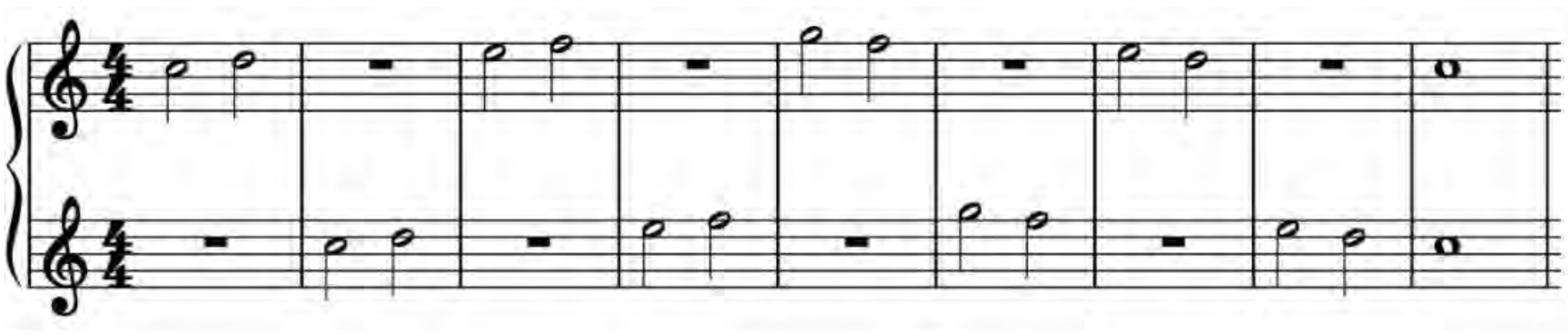
Beginners Orchestra Repertoire examples

1.0 C Major Scale

The oboe's range allows the scale to be played from the low-register 5th C - the so-called middle C - up to two octaves reaching the high-register 7th C. However, when referred to beginners, using the middle register of the instrument is the best way to start. This piece moves between the first and the fifth degree of the scale using the middle register of the instrument which is the ideal way to begin as the mouth position is mostly stable and the air flow is easier.

Examples of activities to work on the scale:

- Play semibreves in unison from 6th C-G having a semibreve breathing rest after each note.
- Divide the students in two groups. Group A begins with C-D notes in minims and stops until Group B repeats C-D and have these turn taking play. In this way, they will have enough time to relax the lips before moving to the next two notes.
- Finish the activity by playing all five notes up and down in crotchets. Articulation could be added to practice tonguing or slurs.



1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	Embouchure, fingerings
Dynamics	***mf, crescendo, f***
Articulation	Legato, slightly tongued
Objectives	This piece has a few leaps that fingering changes can be challenging for beginners.

- Start by practising the C major scale that they have learnt from previously.
- Play the scale either tongued or slurred, in a very slow tempo, to untangle fingering changes. Focus should be given on the notes C-D that have a big fingering movement.
- Use a very slow tempo and long notes while practising fingerings.

(bb: 7-8)



- Add the leaps from bars 7 and 8: G-D-F#.
- Divide students in two groups where they have to play these three notes in turns. This will enable them to think and prepare the fingering of the next note.

Ex.:

Group A

Group B



- Choose a slow tempo to play all of them in unison. Add breathings after each note to help the preparation of the next note.
- Increase the tempo.

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Staccato, accent, quick embouchure changes
Dynamics	***p, crescendo, f, ff***
Articulation	Quick staccato notes, accented notes
Objectives	Single tongue improvement Understand their embouchure changes when playing the ‘leaps’ in the melody.

- Explain and demonstrate to the students the staccato.
- Then, ask them to experiment by themselves and present it to the group.
- Separate oboes in two groups and ask them to play the G major arpeggio (G-B-D-G). Whilst the teacher counts in four, Group A starts with the G, Group B continues with B and so on.
- Slightly increase the tempo and play the whole arpeggio in unison.

(bb: 9-16)



- Start playing the piece from bar 13 and pay attention to embouchure on the leaps.
- Play in slow tempo both slurred and detached
- Then, play the whole thing from bar 9.

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Accents, quick dynamic changes – air control
Dynamics	***p, f, ff***
Articulation	Legato, semi-detached, accents
Objectives	Understanding the difference between a very short tonguing and a semi-detached but loud tonguing. Build air control while creating dynamics.

- Take the staccato knowledge from Can Can and ask them to understand the difference between the accent and the staccato for this piece.
- Let them experiment to spot the differences and present them to the group (help them realise that the accent comes along with a loud sound).
- Without instruments, ask the students to stand up and place their hands on their stomach area.
- Inhale and instruct them to exhale either strongly or softly.
- Repeat the same using only the mouthpiece.
- Use only the first note of the piece – oboe 1 note D, oboe 2 note G - and keep shifting from loud semi-detached to quiet semi-detached articulation.
- Once this is achieved, we move on playing the whole excerpt from beginning to letter B.

  Rhythmical pattern:

  (bb36-37):

- Focus on this rhythmic pattern which can be difficult for beginners. Apply the accents to this rhythm.
- Choose one single note when executing the exercise to familiarise with the rhythm before playing the whole excerpt.

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Embouchure when reaching the lowest register of the instrument Air control to remain quiet Dotted quaver rhythmic pattern
Dynamics	***p, diminuendo, mp***
Articulation	Staccato, legato, tenuto
Objectives	Make sure that students familiarise themselves with the signs: coda, dal segno, tempo I Ensure that students have noticed the key changes. Air control on low register notes.

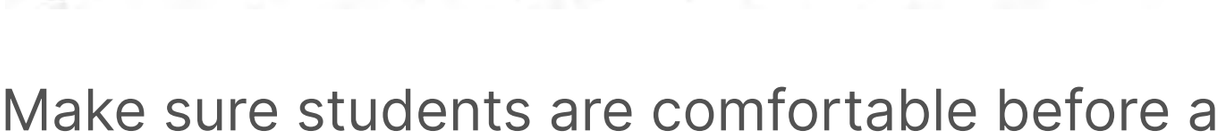
- Introduce the scales of the piece, F and G major, adapting the new rhythmic pattern.
- Begin with moderate loudness at first to ensure students have comprehended the pattern before adding more information.

Ex.:



- Try to play the same rhythmic pattern using the above scales but instead, target the low register D. Start from a comforting note, such as G, and then move downwards.

Ex.:



- Make sure students are comfortable before adding dynamic levels. As this note requires more air flow, begin by playing louder and then work towards a softer sound.

2. Guantanamera (Traditional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Constant changes between staccato and legato within two consecutive beats. Fingerings
Dynamics	***mf, f***
Articulation	Staccato, legato
Objectives	In this piece, there is a tricky combination of chromatic notes which requires pressing all fingers up and down. These chromatic notes belong to the oboe's second octave: C-C#-D. Learn how to play upbeat rhythms.

(bb: 42-44)



- The above excerpt is considered difficult due to the big movement that fingers need to do in order to play C-C#. Apply the fingering learning technique mentioned at Aria by Schumann (Beginners no.1.1).
- Once the fingering has improved, use those notes to practice upbeat rhythms

Ex.:



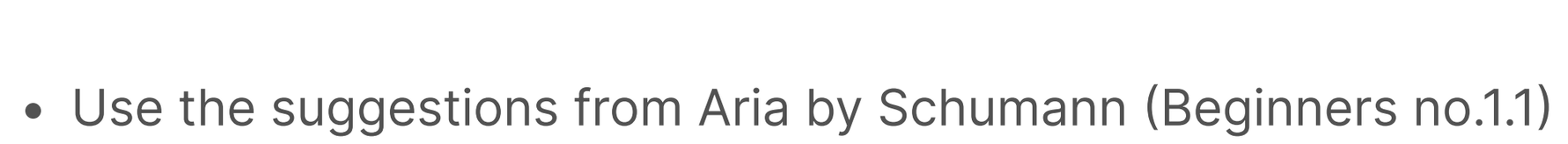
- Use alternating articulation from detached to slurred to familiarise with these changes.

3. Gipsy Overture by Merle J. Isaac

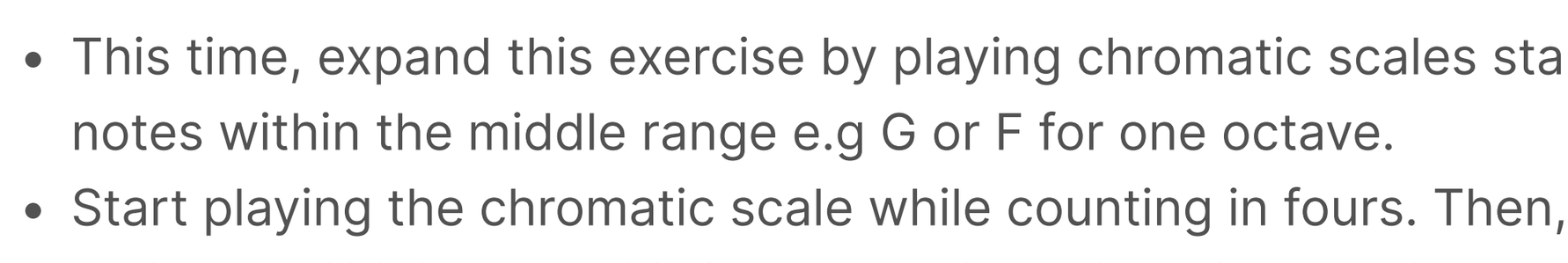
Piece Information	
Range/ Notes	
Technique	Embouchure adjustment to reach all different octaves within the melody Clear fingering ambiguities
Dynamics	***p, mf, f, ff, sfz.***
Articulation	Staccato, legato, accents
Objectives	This piece has tempo, time signature and key signature changes at which the students will need to practice before playing. Ensure that students are comfortable with alternative fingerings such as F fork or F left. Ensure that students are aware of the accidentals to avoid confusions when playing semitones.

- Use the suggestions from Aria by Schumann (Beginners no.1.1) regarding fingering clarification. Use similar exercise for left F and fork F followed by an Eb or D.
- This time, expand this exercise by playing chromatic scales starting on given notes within the middle range e.g G or F for one octave.
- Start playing the chromatic scale while counting in fours. Then, shift in threes and twos. *Make sure this is communicated or given to the students beforehand. Make a clear identifying point for the change.

For instance:



Or:



Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Tempo changes understanding Listening skills
Dynamics	***p, crescendo, diminuendo, mf, f, ff***
Articulation	Marcato, staccato, use of accents
Objectives	Adapt to the rhythmic changes. Understand the character of each section e.g if its soft and melodic, or dominant and harsh. Closer look on the dynamics, time signature changes to get the mood of each part. Listening skills in order to follow the part musically and not so strictly counting.

- Ask the students to look into the piece in pairs and identify where the piece needs to be performed softer or more dominant. In this way, they can consciously figure out the ways it will be played.
- Let them explore the differences and discuss or demonstrate in class.
- Start playing from bar 43-52 and then continue from 59 that contain the most remarkable change in character.



- Make sure the intonation is precise and work closer on rhythmical ambiguities that may appear.
- Listening development exercise:

  The teacher can play e.g bb.59-63 and ask students to listen. Then ask them to sing what they heard. Direct them to play the notes at the rhythm they sang and help them gain the ability of holding the melody in their minds than following the part strictly. Use this in all difficult rhythmic patterns e.g bb.75-85.

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	High register notes require intonation and air control. Precise tonguing.
Dynamics	***p, diminuendo, mf, f, ff***
Articulation	Mainly detached, requires faster tonguing ability
Objectives	The first oboe has to play extremely high notes for the majority of the piece which could cause tuning issues along the way. Some aural training activities could help to have better intonation. It is important to think about the way that the upcoming note sounds.

- Sight read and sing a random melody.
- Sing the main melody (e.g Oboe1 bb. 35-43 after allegretto brillante) an octave lower.
- Use a scale and create the pattern further below. Ensure students can tune on the lowest note of each pair when playing the highest one for tuning purposes.

The example excerpt below is in F major:

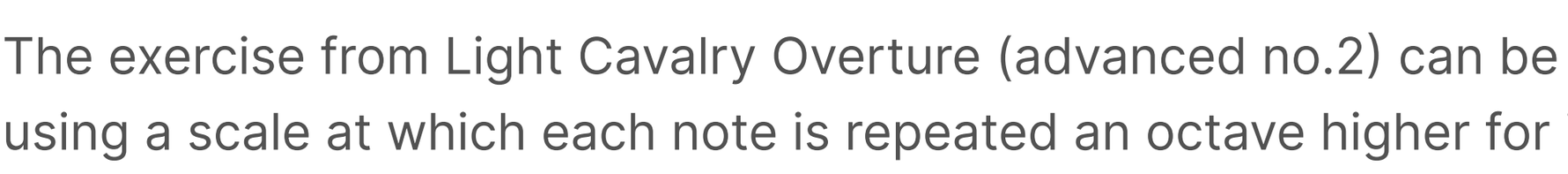


3. Danzon No. 2 by Arturo Márquez

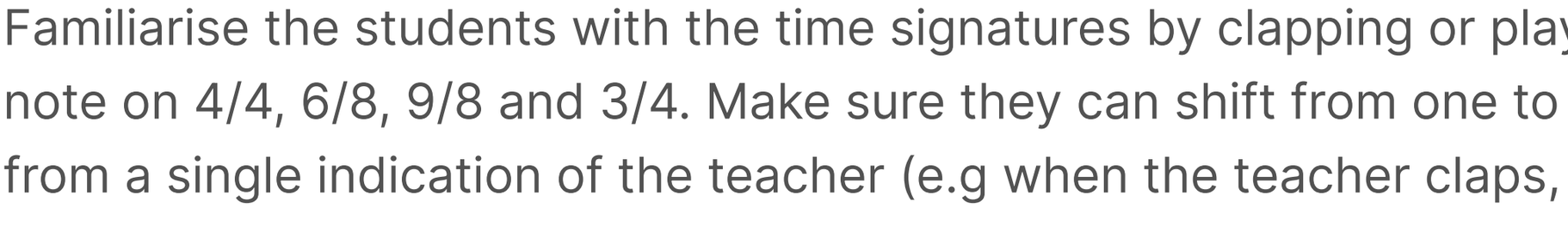
Piece Information

Range/ Notes	
Technique	Articulation and air flow support, embouchure, fingerings.
Dynamics	***p, mp, mf, f, ff, fff, crescendo, diminuendo***
Articulation	Staccato, legato, accents, marcato
Objectives	Build a concrete understanding and mark the multiple time signature and tempo changes. Proper air support for accents on off-beats and on octave leaps. Articulation clarity.

- The exercise from Light Cavalry Overture (advanced no.2) can be applied here, using a scale at which each note is repeated an octave higher for intonation purposes.
- Familiarise the students with the time signatures by clapping or playing a single note on 4/4, 6/8, 9/8 and 3/4. Make sure they can shift from one to the other from a single indication of the teacher (e.g when the teacher claps, they need to change their time signature grouping accordingly). Let them know in advance the order of the changes.
- Use the rhythmic pattern of bb. 69-70 and bb. 75-76 and incorporate it into a scale such as:

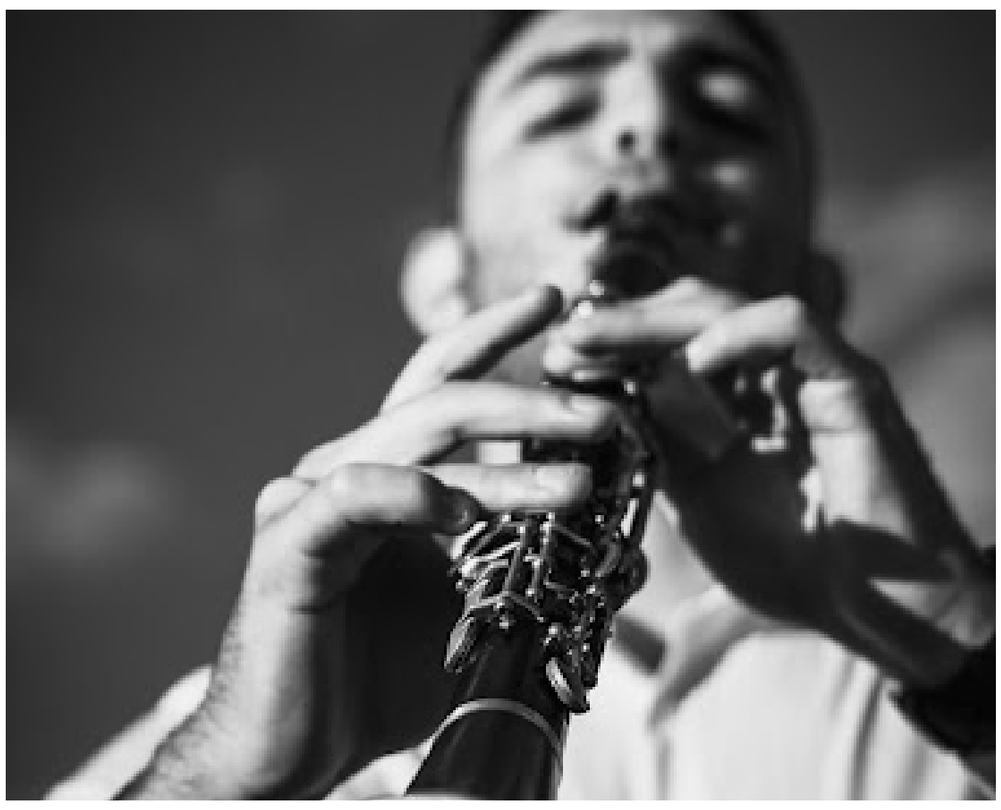


and/or:



- Change the accents to familiarise the students accenting different beats in a bar.
- All rhythmic patterns could be used within a scale to accommodate students.

CLARINET





38

Clarinet is a versatile woodwind instrument with a rich and distinctive sound. It belongs to the single-reed instrument family and it is widely used in various music genres, including classical, jazz, and folk. Teaching the clarinet in a group setting can be a rewarding experience that fosters collaboration, shared learning, and a sense of community among the students. We should encourage ensemble playing by assigning group exercises and simple ensemble pieces. We should teach the students to listen attentively to their peers while playing, fostering a sense of rhythm, blend, and balance within the group. Provide opportunities for them to perform together, promoting teamwork and musical expression. While teaching in a group it is essential to provide individual attention and feedback, creating a supportive learning environment where students can learn from each other. We should include pieces of varying to accommodate students' progress and challenge them appropriately. By considering all these we can create a dynamic and engaging learning environment that nurtures students' musical abilities, encourages collaboration, and instils a love for the instrument.

[38] https://www.pexels.com/

Beginners Orchestra Repertoire examples

1.1 Aria by Robert Schumann

Piece Information	
Range/ Notes	
Technique	Half notes, connect four notes in one breath
Dynamics	***mf***
Articulation	Tongued, slurred 2-4 notes
Objectives	Learn how to count half notes, understand to count the rests, feel the phrase

- Practise the scale of D major in half notes. Tie four notes together and control your breath.



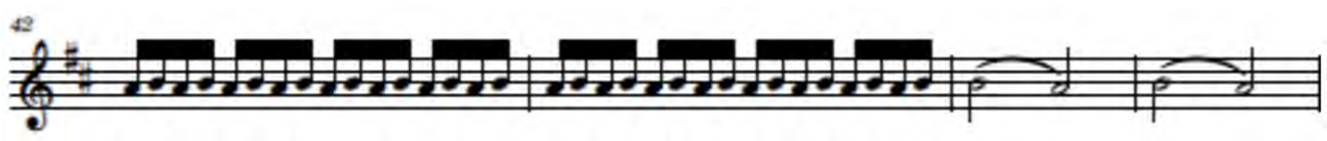
- Practise the fifth finger on both sides of the instrument



- Practise the A-B change



- Practise the high A with a slur

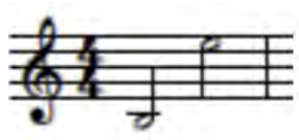


- Practise G#



2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Staccato on quavers, crochets with accent
Dynamics	***p , cresc, ff***
Articulation	Staccato, accent, detached, slurred
Objectives	Learn how to count the rests and play on time. Play staccato quavers, understand and interpret the accents on crochets and be able to control the breath for two semibreves.

- Practise A major loud and clear.



- Practise the scale using staccato quavers.



- Practise the following rhythmic pattern.



- Breathing exercises



3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

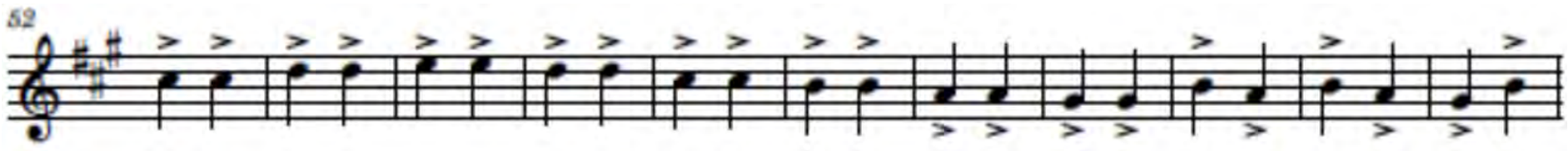
Piece Information

Range/ Notes	
Technique	Count rests, dynamic rage, play on the low part of the clarinet, accent crochets.
Dynamics	***p - ff***
Articulation	Accent quavers and crochets. Slurred crochets
Objectives	Be able to play loud on the lower part of the instrument. Understand the dynamics and play accordingly. Play with accent where necessary.

- Practice on the lower part of the instrument



- Practise the accents



- Practise different articulations



- Practise A#



- Practise the following pattern



echos

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information	
Range/ Notes	
Technique	Dotted quavers with semiquavers. Staccato notes. Change of key.
Dynamics	***pp - mp***
Articulation	Staccato, slurred- detached pattern,
Objectives	Be able to control your breath for ten bets. Understand the dotted quaver and semiquaver. Understand the phrasing and interpret it.

- Play whole notes for 8-10 beats starting on the lower part of the clasnet going upwards.



- Practise dotted quaver with semiquaver



- Practise the octave jump



- Slurred - detached



2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Quavers, rests
Dynamics	***mp-f***
Articulation	Slurred - staccato
Objectives	Be able to count rests and play on time. Be able to understand the difference between staccato and detached.

- Practise the scale of G major detached



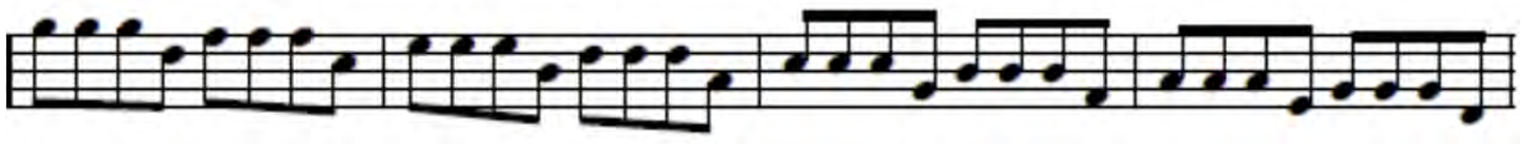
- Quavers and rests



- Practise arpeggios on triplets



- Practise this pattern



- Practise this pattern



3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Accent crochets, slurred quavers, accidentals
Dynamics	***p-ff***
Articulation	Accent , slurred, marcato
Objectives	Be able to play high notes. Understand the difference between accent and marcato and interpret it. Be able to control their breath especially on the middle range of the instrument.

- Practise D major two octaves



- Practise the following pattern through the scale



- Practise the fifths



- Practise A major



- Practise long notes



Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	12/8 time signature, staccato, quavers. Semiquavers , triplets , accent, slurred notes.
Dynamics	***p - ff***
Articulation	Detached, staccato, slurred, accent
Objectives	Be able to play quavers in 12/8, dotted crotchet and quaver, semi quavers and triplets. Understand the different mood of each excerpt and interpret it accordingly.

- Practise G major in 12/8



- Practise this pattern



- Practise semiquavers



- Practise the triplets of bars 108-109

- Practise the bars 75- 83

2. Light Cavalry Overture by Franz Von Suppé

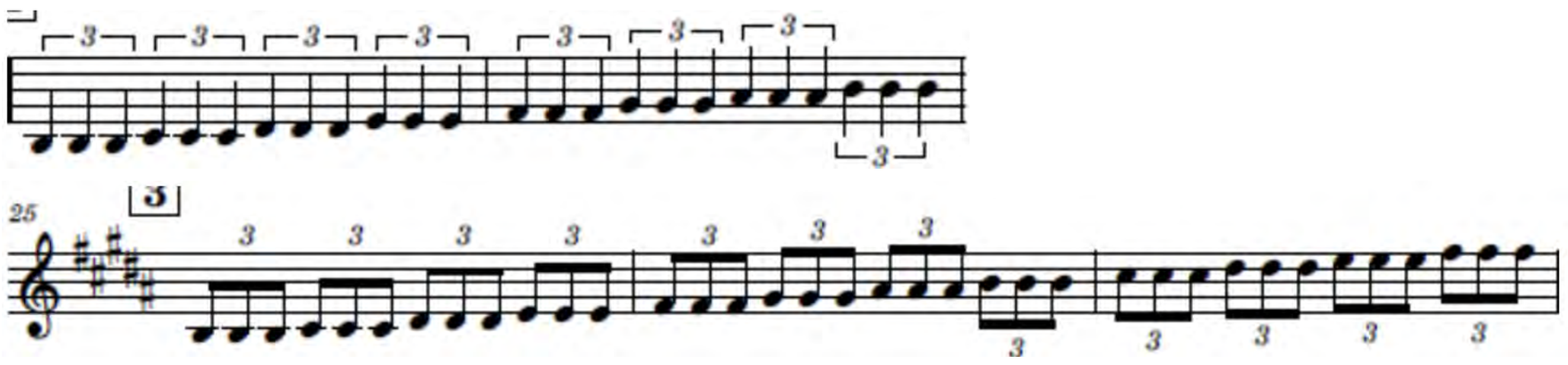
Piece Information

Range/ Notes	
Technique	Semiquavers, double dotted crotchet with semiquaver, semiquaver triplets, quavers and dotted crotchets
Dynamics	***p, ff***
Articulation	Detached notes, staccato, slurred
Objectives	Be able to play fast, especially the semiquavers. Be able to play scales with five sharps. Understand what it is to play solo and project the sound.

- Practise B major



- Practise triplets crotchets and quavers



- Practise this pattern



- Practise quavers with semiquavers



- Practise the solo part in bars 146-154

3. Danzon No. 2 by Arturo Márquez

Piece Information

Range/ Notes	
Technique	Use the high range of the instrument. Use ornaments, triplets on crochets, quavers, semiquavers.
Dynamics	***p, fff***
Articulation	Big slurs, accented notes, staccato
Objectives	Be able to play on the high register of the clarinet and control the sound. Understand the solo part and project the phrase and the sound. Learn to count in different key signatures.

- Practise B major or D major scale extended to the high F



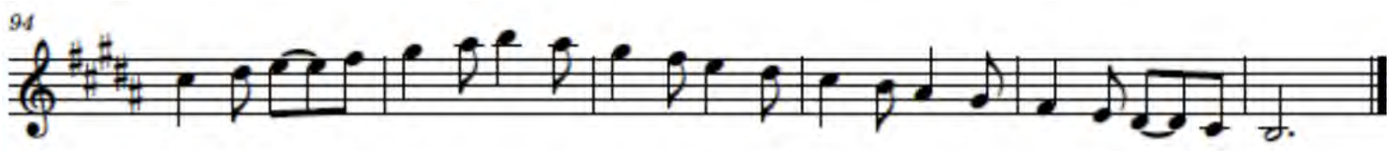
- Practise this pattern



- Practise crochet triplets



- Practise this



- Practise the solo part of the first 19 bars

BASSOON – SAXOPHONE






[39]

Group teaching in woodwind instruments offers several benefits for musicians. Firstly, it fosters mutual trust and friendship among students. By learning and practising together, they can form connections and support each other throughout their musical journey. Group settings also encourage healthy competition, as students can inspire and challenge one another to improve their skills.

[39] https://www.pexels.com/

Beginners Orchestra Repertoire examples

1.1 Aria by Robert Schumann

Piece Information	
Range/ Notes	
Technique	Big slurs, crochets, and semibreves
Dynamics	***mf, f***
Articulation	Slurred and detached notes
Objectives	Be able to play long notes. Understand phrasing and interpret accordingly.

- Practise long notes on the scale of C major. Try to keep each note for eight beats.
- Practise the same scale using semibreves



- Practise this pattern on the main range of the instrument

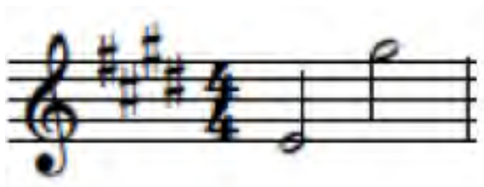


- Practise f-f# in both octaves



2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Accents, staccato, big slurs, rests
Dynamics	***p, f***
Articulation	Accents, staccato, big slurs
Objectives	Be able to count eight-bar rests and play on time. Understand the accents and the staccatos and interpret accordingly. Be able to support the melody section.

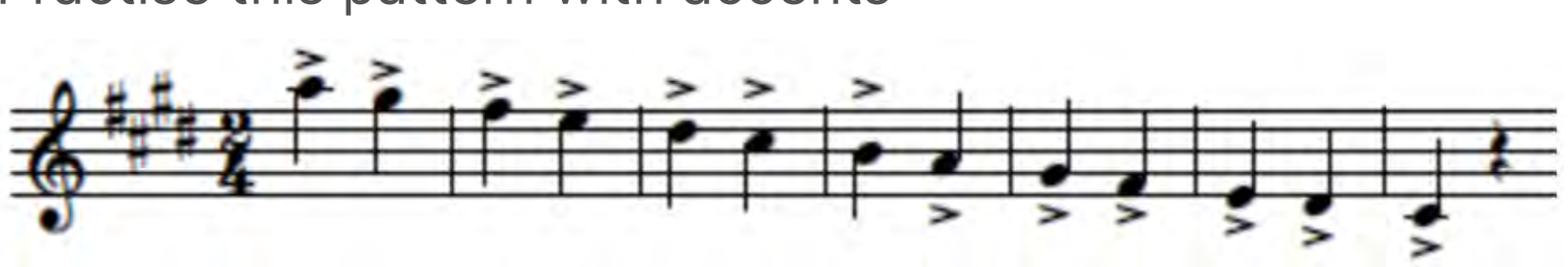
- Practise the scale according to this rhythm pattern



- Practise this pattern



- Practise this pattern with accents



- Practise this pattern



- Practise long notes

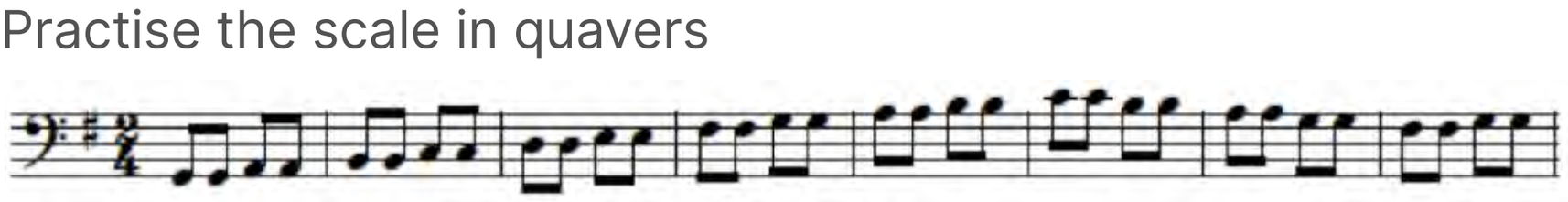


3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Crochets, quavers, upbeat,
Dynamics	***p - ff***
Articulation	Mostly detached and some accents
Objectives	Be able to count steadily and play on time. Understand the upbeat and support the rhythm section

- Practise the scale in quavers



- Practise the same scale in this pattern



- Practise the accents.



- Practise this pattern up to speed



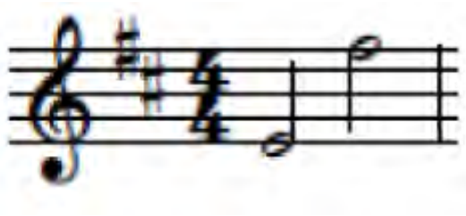
- Practise this pattern



echos

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information	
Range/ Notes	
Technique	Dotted quaver with semiquaver, dotted crotchets, quavers
Dynamics	***p***
Articulation	Slurs and smooth interpretation
Objectives	Be able to understand the phrase and follow it. Be able to count the rests and play on time.

- Practise the scale in crotchets



- Practise the scale in dotted quavers



- Practise this pattern.



- Practise the scale in semibreves.
- Practise long notes.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Quavers, dotted crochets
Dynamics	***mf - f***
Articulation	Mostly detached with some staccatos
Objectives	Be able to play long articulate phrases. Play on time and support the melodic line.

- Practise the scale in quavers



- Practise the scale in crochets



- Practise this pattern



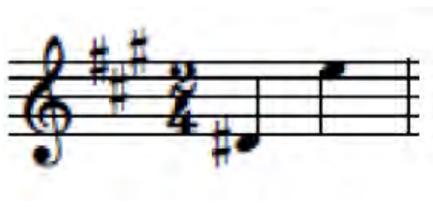
- Practise the scale in this rhythm



- Practise the scale in staccato crochets

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Accents, long notes, key modulation, change time signature, change speed
Dynamics	***p - f***
Articulation	Accents, detached, long notes
Objectives	Be able to understand the speed changes, and words like Allegro, presto, andante etc. Be able to understand the key change and the time signature change. Be able to count long rests and play on time.

- Practise the scale in long notes to control your breathing
- Practise the first bars as solo part



- Practise this pattern



- Practise this part



- Practise this pattern as a solo. Try to play it Presto.



Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes	
Technique	Ornaments, quavers in 12/8, up beat, accents, staccato
Dynamics	***mp - ff***
Articulation	Staccato, detached, slurred, accent
Objectives	Be able to count the rests and play on time. Understand the phrasing and interpret accordingly. Understand the time signature changes.

- Practise bars 9-14 as steady as solo
- Practise the scale in this rhythm



- Practise this melody



- Practise this melody bars 42-56 with precision

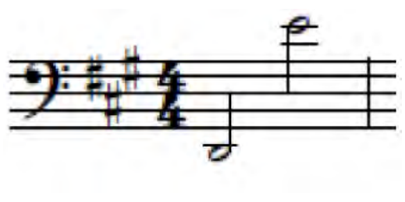


- Practise this rhythm (bars 183-204)



2. Light Cavalry Overture by Franz Von Suppé

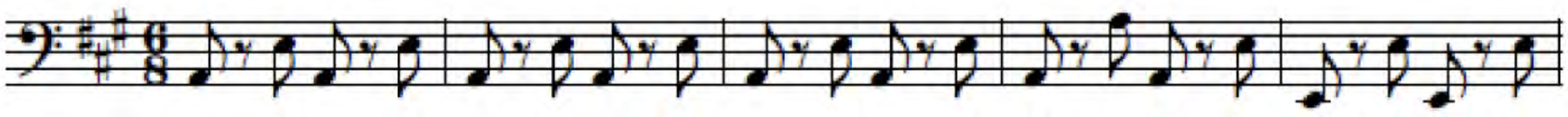
Piece Information

Range/ Notes	
Technique	Crochets, quavers, double dotted notes, long notes
Dynamics	***pp - ff***
Articulation	Detached, staccato, slurred
Objectives	Be able to count rests and play on time, understand the phrasing and interpret accordingly. Control your breathing and be able to take short breaths in between the melodies.

- Practise the scale in quavers



- Practise this jumps with even sound



- Practise the high notes



- Practise the scale in long notes
- Practise this pattern



3. Danzon No. 2 by Arturo Márquez

Piece Information

Range/ Notes	
Technique	Crochets, quavers, semiquavers, dotted notes
Dynamics	***pp - ff***
Articulation	Accents, slurred, staccato, marcato
Objectives	Be able to read in Alto clef. Be able to count rests and play on time. Control your breath and play long phrases. Be able to count in different time signatures.

- Practise the scale in long notes
- Practise the scale in triplets crochets
- Practise this Jumps



- Practise the melody from bar 168 to 182



- Practise this melody



FRENCH HORN



[40]



[41]

The French Horn is a technically challenging instrument which requires **patience**, **confidence**, and **consistency** from the player. It can be particularly demanding for children and beginners, whether they play solo or in a group. Some significant points to consider while teaching is; a **healthy posture**, **embouchure** (strong and solid corners of the lips, no excessive pressure from the mouthpiece to the lips, avoiding strained throat and the back of the neck especially in the upper register), and **building solid air support** and **breath control**.

The progress for this vast piece of information may occasionally be slow, which can be frustrating for the teacher, but especially for the kids. Thus, it is important to **be patient** and **encourage the students** to try even when they feel disappointed, while **keeping the balance** to not push them too hard, as it may prove to be counterproductive and even harmful for their confidence and technique alike.

The group lessons are very useful in building their listening and cooperating skills, their confidence, and kids can be encouraged to help each other with learning (sharing struggles regarding practice and the instrument, ideas, insights, tips, and perspectives, among others). **All the exercises and musical examples are written in F unless stated otherwise.**

[40] https://unsplash.com/
[41] https://www.istockphoto.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

The following steps are some simple exercises based on the C Major scale, which are designed to function as a warm up for the players of any level, but the main focus is the beginners. If there are moments that the exercise is too challenging for the very beginners, it can be simplified or adapted based on the respective level of the student. For example, the long notes can be held for less time if the muscle strength or the breath support of the students are still not sufficient, or if the register is beyond the player's range it can be adjusted (e.g. play an octave lower or use a more reachable note within the harmony). The main goals are to; a) warm up, b) strengthen their embouchure/muscles, c) improve their breathing technique, and d) expand their dynamics range.

- Start with middle C, play C-D-E-F-G and back in minims, 60 BPM, legato. Take one breath after every two minims.
  Focus on the sound quality, air support, and the quality of legato.

- Play the whole C major scale in crotchets 60 BPM tenuto. Start Piano, make crescendo while ascending to reach Forte on top C, and then do diminuendo to get back to Piano for middle C. (preferably take 3 breaths in total; eg. after F, after top C, after F).
  Focus on the quality of the higher register and make sure there is no pressure on the mouthpiece or tension at the neck and shoulders.

- Play the same exercise in canon (thirds). Split the kids in two groups (team a/ team b), team a starts playing the scale in crochets 60 BPM, and when the first team reaches E, and second team starts the scale from C. This exercise can be done with more than two groups, each team will start two notes after the previous one.
  Focus the higher register and tension as before, but also pay attention to coordination and synchronisation of the team and balance.

1.1 Aria by Robert Schumann

Piece Information

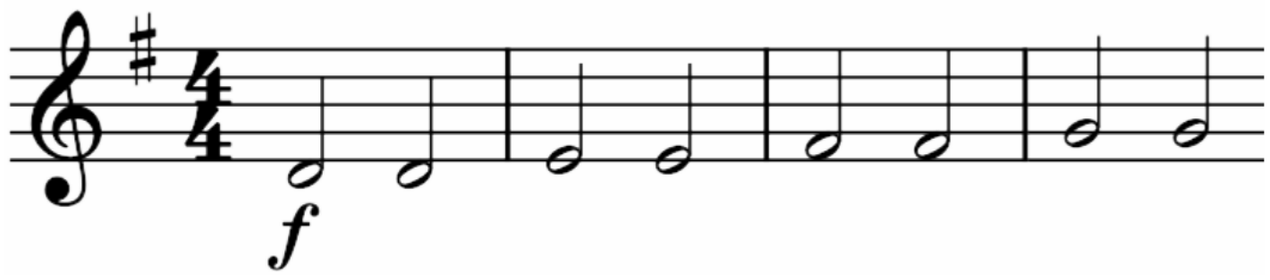
Range/ Notes	
Technique	Occasional melodic leaps of 4ths and 5ths (large intervals), detached articulation, breath control-long notes
Dynamics	***mf, crescendo, f***
Articulation	Legato, detached/tongued, accent
Objectives	Secure solid pitch/ control of longer notes. Introduce legato and detached articulation.

Important Note: The top register of the piece is too challenging for a beginner, it is advised to transpose the notes above G an octave lower.

Excerpt: Four bars before figure C



Exercise 1



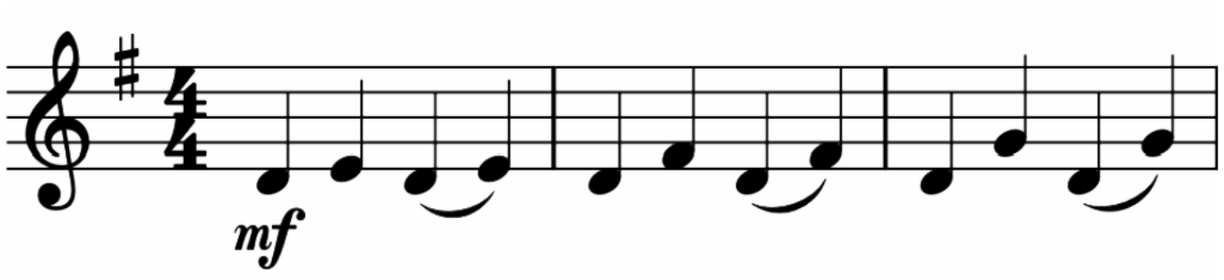
- Work on producing controlled forte notes with detached articulation.
- Focus on the quality of sound, good air support, and stability in intonation.

Exercise 2



- Start with G and slur the notes in pairs. Smooth legato and transition to the next note.
- Accuracy and embouchure, particularly when playing in the higher register (G and F).
- Make sure the attacca is always very precise and clear (practise the attacca multiple times until it gets clearer).

Exercise 3



- Step by step, try to work on the accuracy of the melodic leaps in different articulations.
- First begin with smaller intervals, both detached and slurred, and then increase the leap.
- Make sure that there is no tension in the throat or lips when getting higher, and that there is balance between the two notes (avoid big dynamic changes, even though the higher note is more likely to be slightly louder than the lower one).

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	Staccato and detached tonguing, wide dynamic range control
Dynamics	***p, crescendo, ff***
Articulation	Staccato,detached, accents
Objectives	Work on the articulation, having clear staccato with good accuracy. Learning the different rhythmic patterns (minims, crotchets, and quavers). Get familiar with a quicker piece with faster changes in dynamics and pitch. Develop control in fortissimo and accents.

Excerpt: Bars 19-22



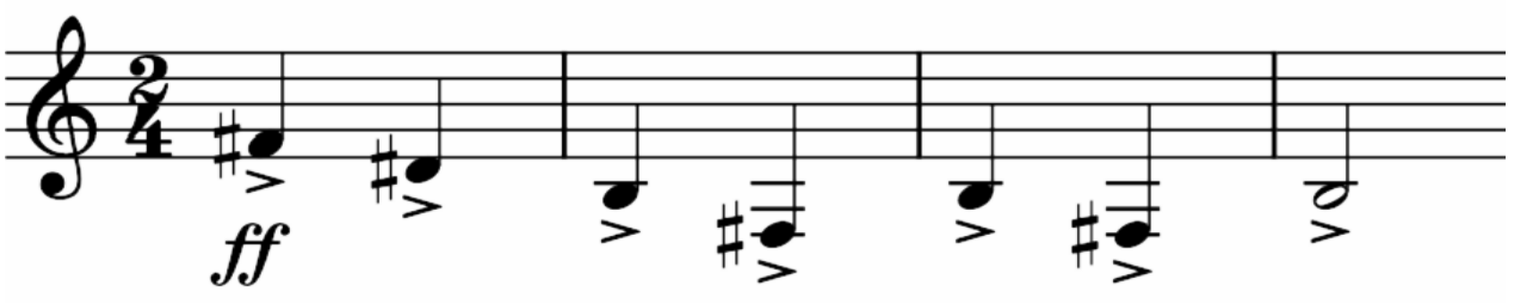
Exercise 4

- Start from 60/BPM and gradually increase the speed of the exercise.
- Focus on the accents and accuracy of the notes.
- If the higher or lower notes are too challenging, exclude them during the first few tries, and introduce them later on.
- Try this exercise in 2nd valve, 1st valve, 1st & 2nd valves, 2nd&3rd valves in this order.

Example:



Variation: (2nd valve in F side)



Exercise 5

- Focus on the clarity of the staccato, note accuracy, and quality of sound.
- Start from 76/BPM and gradually increase the speed up to 130 BPM.
- You can follow the pattern of the variations and break down the exercise in half (first 2 bars and last 3 bars) to simplify it.

Example:



Variation 1



For this piece, generally focus on the accents and control of the notes during the melodic leaps while in fortissimo, the attacca is very challenging/ requires strong lip muscles and working on embouchure. In addition, make sure that the staccato tonguing is clear and vivid.

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Controlled fortissimo and accents in middle range
Dynamics	***p, ff***
Articulation	Detached, accents
Objectives	1. Work on rhythmic precision. 2. Improve synchronisation of tongue. 3. Controlled fortissimo and accented notes in melody. 4. Secure accelerando.

This piece can be separated in two sections; 1) from the beginning to figure G, and 2) from figure G to the end.

Exercise 6: (Beginning to Figure G)



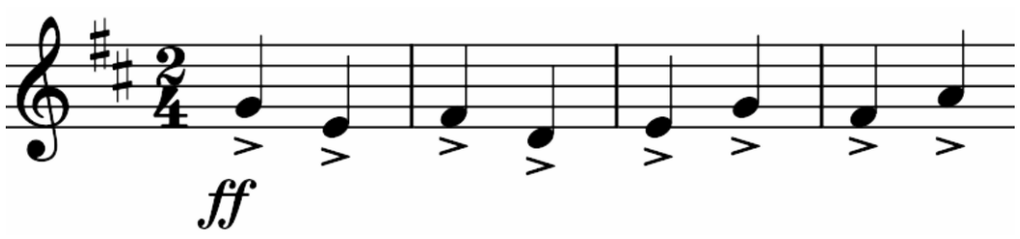
- Start from a comfortable range and go upwards while increasing the volume.
- The first part requires rhythmic precision and good articulation -accent-, as well as control of the notes (good embouchure position since the note approaches the higher register (A).
- Practise with the metronome at a slower tempo and then increase the speed.

Exercise 7: (Figure G to the end)



- Similar rationale with exercise 4 from the previous piece (CAN-CAN), so you can use them for this piece too.
- Simplify the rhythm of melody and practise it fortissimo with accents.
- Play the simplified pattern on repeat and do accelerando.

Exercise 8



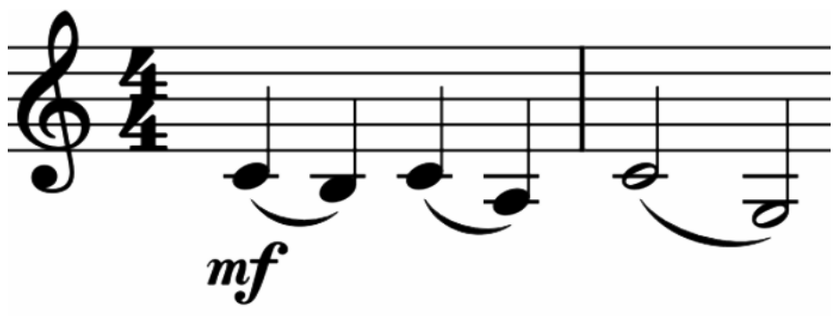
- Continue with variations of the melody, crochets with accents in fortissimo.
- Focus on the control of dynamics and accents.
- Then practise the melody as written.

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information	
Range/ Notes	
Technique	Smooth middle and lower register in mp and p dynamics
Dynamics	***pp, mp, diminuendo***
Articulation	Staccato, legato, detached, accents
Objectives	Rounded middle and lower range sound. Smooth change between notes while playing legato with mp/p dynamics. Accuracy and clear staccato.

For bars 19-26:



Exercise 9

- Start with focusing on the lower register, playing legato notes. The dynamics can be around mezzo forte, and after a few tries the volume can decrease.
- No matter the volume, make sure to maintain air support and flow, to keep good sound quality.
- Avoid large changes in the embouchure, especially during larger melodic leaps (4ths and 5ths).

For bars 29-30:



Exercise 10

- Make sure that the staccato notes are very sharply articulated, and the transition to the slurred melodic leap is smooth. Start the exercise with 60/BPM and increase the speed gradually.
- Try this in all F-side valves, and then carry on with the B-flat side valves (higher register).

Variation I valve 2 (F side)



2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Stable embouchure not changed during short rests and breath control
Dynamics	***mf, f***
Articulation	Detached, tenuto, staccato
Objectives	1. Accuracy of pitch (attacca). 2. Breath control. 3. Rhythmic precision.

For bars 5-12:

Exercise 11



- Start with the C major scale in quavers, and before moving to the next note, pause for 2-3 seconds. Keep the embouchure consistent.
- Breathe no more than once every bar.
- Make a challenge; if the attacca of a note is not clear, start from the beginning of the exercise.
- After this exercise try to play bars 5-12 in as written, breathing every two bars, while keeping the embouchure consistent.

For Bars 41-42 and 45-46:

Exercise 12



- Simplified version of the rhythmic line.
- Focus on the smooth change between the notes.
- Stable dotted rhythms.
- Controlled dynamics (avoid excessive crescendo while ascending to higher register like A and B).
- Play the bars as written, pay attention to the articulation/ detached tonguing.

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Higher range, fast passages, wide range of dynamics
Dynamics	***p, ff***
Articulation	Detached, accents, legato, sforzando
Objectives	1. Introduce new notes and uncommon intervals (augmented 2nd, top C sharp and D). 2. Introduce multiple tempo changes, time and key signatures. 3. Introduce sforzando. 4. Use a wide range of dynamics.

- First make sure that students are familiar with the fingerings for all the notes included in the piece, introduce them to new fingerings if there are any.
- Play the D minor melodic scale, one octave, and focus on the augmented second interval (B flat-C sharp).
- Then practise the horn solo at Figure 5. Work on the breathing (initially students can take breaths around each two bars, when they get more familiar with the solo, they should follow the breathing marks of the part).
- If they struggle with the solo, they can play it in a slightly faster tempo (may help with the breathing and higher register). They can work on the augmented second by rehearsing the interval an octave lower initially, and then play it as written.

For bars between Figure 12-13:

Exercise 13



- Getting familiar with accidentals and fingerings (slower tempo).
- Smooth legato, the air should have direction and flow when playing the quavers.

For bars from Figure 15 until the end:

Exercise 14



- Start with the C major scale in crotchets around 60 BPM, fortissimo, each note heavily accented.
- Play the last 6 bars of the piece (as written but ignoring the ritardando).
- Pay attention to the control of the notes, accuracy and the attacca.
- Explain the sforzando (tip of the tongue held next to the lips, then the air should come out forcefully but controlled). Give the students time and a chance to experiment.
- If the notes are not controlled, begin the same excerpt from mezzo forte and make a slow crescendo.
- When the notes will be secure and well-controlled while fortissimo and accented, add the ritardando.

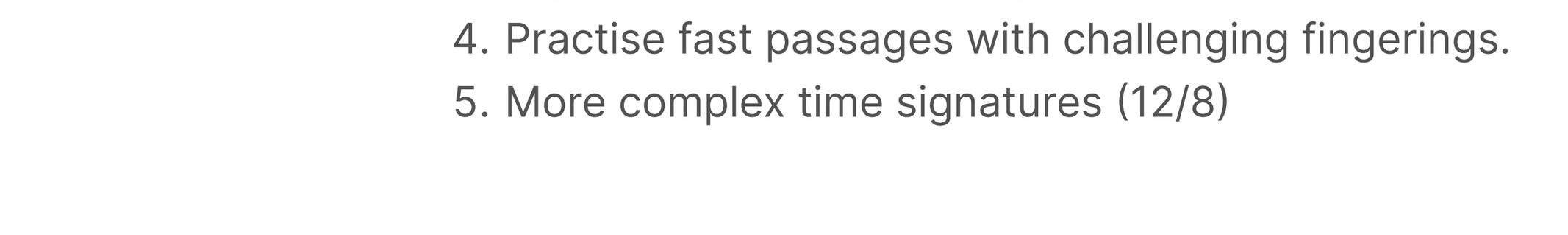
Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

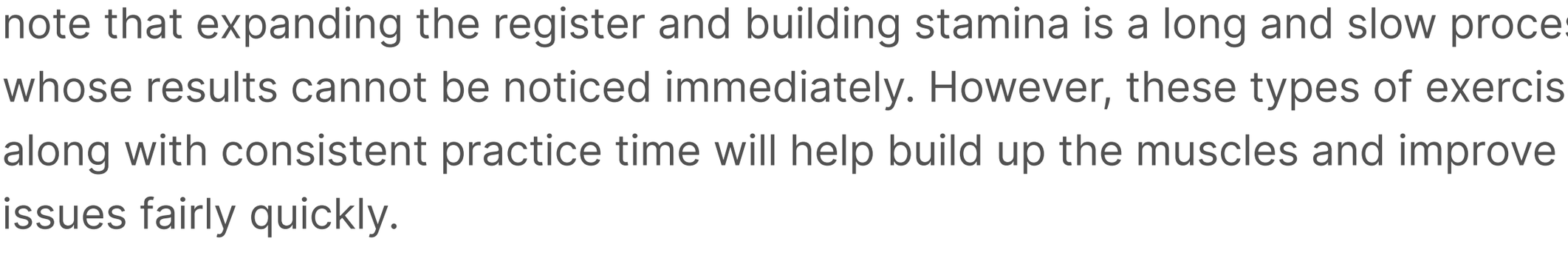
Piece Information	
Range/ Notes	
Technique	Using a large extend of the higher register, octave leaps, quick changes of pitch
Dynamics	***mf, ff, crescendo***
Articulation	Legato, accents, marcato, staccato
Objectives	1. Develop stamina and higher register. 2. Get familiar with different types of articulation. 3. Experience performing important melodic lines. 4. Practise fast passages with challenging fingerings. 5. More complex time signatures (12/8)

Important Note: Expanding higher register and building stamina; it is important to note that expanding the register and building stamina is a long and slow process, whose results cannot be noticed immediately. However, these types of exercises along with consistent practice time will help build up the muscles and improve the issues fairly quickly.

Exercise 15



Variation I: 2&3 valves in F-side (continue with 1&2, 1, 2, and open valves)



Variation II:



- Focus on having a full, rounded sound with uninterrupted legato.
- Tempo stable at 72/BPM. If intense pressure or muscle pain are observed at the top notes (particularly from top F upwards).
- The student should avoid aiming the top register immediately, and slowly expand the range working on the first few variations of this exercise.

For bars 110-142:

Exercise 16:



- Try this exercise at a fast tempo, and follow the articulation indicated.
- Increase the tempo and make sure that the notes are clear and the fingering chances are secure.
- Avoid tension of the throat or pressure on the lips, especially when playing the higher register.
- Try out bars 110-142, in a slightly slower tempo than written, but not too slow (due to breathing difficulties). Focus on accents/articulation and dynamics, as they will enhance the technique, help make the notes more accurate.

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Introduce transposition, solid tonguing and sense of pulse, quick changes of melodic leaps, extensive range of dynamics
Dynamics	***pp, ff, diminuendo***
Articulation	Detached, short
Objectives	1. Learn to transpose in a different key (from E to F→ play a semitone lower than what is written) 2. Improve tonguing, double tonguing in particular.

This is a piece written in E, so the horn players need to play everything a semitone lower than what is written. Explain this to the children and try out some simple melodies, preferably melodies they are familiar with, so they can try out transposing them and realise in case they make any mistakes.

Example: Melody written in E



This melody is written in E, so in order to play it in the correct key, the horn player should start with an F sharp, finish with a B, and put all the notes in between a semitone lower. Try with other simple melodies as well, it takes time to get used to transposition.

For Allegro brilliante and Tempo primo sections (6/8 time signature):

Exercise 17:



- Get familiar with 6/8, counting in 6 and grouping of the metre.
- Make sure that there is flow and the students can play different rhythmic patterns in 6/8.
- Start with the middle register, (between middle C-A), when the students get more comfortable with 6/8, try to play in the higher register as well (up to top F).

Exercise 18:



- Work on the double tonguing, introduce the concept and how to produce the sound (using ta-ka-ta for articulation).
- Start with 66/BPM and make sure the semi-quavers are crisp and clear, making the ta-ka-ta-ka articulation to create the double-tonguing effect.
- Gradually increase the tempo, and use different pitches (particularly in middle and higher range, as it is more challenging to double-tongue in the lower register).
- Try out different variations of similar rhythmic patterns to develop double tonguing.

Variation



3. Danzon No. 2 by Arturo Márquez

Piece Information

Range/ Notes	
Technique	Demanding lines in the upper register (up to top G, long portions of the piece in the higher octave, requires strong muscles and stamina). Wide range of articulation, good control of air support and breathing.
Dynamics	***pp, ff, crescendo, diminuendo***
Articulation	Legato, staccato/staccatissimo, accent,marcato,
Objectives	Strengthen higher register. Improve accents and overall articulation. Get familiar with syncopation. Uncommon time signature (7/8)

For bars 282-299:

Exercise 17:



Variation I



Variation II



Variation III



- Start with 60/BPM and focus on the syncopated rhythm.
- Use the accents and articulation to create a greater sense of the syncopation.
- Feel free to increase the tempo, use different keys and change the omit some notes from the exercise (examples in Variations I,II&III).

For bars 52-66 (Poco Piu Mosso)

Exercise 18:

Think about the four horns playing in different voices, think about the coordination, balance, and intonation of the section. Each player has his/her own voice, the first horn is the leader and is responsible for the coordination of the team. The first and third horns usually play the higher voices of the harmonies, and the second and fourth horns usually play the lower voices of the harmony. The players should follow the articulation written, and if it is not homogenous, the section should mimic the articulation of the principal (first horn).

- Start from bar 52, play the first not each of the horns has and hold it. Check the intonation and balance. The 2nd and 4th horns duplicate each other, so bear in mind the balance.
- Play the passage very slowly and focus on the communication of the group, as well as the intonation. Pay attention to the lower voices, as the intonation in the lower register tends to be less solid.
- Gradually increase the tempo, pay more attention to the synchronisation and the articulation as indicated in the parts, but exclude the tempo chances and accelerandi.
- When the group is coordinated and comfortable with this passage, introduce the tempo changes.

TRUMPET



[42]



[43]

Trumpet has the highest pitch among other brass instruments and it is often a leading part of the brass section. As every other brass instrument we will be working on 4 basic aspects of playing. Preparation, Air Support, Buzzing and Instrument/Playing. It is important to bear in mind that every kid has different physical and facial features. Some will be more natural in the high register and some on the low register. They can also have different learning speeds so always be patient and supportive.

Learning Trumpet is challenging because they start playing a few notes and the more they practise the more notes they can reach. That’s why it's important in the early stages to keep the interest high, with games, easy songs and rhythm exercises. It is also important to take breaks in between these exercises. Our facial muscles are the ones that hold the tone of the trumpet, so they need rest in order to get stronger.While teaching in groups encourage the idea of singing-buzzing-playing. This will enhance the connection between their music thinking and sound production. Also make them visualise and make stories while demonstrating some examples. This can give them an idea of how these exercises sound.

Don’t forget to check if they have a good posture and that they are holding the instrument correctly. That will save them years of physiotherapy in the future. Also make sure they know how to clean their instruments and most importantly their mouthpiece.

[42] https://www.pexels.com/
[43] https://www.istockphoto.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

The challenges of a C major scale for complete beginners is the tone control and range.Even if they play 4 notes just play those 4 notes until they reach more notes. That will make them familiar with the fingerings and breathing. An idea of playing the C major Scale is with different approaches each time.For example 1st time sing the notes, 2nd time buzz the notes on the mouthpiece, 3rd time play it on the instrument. It doesn't matter if they don't get the pitch 100% as long as they start practising it.

1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	In A major, fingerings for (F# C# G#)
Dynamics	***mf* , *f***
Articulation	Legato tongue, slurred
Objectives	Good sound production, right notes/fingerings, achieve ritenuto

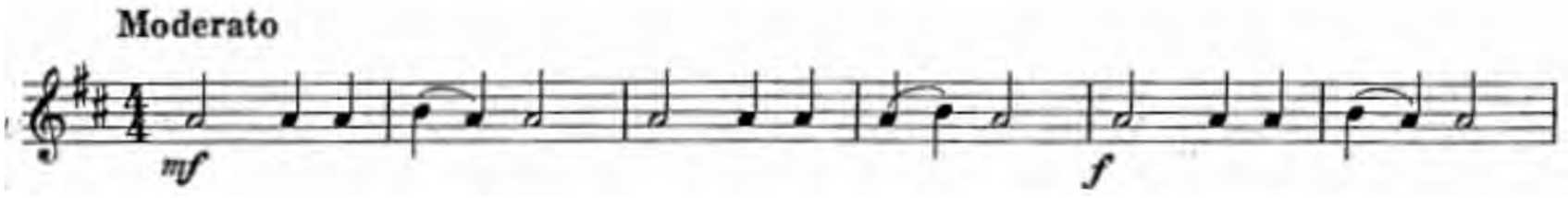
Ex. 1 Trumpet 2



Ex. 2 Trumpet 2



Ex. 3 trumpet 1



Ex. 4 trumpet 1



Play this 2 times. 1st time buzzing the notes on the mouthpiece and 2nd time on the instrument. Maintain a continuous airstream through all the notes and that will help the transition from each note. F# with 2 finger, G# with 2 and 3, C# with 1,2 and 3 fingers pressed.. A major feels strange in the lips as the instrument vibrate better on Bb major but they will get used to it

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	The air supporting the accents, precision (x= breath attacks)
Dynamics	***mf - f***
Articulation	Accents
Objectives	Good sound production, right notes/fingerings, precision on the accents

Ex. 5



Ex. 6



Ex. 7



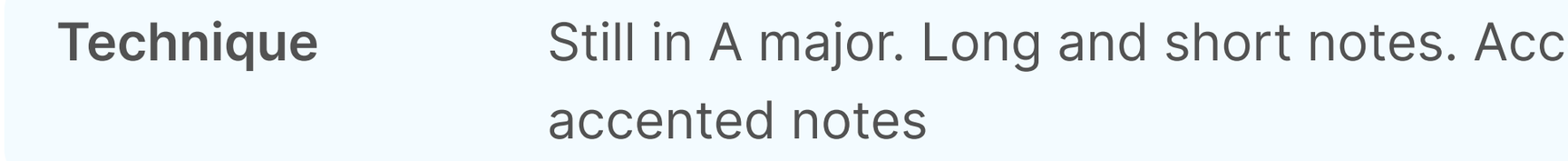
Play each repeat 2-3 times. In the first half of this exercise make sure you keep the air longer in the accents from the staccatos. In example 7 if you can, try it an octave higher as well for practise

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	Still in A major. Long and short notes. Accented and not accented notes
Dynamics	***p - ff***
Articulation	Accents
Objectives	Length of notes, precision, and good tone

Ex. 8



Ex. 9

Ex. 10



Ex. 11



Ex. 12

Play this exercise 2-3 times and focus on the support from the diaphragm. More advanced kids could try the upper parts. Our goal is to be precise and rhythmic because it is a dance.

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

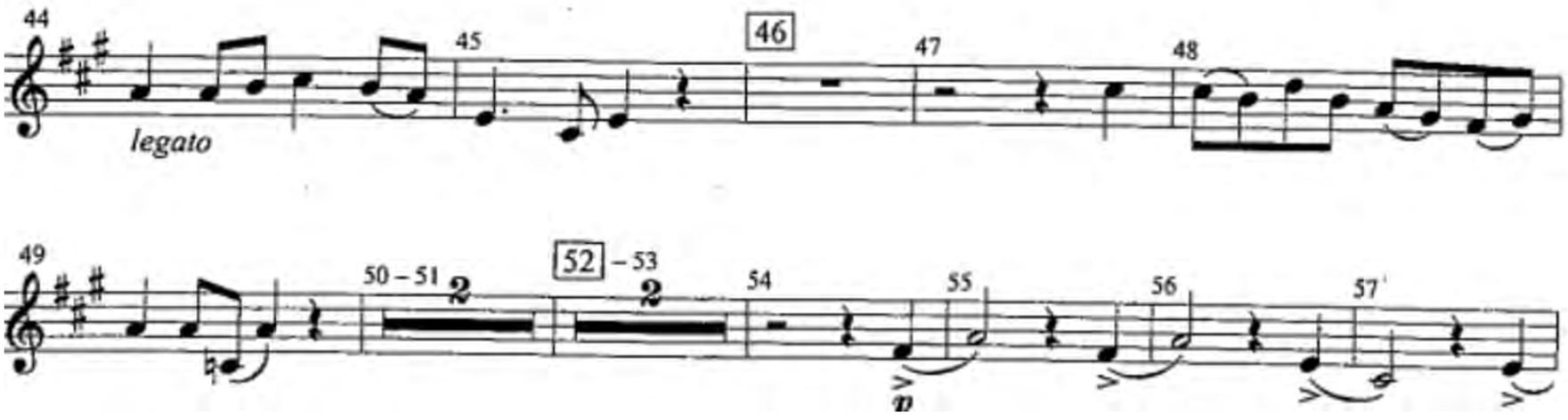
Piece Information

Range/ Notes	
Technique	Legato slurred, E minor scale and A major scale
Dynamics	***pp - mf***
Articulation	Slurred, legato tongue and accent
Objectives	Good tone on softer dynamics, connection between notes, breath management

Ex. 13



Ex. 14



On this exercise, the students need to focus on the phrasing and breathing in every two measures. Singing and buzzing the melody could be really helpful. Also isolate the last two bars (example bar 13) so they can practise the octave leaps.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	E minor, syncopations, high register
Dynamics	***mf to f***
Articulation	Normal articulation but rhythmic
Objectives	Clear rhythm and tone in all registers

Ex. 15



Ex. 16



Ex. 17



- Example 15: with this pattern from the song Guantaramera we can practise any scale we know. In this case G major and we can slowly extend our range.
- Example 16: try to play this exercise 2-3 times. First time use the mouthpiece and buzzing or sing and then, play that on the instrument so you can get the interval jumps smoother.
- Example 17, try to play the exercise a couple of times with a metronome or a steady beat so you can stay rhythmical and get used to the articulation on the low register. Don't forget to think big and warm when you play low.

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Getting comfortable in A major and C major
Dynamics	***p - f***
Articulation	Normal articulation and accented articulation
Objectives	Good tone, precision and rhythm

Ex. 18



Ex. 19



Ex. 20



- Example 18: Play this exercise 3 times. The first time, sing or buzz the melody, second time play everything slurred to get the air going and third time play it loud and big with articulation.
- Example 19: Play this exercise 2-3 times but start slow with clear articulation and once you feel comfortable start playing this exercise faster.
- Example 20: play each repeat 2-3 times. The first times try to play the accents without tongue so you can get the air right and then start adding the articulation with the tongue.

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information

Range/ Notes	
Technique	Combines transposition in other keys and different time signatures. It requires a big register, almost 2,5 octaves and solos with loud tutti. Also double tonguing
Dynamics	***mf - ff, crescendo, diminuendo***
Articulation	Marcato (accented but more aggressive), staccatos, accents, slurs
Objectives	Don’t forget the basics. Sound, rhythm, air. The difficulty of this piece is to combine a lot of information at the same time.

Ex. 21



Ex. 22



Ex. 23



Ex. 24



- Example 21: Play each repeat 2-3 times. On the first repeat clap the rhythm, play that on the mouthpiece and on the second repeat play it normally on the instrument. Make sure you start slow and gradually practise this exercise at the right speed.
- Example 22: You can use this exercise to practise single tongue and double tongue. Play this a couple of times at a slower tempo and then once it's comfortable, speed it up to the right tempo. A suggestion for single articulation vowels is ''ta ta ta ta ta'' and double is ''ta ka ta ka ta''.
- Example 23: When we encounter difficult passages involving uneven intervals and register leaps we should be methodical. First we play the notes on a tuned instrument (piano, guitar) to listen to the pitch, we practise it slow and legato so we make sure we have a good tone and when we feel comfortable we try it faster.
- Example 24 is a combination of example 22 and 23.

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Very different style from the previous exercises. Triple tongue with very loud passages and big register leaps. Also it's in B major
Dynamics	***p - ff***
Articulation	staccatos, accents, slurs
Objectives	Rhythmical and clear articulation while maintaining a good tone

Ex. 25



Ex. 26

Ex. 27



- Example 25 is the opening of the piece and it is a " call to arms" with a trumpet soli section. At first try it an octave lower to get the pitch correctly and buzz it an octave higher. You can use triple tongue (ta ta ka or ta ka ta).
- In example 26 we have a different tempo and later time signature. It is a well known passage. Try to sing it and play it with the mouthpiece as well.
- Example 27 is the ending, so it needs to be very dominant. Practise it first slurred mezzo forte, not too loud, at a slower tempo and then slowly speed it up and try louder dynamics. Experiment with louder and softer dynamics, see where your limit is with a good sound.

3. Danzon No. 2 by Arturo Márquez

Piece Information	
Range/ Notes	
Technique	Lots of transpositions, change of time signatures and key signatures. For example 3/ 4 4/4 6/8 7/8
Dynamics	***fff to pp***
Articulation	Staccato, accented, marcato, slurs
Objectives	Get a clear sense of the time signatures, understanding of the piece while maintaining a good tone and rhythm. Develop good stamina and flexibility

Ex. 28



Ex. 29



Ex. 30



Ex. 31



- Example 28: We have rhythm based on the clave. The clave which in Spanish means "key" is the foundation of Cuban music and originated from African culture. It's a repeated pattern of five notes with a few variations and the music of the piece is based upon it. Use the first half of the exercise to clap the clave rhythm and then play it to get a sense of the groove. For the third repeat clap the more complex rhythm and then on the last repeat practise the notes on octave lower so you can be comfortable playing in tempo. Once it is solid on the low octave, try the high octave..
- Example 29: You can repeat each two bars as many times you want to get the grouping right. Δ= 3 quavers (8th notes) Π= 2 quavers (8th notes). You can clap the rhythms at first or buzz it before playing the notes on the instruments.
- Example 30: Use this exercise to combine complex time signatures with articulation. You can also practise the exercise one octave lower so you can get the pitch and rhythm right and then proceed to the higher octave .
- Example 31: We have a lot of information on the articulation (normal, accented and marcato/secco). Practise it an octave lower until you get the rhythm right and again proceed on the higher octave. Make sure it is crisp and short. In bar 339 differentiate those triplets from the quavers and make them longer.

TROMBONE - EUPHONIUM





[44]





[45]

Trombone and Euphonium are the tenors of the band with often soli sections or supporting harmonies. As every other brass instrument we will be working on 4 basic aspects of playing. Preparation, Air Support, Buzzing and Instrument/ Playing. It is important to bear in mind that every kid has different physical and facial features. Some will be more natural in the high register and some on the low register. They can also have different learning speeds so always be patient and supportive. According to the instrument they are holding you can adjust some exercises. For example some kids cannot reach 6th and 7th position on the slide yet.

Learning trombone and euphonium is challenging because they need to develop air control and tone control and in the beginning takes time. That’s why it's important in the early stages to keep the interest high, with games, easy songs and rhythm exercises. It is also important to take breaks in between these exercises. Our facial muscles are the ones that hold the tone of the trombone/ euphonium, so they need rest in order to get stronger. If anyone is feeling dizzy or lightheaded at any point let them sit down and rest. In the bigger instruments it may be because of hyperventilation and our body is not used to taking big amounts of oxygen.

While teaching in groups encourage the idea of singing-buzzing-playing. This will enhance the connection between their music thinking and sound production. Also make them visualise and make stories while demonstrating some examples. This can give them an idea of how these exercises sound.

Don’t forget to check if they have a good posture and that they are holding the instrument and slide correctly. That will save them years of physiotherapy in the future. Also make sure they know how to clean their instruments and most importantly their mouthpiece.

[44] https://www.istockphoto.com/
[45] https://www.pexels.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

The challenges of a C major scale for complete beginners is the tone control and range.Even if students play 4 notes just play those 4 notes until they reach more notes. That will make them familiar with the fingerings and breathing. An idea of playing the C major Scale is with different approaches each time.For example 1st time sing the notes, 2nd time buzz the notes on the mouthpiece, 3rd time play it on the instrument. It doesn't matter if they don't get the pitch 100% as long as they start practising it. Bear in mind that some kids can’t reach 6th position which is the low C so let them start on another note like the next C major example. Slide positions are C=6th D=4th E=2nd F=1st G=4th A=2nd B=4th high C=3rd and euphonium fingerings are C=1+2 D=1+2 E=2 F=0 G=1+2 A=2 high B=1+2 high C=1



1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	fingerings/positions, C major
Dynamics	***mf***
Articulation	Learning to articulate, use vowels “taaaa” or “daaaa”
Objectives	Good tone production and air control

Ex. 1



- Example 1: Play this 2 times. 1st time buzzing the notes on the mouthpiece and 2nd time on the instrument. Maintain a continuous airstream through all the notes and that will help the transition from each note. Experiment with different air speeds when switching notes on the same position (fingering) like bars 3 and 4.

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	G major, many note changes and faster piece
Dynamics	***p - ff, crescendo***
Articulation	Accented, staccato, normal
Objectives	Correct positions, precision on notes, accurate length of notes, play loud and soft

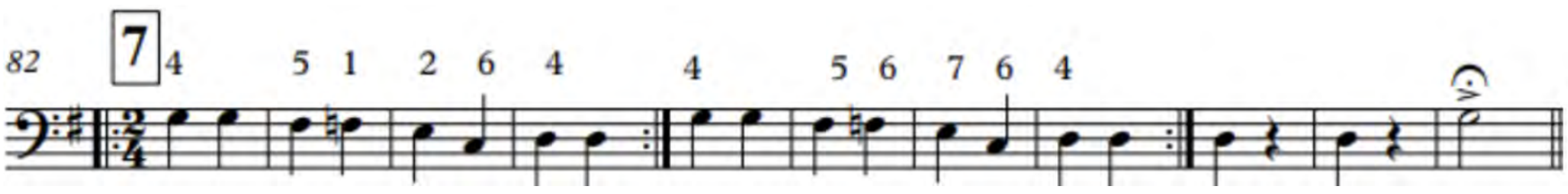
Ex. 2



Ex. 3



Ex. 4



Ex. 5

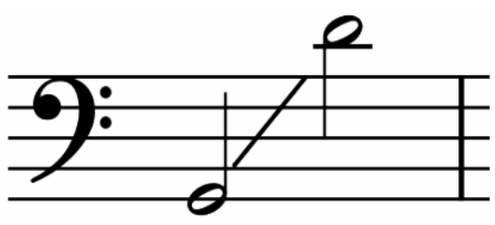


- Example 2: Play each repeat 2-3 times. In the first half of this exercise make sure you keep the air longer in the accents from the staccatos.
- Example 3: Play it 2 times with different approaches and tempos. First play it slow and legato and slowly start to accelerate and articulate it to start getting precision and accuracy.

- Example 4: Play it a few times. Use the first repeat to listen to the notes with the normal positions and for the second repeat try to use the alternative positions for trombone in order to start using them gradually. Alternative positions are important for the instrument in order to have smooth and faster hand movement.
- Example 5: Play it a few times. Here you can find the normal position on the first bar and the alternative position on the second bar of the repeats. Make sure you listen to the pitch of the first note and aim for the same pitch on the alternative position. Usually when we play notes on the trombone below 4th position it needs more air. That's because the tubing of the instrument becomes longer and wider.

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	G major, faster piece, faster changesx= breath attack (blow air through the instrument without buzz or sound, just air accents involving the diaphragm)
Dynamics	***p - ff***
Articulation	Accented, short notes
Objectives	Good support from the diaphragm, differentiate long accents with short quavers, good rhythm and pace. Always with the best sound we can

*Diaphragm = it's the thin muscle that separates the chest from the abdomen. If you see your belly extending while breathing it's working. A natural way of engaging the diaphragm is yawning.

Ex. 6



Ex. 7



Ex. 8

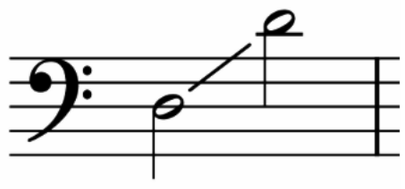


- Example 6: Play it as it is a couple of times with accents and breath attacks. Also try different tempos.
- Example 7: Play it 2-3 times and focus on the support from the diaphragm.
- Example 8 is similar to example 6. This time try it a bit faster and experiment with the loud dynamics without having a crack on our sound. Focus on the air while maintaining a solid embouchure.

Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	D minor, G major legato playing
Dynamics	***pp – mp***
Articulation	Legato tonguing, slurred and soft accents
Objectives	Main goal is to get used to playing legato on trombone and euphonium. It is more difficult on the trombone as you have to articulate all the notes softly and change positions fast where in the euphonium you don;t have to articulate all the notes

Ex. 9



Ex. 10



Ex. 11



- Example 9: Focus on the phrasing.Try to breath every two measures where the phrase ends. You could practise singing and buzzing the melody as well and also isolate the last two bars so you can practise the octave leaps. If you have a practice buddy or play in a group class this exercise works really well as a canon.
- Example 10: Play it 2-3 times.The articulation when played correctly is what gives the melody its colour. Be careful on the A to D .
- Example 11: In this example we are changing the key to G major, so B naturals are important. Still the same approach to the melody. Make them think of a happier melody.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Not very challenging register but has rhythmic understanding
Dynamics	***mf – f***
Articulation	Normal articulation, short notes on the quavers and long on anything else
Objectives	Understand the anticipations and provide the band good foundation

Ex.12



Ex. 13



Ex. 14



Ex. 15



Ex. 16

- Play examples 12, 13 and 15 a few times .The first times try to play the accents without tongue so you can get the air right and then start adding the articulation with the tongue. Watch out for the syncopation at bar 2 example in 13 and bar 2 in example 15.
- Example 16: Focus on the pitching of the notes and the support from the diaphragm. If you have a piano nearby check the pitch so you can hear it in your head before playing it. Start from a slow tempo and then gradually speed up.

3. Gipsy Overture by Merle J. Isaac

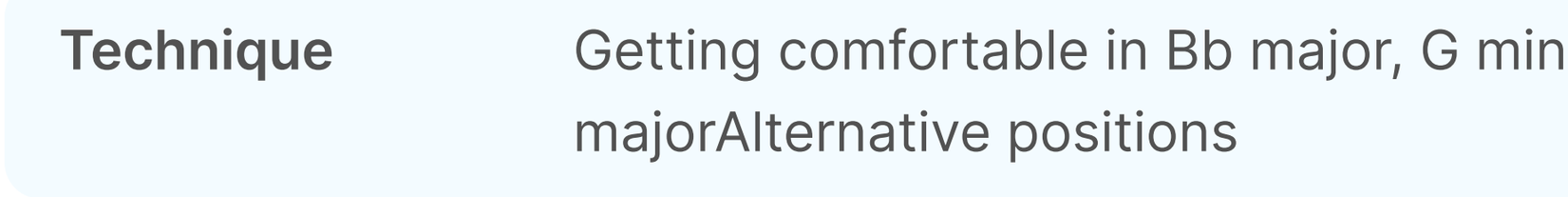
Piece Information

Range/ Notes

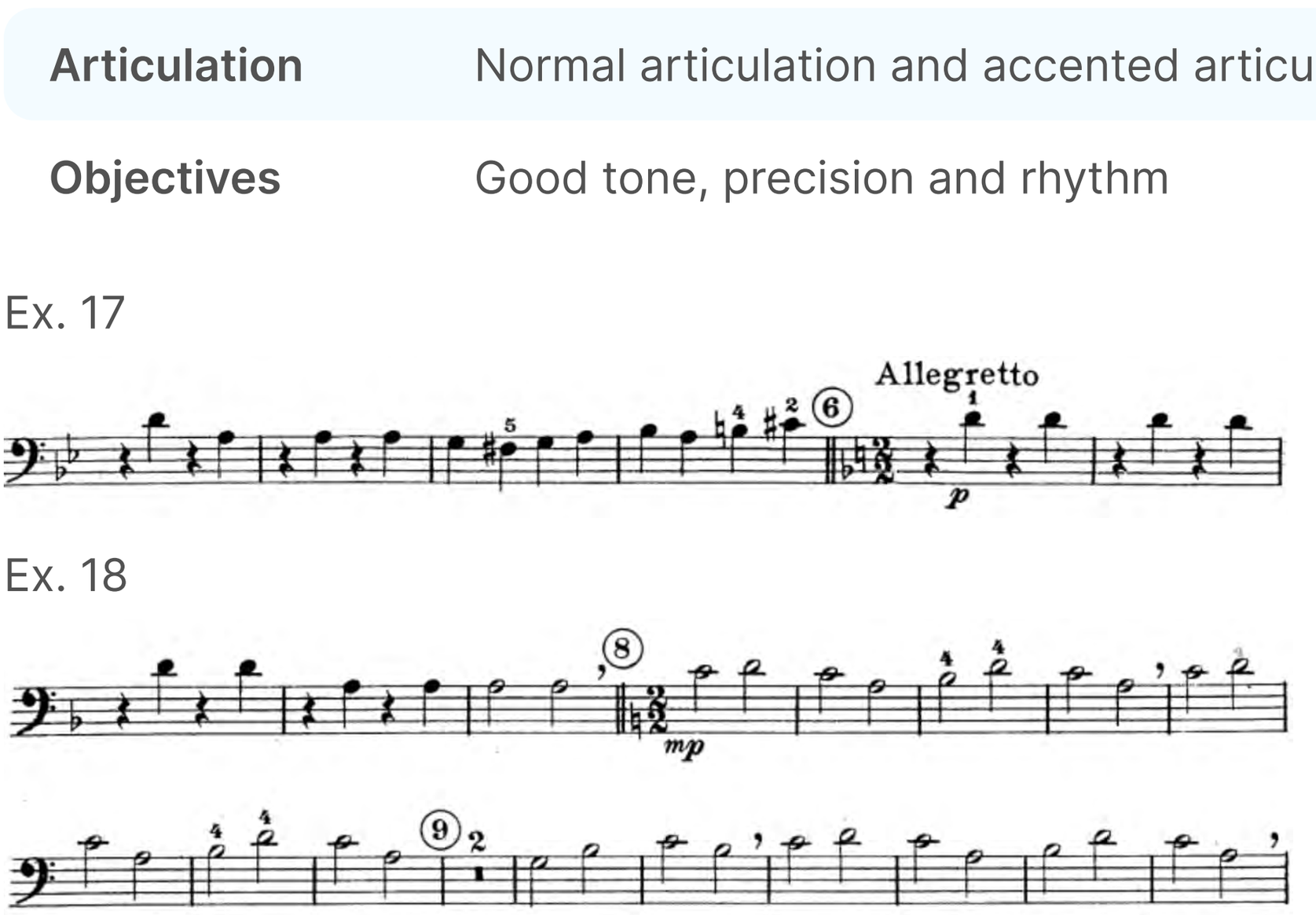


Technique	Getting comfortable in Bb major, G minor, F and C majorAlternative positions
Dynamics	***p - f***
Articulation	Normal articulation and accented articulation
Objectives	Good tone, precision and rhythm

Ex. 17



Ex. 18



Ex. 19



Ex. 20

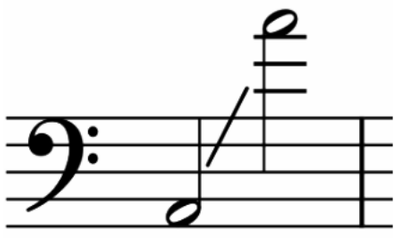


- Examples 17 and 18: Play them 3 times. The first time, sing or buzz the melody, second time play everything slurred to get the air going and third time play it loud and big with articulation.
- Example 19: Play this exercise 2-3 times but start slow with clear articulation and once you feel comfortable start playing this exercise faster.
- Example 20: play each repeat 2-3 times. The first times try to play the accents without tongue so you can get the air right and then start adding the articulation with the tongue.

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information

Range/ Notes	
Technique	Combines transposition in other keys and different time signatures. It requires a big register, almost 2,5 octaves and solos with loud tutti. Also double tonguing
Dynamics	***mf-ff, crescendo, diminuendo***
Articulation	Marcato (accented but more aggressive), staccatos, accents, slurs
Objectives	Don’t forget the basics. Sound, rhythm, air. The difficulty of this piece is to combine a lot of information at the same time.

Ex. 21



Ex. 22



Ex. 23



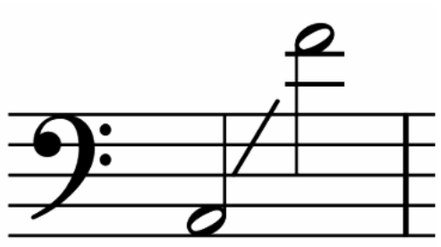
Ex. 24



- Example 21: Play this example 2-3 times. On the first repeat clap the rhythm and play that on the mouthpiece and on the second repeat play it normally on the instrument. Make sure you start slow and gradually practise this exercise at the right speed.
- Example 22 is one of the main melodies of the Pirates of the Caribbean. It features the whole register of the instrument and it goes quite high. Start practising it slower one octave lower and also with as little articulation as possible.This way you can get the pitch and the rhythm right in your mind.Then start buzzing the exercise one the mouthpiece one octave higher and then practise it on the instrument. Also try to divide the bars into two strong beats. Even though it's in 12/8, think of it as a 6/8 or 2/4.
- Example 23 is still 12/8 but we play quavers. Put the metronome at a slower speed and try to get the rhythmic anticipation right. You can also play with your mouthpiece with no tongue just to get the pitch right, and then try it on the instrument.
- Example 24 is an exercise for high and low register development with the slide as a tool. Euphonium players can use 1+2+3 fingers for 7th position and no fingerings for 1st position.When you start, establish the first note and then gradually slide to the high note on the 1st position. It may feel a bit strange on the lips but it is normal, the more you practise it the more efficient it becomes. Make sure you have a solid embouchure and support with a constant air stream. You can change it with buzzing or flutter tongue.

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Very different style from the previous exercises. Triple tongue with very loud passages and big register leaps.
Dynamics	***p – fff***
Articulation	staccatos, accents, slurs
Objectives	Rhythmical and clear articulation while maintaining a good tone

Ex. 25



Ex. 26



Ex. 27



- Example 25 is from the opening of the Light Cavalry Overture. Play this a few times on the mouthpiece or sing it to get the pitch in your mind. On the triplet semiquavers if you cannot single tongue it try triple tongue. The vowels are groupings of three "ta ta ka - ta ta ka - ta ta ka" or "ta ka ta - ta ka ta -ta ka ta.
- Example 26: Use a metronome and a bit more sharp articulation, this rhythmic pattern needs to remind the sound horses make when they march.
- Example 27: Practice by clapping the rhythm first correctly then play it slowly to get the accuracy on the positions and then gradually speed it up. Watch out for bar 1 and 5.Those semiquavers need to be quick on 2nd and 3rd position. Isolate those measures and practise them slowly with triple tongue.

3. Danzon No. 2 by Arturo Márquez

Piece Information

Range/ Notes	
Technique	Many tonalities, key and time signatures, dynamics, tempo changes. Overall a piece with a lot of information
Dynamics	***ppp - fff*** (extreme dynamics)
Articulation	Staccato, legato, slurred, accented, marcato
Objectives	Show the extremes of the piece, from the loud dynamics, the complicated rhythm, soloistic phrases. We are going to isolate it piece by piece to get to know it well.

Ex. 28



Ex. 29



Ex. 30



- Example 28: This example has a lot of information. Rhythm, notes, sharps, different articulations and tempo changes. While practising it, learn each aspect separately to help you multitask later on. Clap the rhythm or buzz it to learn it slowly, then we are in A major with D# and then we have staccatos and accents. When these aspects are comfortable try to make the tempo changes noticeable and consistent. In a band scenario you should look at the conductor for the tempo.
- Example 29: Play each repeat a few times and make sure the marcato accent is more dominant than the staccatos. You can clap the rhythm before playing it on the instrument just to get used to the rhythmic patterns. Take care of those crochet triplets at the last two bars, it can be a bit tricky.
- Example 30: you can repeat each two bars as many times you want to get the grouping right. Δ= 3 quavers (8th notes) Π= 2 quavers (8th notes).You can clap the rhythms at first or buzz it before playing the notes on the instruments. Tricky exercises at first but it is very helpful to learn bar subdivisions.

TUBA





46

Tuba is the bass of the band and the low foundation of the pieces. As every other brass instrument we will be working on 4 basic aspects of playing. Preparation, Air Support, Buzzing and Instrument/Playing. It is important to bear in mind that every kid has different physical and facial features. Some will be more natural in the high register and some on the low register. They can also have different learning speeds so always be patient and supportive. Tuba needs big amounts of air and sometimes can be physically tired so for younger kids it is recommended to start on a smaller instrument or euphonium. The recommended age to start experimenting with the tuba is around 13-15 years old where their bodies and lungs are getting stronger in adolescence.

Learning the Tuba is challenging because they need to develop air control and tone control and in the beginning, takes time . That’s why it's important in the early stages to keep the interest high, with games, easy songs and rhythm exercises. It is also important to take breaks in between these exercises. Our facial muscles are the ones that hold the tone of the tuba, so they need rest in order to get stronger. If anyone is feeling dizzy or lightheaded at any point let them sit down and rest. For the bigger instruments it may be because of hyperventilation and our body is not used to taking big amounts of oxygen.

While teaching in groups encourage the idea of singing-buzzing-playing. This will enhance the connection between their music thinking and sound production. Also make them visualise and make stories while demonstrating some examples. This can give them an idea of how these exercises sound.

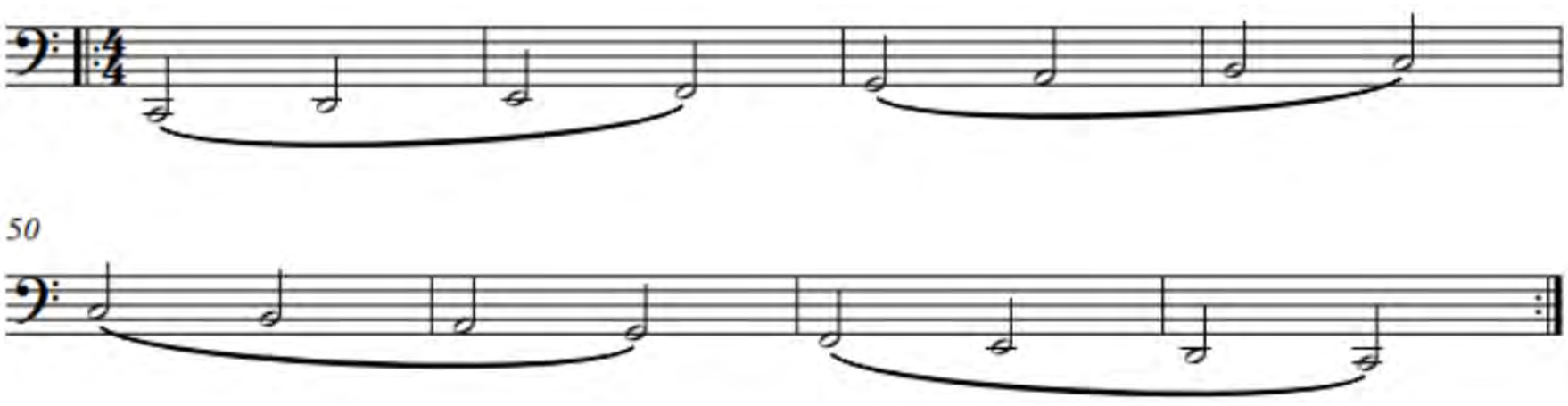
Don’t forget to check if they have a good posture and that they are holding the instrument correctly. That will save them years of physiotherapy in the future. Also make sure they know how to clean their instruments and most importantly their mouthpiece.

[46] https://www.istockphoto.com/

Beginners Orchestra Repertoire examples

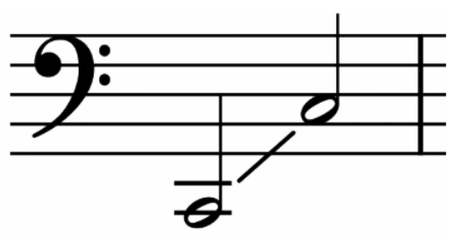
1.0 C Major Scale

The challenges of a C major scale for complete beginners is the tone control and range.Even if students play 4 notes just play those 4 notes until they reach more notes. That will make them familiar with the fingerings and breathing. An idea of playing the C major Scale is with different approaches each time. For example, the first time you sing the notes, the second time you can buzz the notes on the mouthpiece and the third time play it on the instrument. It does not matter if they do not get the pitch 100% as long as they start practising it. Use lots of air! An example of how to play C major scale is the next one. Fingerings on Bb tuba are C=1+2 D=1+2 E=2 F=0 G=1+2 A=2 high B=1+2 high C=1 and on Eb tuba are C=1+2 D=2 E=1+2+3 F=1+3 G=1+2 A=2 B=2+3 C=1+2



1.1 Aria by Robert Schumann

Piece Information

Range/ Notes	
Technique	Fingerings, C major
Dynamics	***mf***
Articulation	Learning to articulate, use vowels “taaaa” or ”daaaa”
Objectives	Good tone production and air control

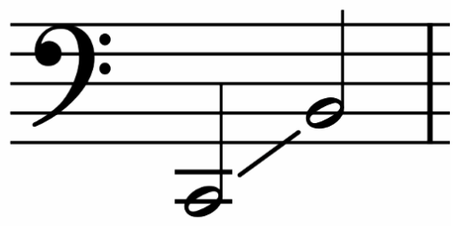
Ex. 1



- Example 1: Play this 2 times. 1st time buzzing the notes on the mouthpiece and 2nd time on the instrument. Maintain a continuous airstream through all the notes and that will help the transition from one note to another.

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

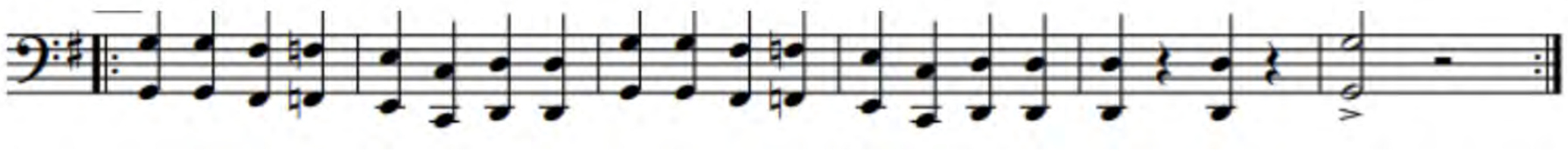
Piece Information

Range/ Notes	
Technique	G major, F#s and F naturals x= breath attack (blow air through the instrument without buzz or sound, just air accents involving the diaphragm)
Dynamics	***p – ff, crescendo***
Articulation	Accented, staccato, normal
Objectives	Solid sound, Air control, correct notes, establish the idea of being the bass section for the band

Ex. 2



Ex. 3



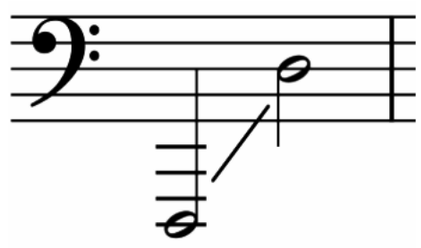
Ex. 4



- Example 2: Play each repeat 2-3 times. In the first half of this exercise make sure you keep the air longer in the accents from the staccatos.
- Example 3: Play it a few times.Try it one time slurred, then tenuto and then accented.This will strengthen the articulation accuracy and efficiency.
- Example 4: Play it 3 times (first time singing the notes, second time buzzing the notes on the mouthpiece and third time play it on the instrumen)t. Same things applies here, if we have pitched instruments like a piano nearby it would be good to hear the pitch first. If you have a compensated tuba or Bb flat tuba you can try the low octave.

3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information

Range/ Notes	
Technique	G major, faster piece, faster changes x= breath attack (blow air through the instrument without buzz or sound, just air accents involving the diaphragm)
Dynamics	***p – ff***
Articulation	Accented, short notes
Objectives	Good support from the diaphragm, differentiate long accents with short quavers, good rhythm and pace. Always with the best sound we can *Diaphragm = it's the thin muscle that separates the chest from the abdomen. If you see your belly extending while breathing it's working. A natural way of engaging the diaphragm is yawning.

Ex. 5



Ex. 6



Ex. 7

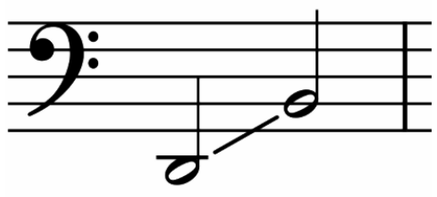


- Example 5: Play it as it is a couple of times with accents and breath attacks. Also try different tempos.
- Example 6: Play it 2-3 times and focus on the support from the diaphragm.
- Example 7 is focused on the upbeats of the bar.. This time try it a bit faster and experiment with the loud dynamics without having a crack on our sound. Focus on the air while maintaining a solid embouchure. Also use a metronome to help with the rhythm.

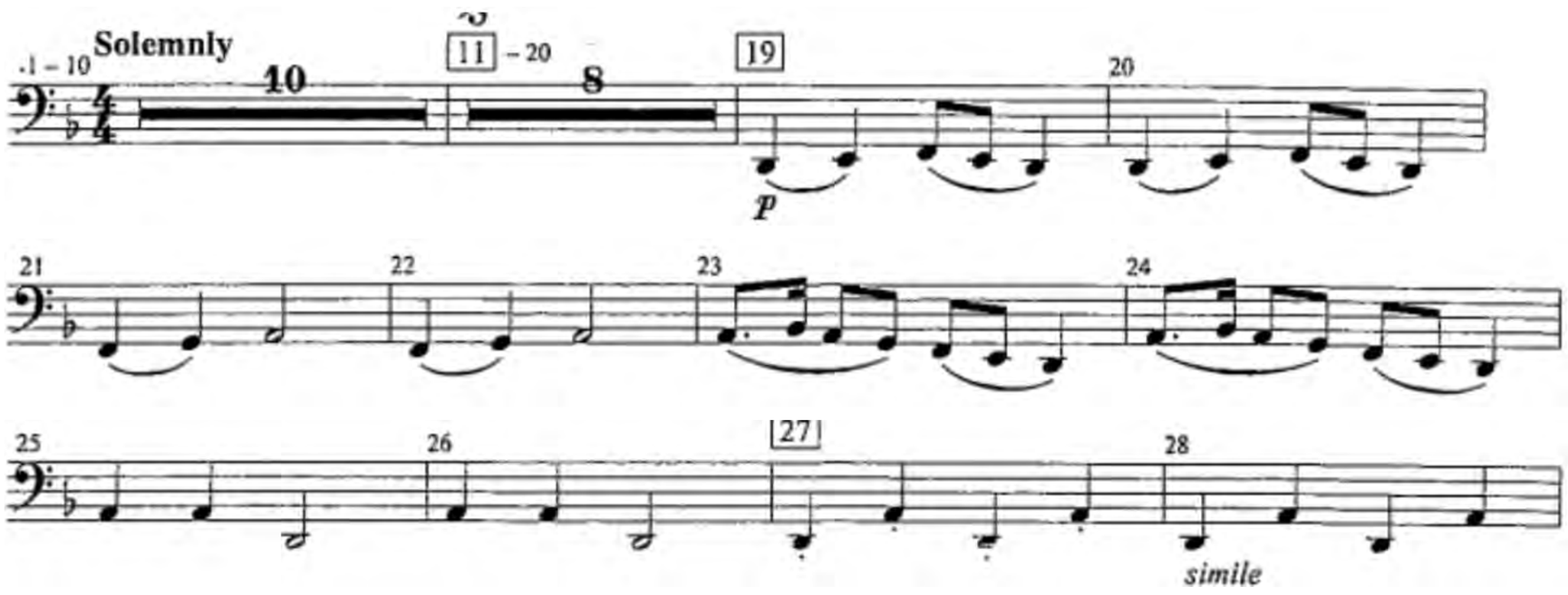
Intermediate Orchestra Repertoire examples

1. Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information

Range/ Notes	
Technique	D minor, G major legato playing,
Dynamics	***pp - mp***
Articulation	Legato tonguing, slurred and soft accents, staccato
Objectives	Soft but warm sound, air control, differentiate staccato

Ex. 8



Ex. 9



- Example 8: Focus on the phrasing. Try to breathe every one or two measures where the phrase ends. You could practise singing and buzzing the melody as well and also isolate the last two bars so you can practise the octave leaps. If you have a practice buddy or play in a group class this exercise works really well as a canon.
- Example 9: Make the students imitate a double bass pizzicato while introducing diminuendo. If they have no idea how it sounds, demonstrate it to them.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information

Range/ Notes	
Technique	Lots of notes, F major, rhythmic bass line
Dynamics	***mf - f***
Articulation	Staccato and normal articulation
Objectives	Big fat bass sound, nice and bouncy bass line

Ex. 10



Ex. 11



Ex. 12



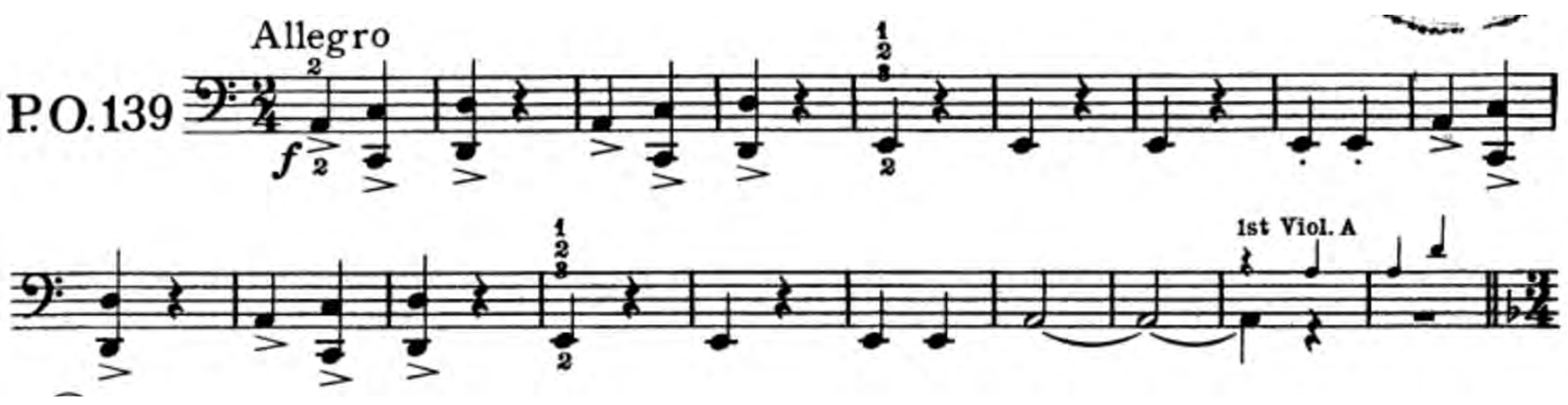
- Examples 10 and 11 are a bass line from Guantanamera and it is very similar to what a string bass would play for this piece. Play each repeat with a metronome and focus on the ties. That will give the groove its colour. Start at a slow tempo and then bring it up to speed.
- Example 12: Try to stay in the same short-length groove. You could try in octave lower as well if you have a compensated tuba or a Bb tuba.

3. Gipsy Overture by Merle J. Isaac

Piece Information

Range/ Notes	
Technique	Fast passages in C major with some notes outside of the scale. Fmajor passages. It needs clarity and dexterity
Dynamics	***f - ff***
Articulation	Accented and well articulated notes with having some length and warmth in the tone
Objectives	Precision and accuracy in this piece is a must. We aim for a big sound! (not aggressive but big)

Ex. 13



Ex. 14



Ex. 15



- Example 13: Play this exercise 3 times. The first time, sing or buzz the melody, second time play everything slurred to get the air going and third time play it loud and big with articulation.
- Example 14: Play this exercise 2-3 times but start slow with clear articulation and once you feel comfortable start playing this exercise faster.
- Example 15: Play each repeat 2-3 times. The first times try to play the accents without tongue so you can get the air right and then start adding the articulation with the tongue.

Advanced Orchestra Repertoire examples

1. Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information

Range/ Notes	
Technique	Combines transposition in other keys and different time signatures. It requires a big register, almost 2,5 octaves and solos with loud tutti. Also double tonguing
Dynamics	***mf – ff, crescendo, diminuendo***
Articulation	Marcato (accented but more aggressive), staccatos, accents, slurs
Objectives	Don’t forget the basics. Sound, rhythm, air. The difficulty of this piece is to combine a lot of information at the same time.

Ex. 16



Ex. 17



Ex. 18



- Example 16: 2-3 times. On the first repeat clap the rhythm and play that on the mouthpiece and on the second repeat play it normally on the instrument. Make sure you start slow and gradually practise this exercise at the right speed. Be mindful of the different articulations as well.
- Example 17: This example has lower notes on the instrument at a loud dynamic. Motivate the students to start practising in that area even though it may seem difficult. That register is an essential part of tuba players, the sooner they start playing there the better for their future. Mouthpiece and relaxing exercises help to go lower with precision.
- Example 18 is still in 12/8 but we play quavers. Put the metronome at a slower speed and try to get the rhythmic anticipation right. You can also play with your mouthpiece with no tongue just to get the pitch right, and then try it on the instrument. Again, always think big and not forced.

2. Light Cavalry Overture by Franz Von Suppé

Piece Information

Range/ Notes	
Technique	Good rhythm and articulation
Dynamics	***ff***
Articulation	Normal articulation with accents and consistency
Objectives	The example below is from the timpani part. There is no tuba part in this piece but the timpani part could be a good alternative. It also gives a really nice to the percussion section

Ex. 19



Ex. 20



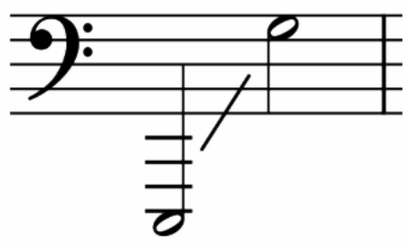
Ex. 21



For the above examples, use a metronome at a slower tempo and try to imitate the sound of a timpani. Where it says trill just play long notes with an accent. The crossed line above the first notes in example 21 means that you subdivide the notes. In that case you play quavers and for the last notes where it says roll just play long notes.

3. Danzon No. 2 by Arturo Márquez

Piece Information

Range/ Notes	
Technique	Many tonalities, key and time signatures, dynamics, tempo changes. Overall a piece with a lot of information
Dynamics	***ppp – fff*** (extreme dynamics)
Articulation	Staccato, legato, slurred, accented, marcato
Objectives	Show the extremes of the piece, from the loud dynamics, the complicated rhythm, soloistic phrases. We are going to isolate it piece by piece to get to know it well

Ex. 22



Ex. 23

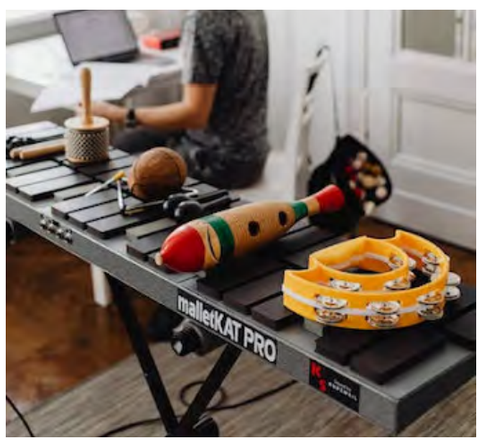


Ex. 24



- Example 22 has a lot of information. Rhythm, notes, sharps, different articulations and tempo changes. While practising it, learn each aspect separately to help you multitask later on. Clap the rhythm or buzz it to learn it slowly. You could try breath attacks without tongue at first to make sure you are supporting the tone from the diaphragm. Watch out for the triplets in bar 4.
- Example 23 has some rhythmic games. Without accents play the notes as long notes to listen to the pitch, then clap the rhythm to get it tight into your head and then start working on the articulations. The only difference between marcato and staccato is that marcato is more accented than staccato. Both are short in length.
- Example 24 is the ending of the piece and it goes gradually into an fff. Extreme dynamic for any brass instrument. As tuba players we want to sound big and not aggressive. The way we think shapes our sound. In this example there are straight crochets, dotted crotchets and triple crochets. Make a good subdivision in your head before teaching the kids how to play it. All the notes are also accented and where it says poco staccato make sure they are play even shorter

PERCUSSION





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Percussion playing is wonderful and exciting! One has the possibility to play many instruments and in a fun way especially at beginner's level. Percussion instruments are loved by everybody and in a group setting the teacher can be very creative and teach this endless world of percussion in a very fun way. As it is a group of instruments that everybody can easily produce a sound and have immediate results, it is very crucial to not let the pupils get carried away, without paying attention to their technique. It is important to always pay attention in their posture, correct their grip and to pass this awareness onto them.

It is also very important to keep this journey meaningful for the students, to earn their enthusiasm in order to also study outside the lesson and to be fully involved in this experience we call it music.

For beginner's level it is very important to make sure that all students have a good understanding about grip and posture. For this level it is crucial to have an introduction for the following instruments : Snare Drum, Bass Drum, Triangle, Suspended Cymbal and Clash Cymbals (depending on the student's strength to hold them), tambourine and lastly the use of 2 timpani. Pupils should understand which mallets are suitable for which instruments, and in which place we should play in order to produce good sound quality.

For intermediate level we can introduce new instruments to the pupils such as the maracas, guiro, claves, djembe, congas, bongos. We can talk about their history; about basic technique playing of each instrument and create polyrhythmic exercises in order to have a better understanding about the above-mentioned instruments.

For advanced level of course we can introduce 4 timpani playing and the idea of set ups. In general, to push for their technique in all the array of instruments. It is therefore very important through the group lesson to have a round knowledge about classical percussion, and hand percussion (traditional percussion) both in orchestral and ensemble playing.

During all the above mentioned levels it is vital to explain musical terminology. From the beginning of their musical journey, in order to have a better understanding about the character of their playing and in a later stage about their articulation etc.

[47] https://www.pexels.com/
[48] https://www.istockphoto.com/

TUNED PERCUSSION







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Tuned percussion instruments play a significant role within the classical orchestra, adding depth and texture to the ensemble's sound. Instruments like the xylophone, marimba, bells and glockenspiel provide distinct melodic lines and contribute to the overall harmonic structure of a composition. They bring a unique tonal quality to orchestral pieces, often highlighting specific passages or adding shimmering accents. Their technique requires precision and control to produce the desired sounds. Players should spend a good amount of time on mallet control to achieve striking the instrument's bars with the correct force and angle and also pay attention to the movement before the hit, as it will add to the overall sound. Group lessons are extremely important for the student to achieve a good sense of time within the orchestra, as the attacks of the percussion instruments are direct, and when not played correctly can feel like dragging or rushing.

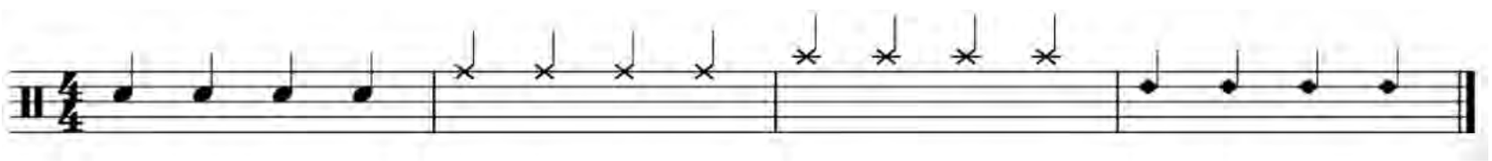
[49] https://www.istockphoto.com/

Beginners Orchestra Repertoire examples

1.0 C Major Scale

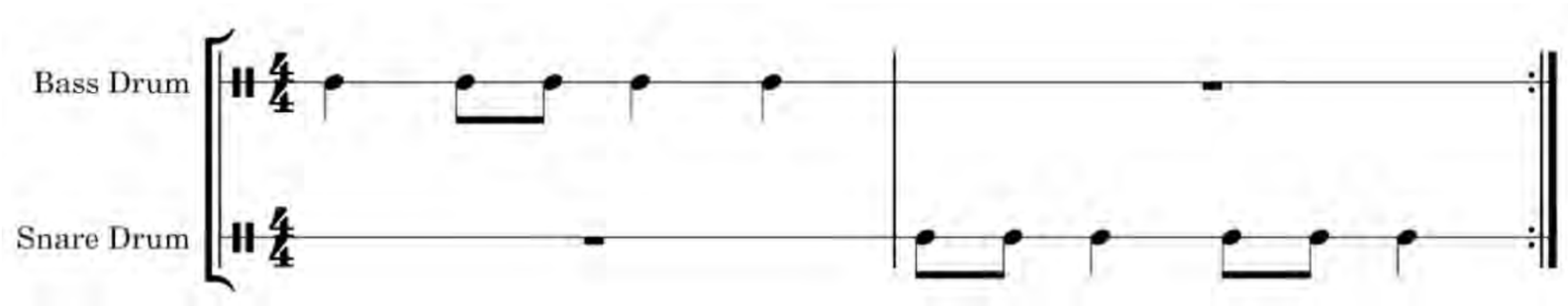
All students play on snare drums and produce different sounds (such as playing on the skin, on the rim, on the side of the drum, with stick clicks) every time there is a note change. Through this method they start to listen and to also read different notations. You can then also add instructions for dynamics.

Ex.1



Divide the students into two groups and create a rhythm for notes written on the line and a different rhythm for notes written in space. Through this way you can incorporate music theory during the percussion group lesson. At this point you can also start explaining the idea of different stickings.

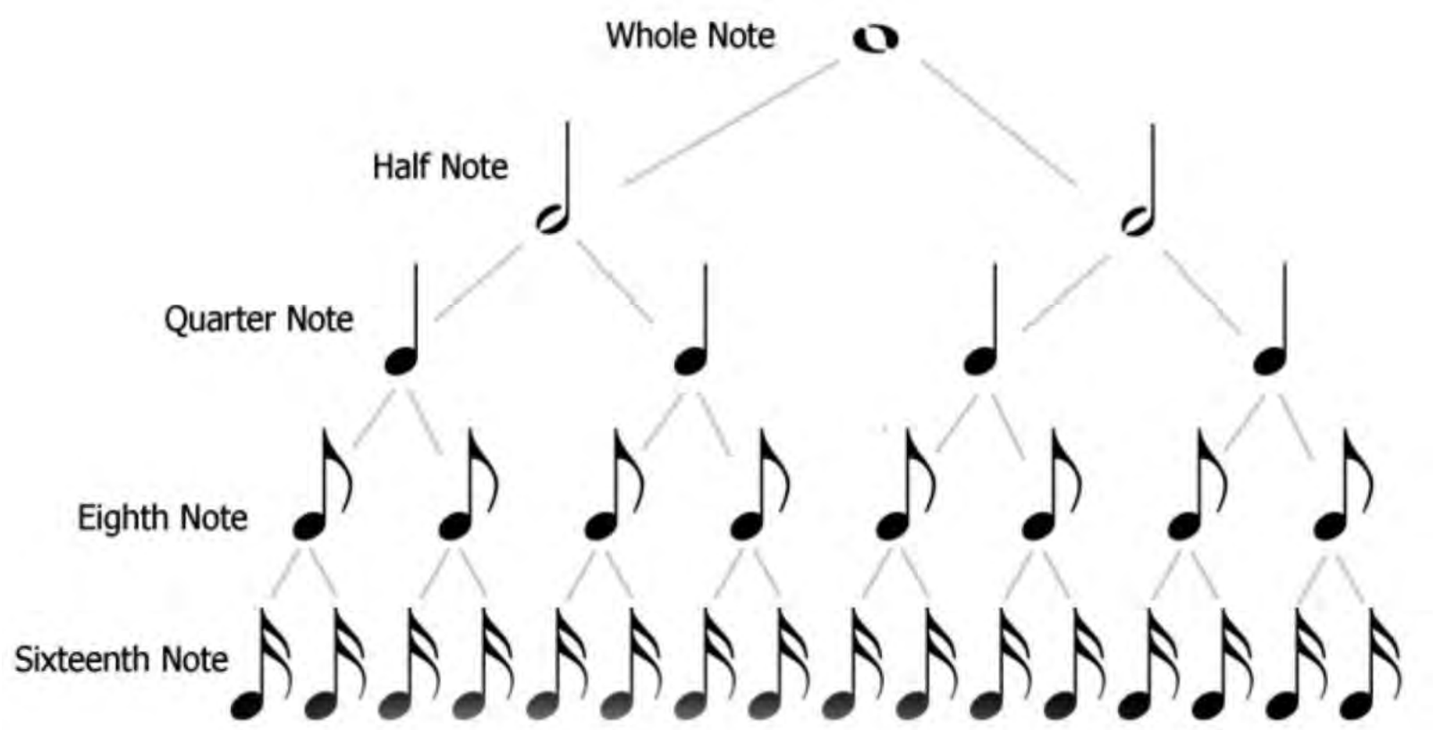
Ex. 2



1.1 Aria by Robert Schumann

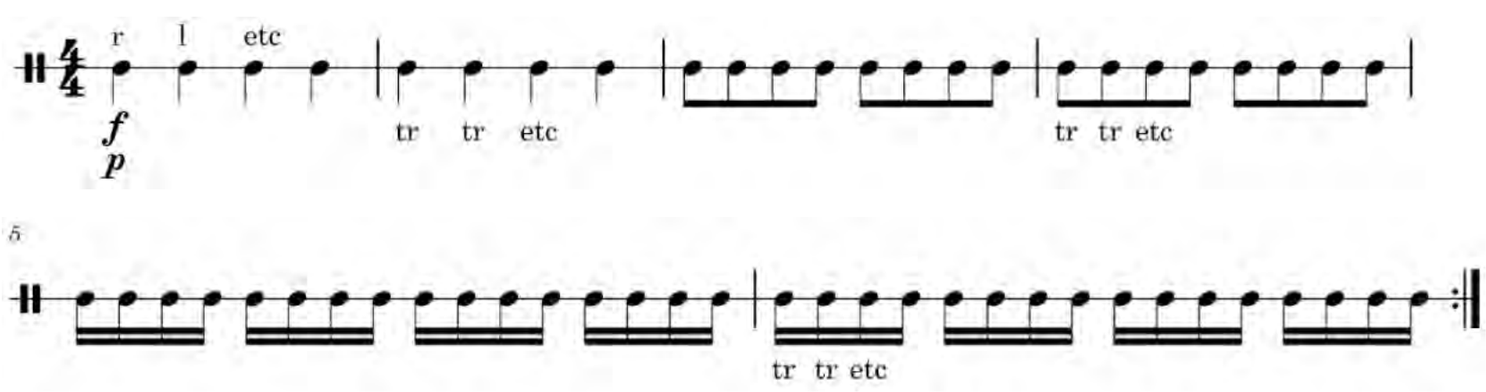
Piece Information	
Range/ Notes/ Instruments	Bass Drum, Snare Drum, Triangle
Technique	Full stroke, Buzz roll
Dynamics	***f, mf***
Articulation	Legato, Using arm and wrist
Objectives	For Schumann's Aria we need to have a good understanding about the time signature and how we count whole notes, half notes, quarter notes and how they relate to each other. Also it is very important to have a good understanding about the grip and where to play on each instrument in order to achieve the asked dynamic. Lastly, how to hold the triangle.

- For the needs of this piece we can explain the following chart:



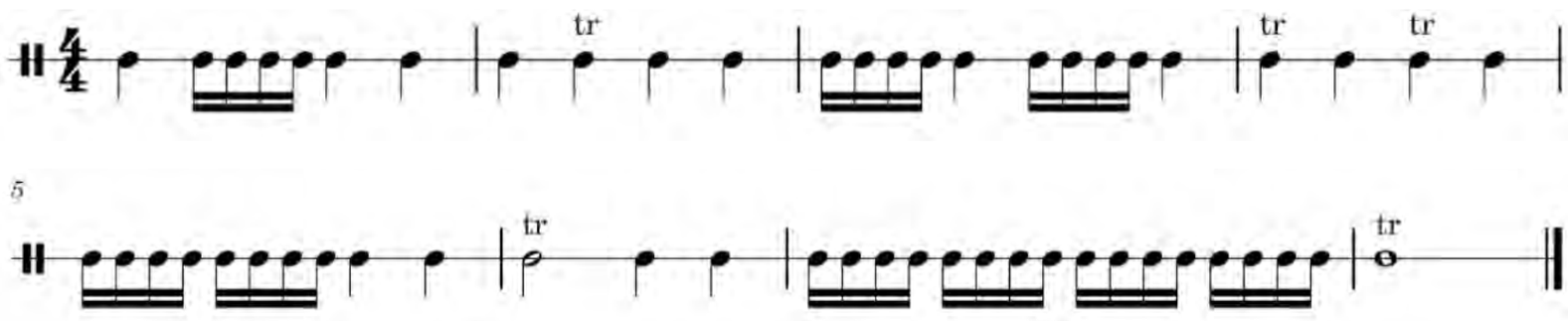
- For the Buzz Roll we can practise the following:

Ex. 3



- Then, practise the following rhythmic exercises in order to understand how we count the buzz roll.

Ex. 4



- We can first create monophonic rhythmic exercises and then polyphonic rhythmic exercises with the students based on their knowledge.

2. Can Can by J. OFFENBACH - Arr. Richard Meyer

Piece Information	
Range/ Notes/ Instruments	Suspended cymbal and Clash Cymbal
Technique	How to hold the clash cymbals
Dynamics	***p, ff, crescendo***
Articulation	Staccato using mainly wrists
Objectives	For both Offenbach's Can Can and Tchaikovsky's Trepak we will need to introduce the eighth note rest.

- Exercises with crotchet and eighth notes, working on stickings. Explain the idea of leading with either hand

Ex.5 Exercises with eighth notes and eighth note rest



3. Trepak by TCHAIKOVSKY - Arr. Robert Frost

Piece Information	
Range/ Notes/ Instruments	Tambourine, Timpani (two middle ones)
Technique	Tambourine and introduction to timpani playing and reading the bass clef.
Dynamics	***p, f, ff, f with accent***
Articulation	Staccato
Objectives	Besides the timpani introduction we can start explaining the idea of accelerando with the students conducting the rest of the group.

- The following rhythm exercises are for snare drum with 16th notes. You can practise these exercises with both full strokes/rebound strokes for forte and tap strokes for piano.
- You can also start discussing the articulation. How we can achieve staccato and legato on the drums. By using only the wrist or by using mainly arm motion.

Ex. 6



Example 7 below demonstrates an accent exercise with 16th notes on snare drum. However before we start working on this exercise it would be good to practise the four different types of strokes. Full Stoke, Down Stroke, Tap Stroke and Up Stroke. We can practise these four strokes each hand separately and slowly without a metronome.



We can then move onto exercise 7 using accents and explaining the stickings. For example if we are leading with the right hand this means that the accents on the beat will always be with the right hand and the accents which are off the beat will be with the opposite hand, the left.

Ex. 7



Exercise 8 below demonstrates timpani exercises for two drums. Starting to read the bass clef. Learn how to play forte and piano on these instruments. Height, weight and position.

Ex. 8



At this point the students could create a rhythmic piece based on their knowledge with their own combination of instruments.

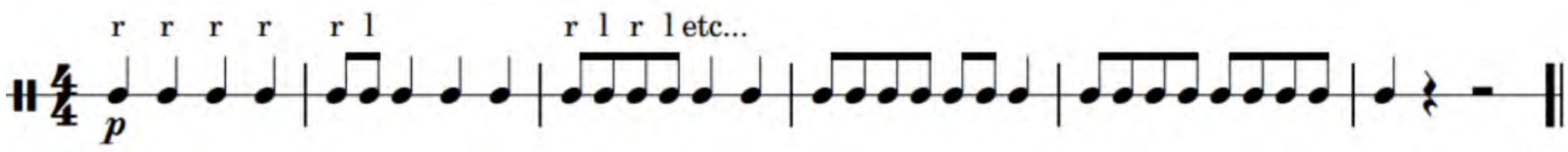
Intermediate Orchestra Repertoire examples

1.1 Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer

Piece Information	
Range/ Notes/ Instruments	Suspended cymbal, Gong, Bass drum, Timpani
Technique	Piano legato
Dynamics	***p , pp***
Articulation	Playing piano and legato by using the arm
Objectives	Understand how to achieve piano on each instrument. The position, height and weight.

Exercise 9 below is to practice p on snare drum. Practice with both directions, starting with the right or left hand.

Ex. 9



1.2 Symphony No. 1 (Third Movement) By Mahler - Arr. Richard Meyer - Tuned percussion (Bells or glockenspiel)

Piece Information

Range/ Notes	
Technique	Diatonic passages, double note playing.
Dynamics	***pp, p, mp, diminuendo***
Articulation	Separated notes
Objectives	To achieve clear single strokes on diatonic passages, and get the two hands to play double notes without flaming.

Rhythm in Bar 19. On the first beat we have a dotted eighth note followed by a sixteenth note, followed by an eighth note on the second beat. Should the student have a difficulty performing this, try the exercises below:

- Play 4 sixteenth notes and a quarter note to end, on any bar of the keyboard.
- Do the same exercise adding different accents to the sixteenth notes
- Ex. one (1) and three (3), two (2) and three (3), three (3) and four (4) etc.
- Finally add the accents to four (4) and one (1). When the student is able to play this, remove the extra sixteen notes and perform the bar as it is.

Diatonic passage in Bar 31. For the student to be able to perform the diatonic passage with clear articulation, avoiding rushing rhythms, uneven dynamics and wrong notes, try the exercises below.

- Play diatonically five notes ascending (natural notes, no flats or sharps) with alternating hands, starting once with Right and once with Left respectively.
- Do the same five notes exercise but this time descending.
- Lastly combine the two with no pause in between.

Double notes in Bars 61 - 62. At this level the student should be able to play two notes simultaneously (left and right hand strike together at the same time). Here is also an exercise to help to improve this.

- Choose any third on the keyboard and play it repeatedly until both notes sound together without flaming.

2. Guantanamera (Tradicional) by Victor Lopez

Piece Information	
Range/ Notes/ Instruments	Maracas, Guiro, Claves, Tam tam
Technique	We can have a basic introduction to various hand percussion instruments such as congas, bongos, djembe, and of course maracas, guiro and claves.
Dynamics	***mf, f***
Articulation	Staccato
Objectives	Have a better understanding of rhythm and values. And a good understanding of basic hand percussion technique.

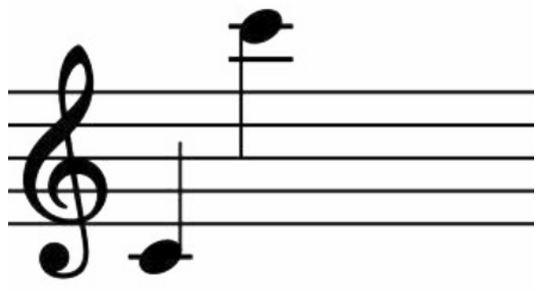
At this point of their learning it is vital to know very well the following timing exercise on snare drum. Also to work on stickings with the idea of leading with each hand. Practise this exercise with both forte and piano.

Ex. 10



At this point it would be very useful for the students to play a latin groove in order to have a better feeling and understanding. Talk about their history; about basic hand percussion technique for each instrument and create polyrhythmic exercises in order to have a better understanding about the above-mentioned instruments.

2.1 Guantanamera (Tradicional) by Victor Lopez (Tuned percussion)

Piece Information	
Range/ Notes	
Technique	Double note playing, rolls, large intervals.
Dynamics	***mp, mf, f***
Articulation	Separated notes, rolls.
Objectives	To play double notes fast with note changes, play arpeggios, and learn the roll.

Large interval double note playing in Bars 5 - 8. Having already achieved in the previous piece the ability to play without flaming, now the student needs to play two strikes as we have eighth notes, both to be correct and also changing positions of the hands on the keyboard. For this try the exercises below.

- Play sixth note intervals, with rhythm of eight notes, followed by a quarter pause, ascending until the bottom note moves a fifth.
- Do the same exercise but this time descending.

Arpeggio in Bar 28. Progressing from the previous exercise with the diatonic passages, now the student needs to perform larger intervals than a second. For this try the following exercises.

- Play any third, with the notes separated, repeatedly in order to get a good feeling of the keyboard and the distances. Should be performed starting once with the right hand and once with the left respectively.
- Do the same exercise, but this time with playing any three note chord. Again Should be performed starting once with the right hand and once with the left respectively.
- Try to perform bar 28 as written.

Rolls in Bar 27. As the rolling technique in tune percussion differs from that of the unpitched ones, students should be aware of this. To achieve the roll try the exercise below.

- Play any third on the keyboard, with the notes separated, repeatedly, and each time put an effort to play a bit faster until the sound of the two notes blends and it becomes a colour of the two rather than a rhythmical pattern.

3. Gipsy Overture by Merle J. Isaac

Piece Information	
Range/ Notes/ Instruments	Timpani, Snare drum, Tambourine, Triangle
Technique	Introduction to 4 timpani playing
Dynamics	***pp, p, f*** *(*Accents in all dynamics especially when playing ***p****)*
Articulation	Accents and Damping
Objectives	For Gipsy Overture we can start talking about the different time signatures and learn to conduct these time signatures.

Timpani exercise using 4 drums.

Ex. 12



At this point we can start introducing damping exercises.

You can start introducing/discussing snare drum rhythm exercises with time signature in 8th notes.

Ex. 14



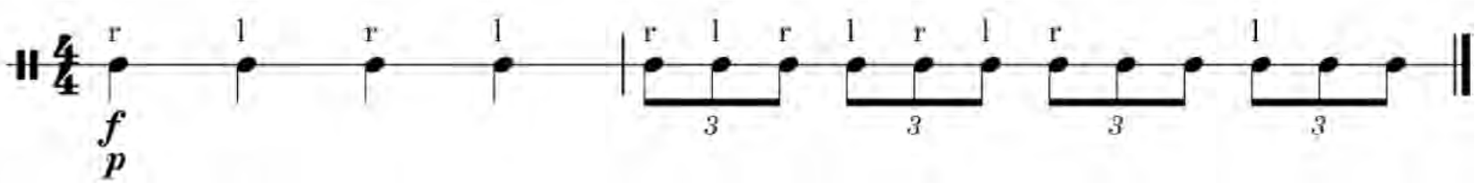
Advanced Orchestra Repertoire examples

1.1 Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts

Piece Information	
Range/ Notes/ Instruments	Timpani, Snare Drum, Bass Drum, Toms, Triangle, Suspended Cymbal, Gong, Clash Cymbal
Technique	More advanced 4 timpani playing and start talking about pedalling.
Dynamics	***p, mf, f, ff, sfp crescendo***
Articulation	Legato, staccato, accents
Objectives	For Pirates of the Caribbean we can introduce the triplet rhythm.

Rhythm exercise for snare drum using triplets and discussing the different sticking possibilities. Practise for both forte and piano.

Ex. 15



In addition, you can work on rhythm exercises for snare drum using triplets and discussing the different sticking possibilities. Lastly, work on exercises based on time signature changes while keeping the same tempo pulse.

1.2 Pirates of the Caribbean by Klaus Badelt - Arr. Ted Ricketts (Tuned percussion)

Piece Information

Range/ Notes	
Technique	Accents , large intervals, dynamics changes - crescendo.
Dynamics	***p, mp, mf, f, ff, crescendo***
Articulation	Separated notes, accents.
Objectives	To be able to perform large intervals without the one hand moving because it is out of sight of vision, add accents and increase volume while playing. Learn chromatic scale.

Large intervals in Bars 75 - 84. In previous exercises the student worked with large intervals and accents, with the goal at this level to combine the two, in a faster tempo and longer duration. To practise this see some exercises below.

- Play any octave on the keyboard, repeatedly to get the feeling of the distance between the notes. Try on different areas of the instrument to practise also with the length changes of the keyboards bars.
- Play any octave on the keyboards, with the rhythm values of 4 eighth notes and a quarter note to end. To this add different accents.

Ex. On one (1) and two (2), four (4) and one (1), three (3) and four (4) etc.

- Try to perform bars 75 to 83 on repeat to build stamina.

Crescendo and chromatic elements on Bars 160 - 161. As the minor second has a significant physical distance from the major second on the keyboard instruments, follow the exercises below to make sure these intervals can be performed, adding also the factor of the dynamic changing.

- Start from any note on the keyboard and play chromatically ascending a major third.
- Do the same exercise but this time play descending a major third.
- Lastly combine the two with no pause in between.
- Having achieved the previous, play the last exercise with every next note louder when ascending and every next note quieter when descending. Repeat until this becomes a smooth transition from one dynamic to another rather than a forced change of volume on each note.
- Try to perform bars 141 to 142 and bars 163 to 164 as written to add also the piece’s required phrasing to the passages.

2. Light Cavalry Overture by Franz Von Suppé

Piece Information	
Range/ Notes/ Instruments	Timpani, Snare Drum, Bass Drum
Technique	Roll on timpani, flams, buzz roll
Dynamics	***p, mp, mf, f, ff, crescendo***
Articulation	Staccato, accents
Objectives	Understand the different ways of counting buzz roll on snared rum. Exercises for single stroke rolls which will be useful not only for timpani playing but for bass drum and suspended cymbal too. More timpani exercises for moving between the drums and pedalling exercises.

Roll exercises for timpani

Ex. 16



3. Danzon No. 2 by Arturo Márquez

Piece Information	
Range/ Notes/ Instruments	Timpani, Claves, Snare Drum, Suspended Cymbal, Guiro, 3 Toms, Bass Drum
Technique	Combination of staccato, legato, damping, l.v
Dynamics	***p, mp, mf, f, ff, etc, crescendo, decrescendo***
Articulation	Staccato, legato, damping, l.v
Objectives	More exercises for 4 timpani, more rhythm exercises and time signature changes. Introduction to set up playing using the 3 toms part. Working on the idea of reading different notations, which is very vital for classical percussion playing.

Ex. 21 Creating set up exercises with students given specific notation.
Ex. 22 Create rhythm exercises on 4/4 - 6/8 with students.