

# **Getting to Half Grade:**

**Music First Performance Pedagogy for Beginner  
Ensemble Directors**

**Jarrold Butler**

**ANBOC Melbourne, Saturday 6 July, 2024**

We let students down when beginning  
our first pieces

**Misterioso** (♩ = 144)

8

9

*mf* 10

11 12 13 14 15 16 17

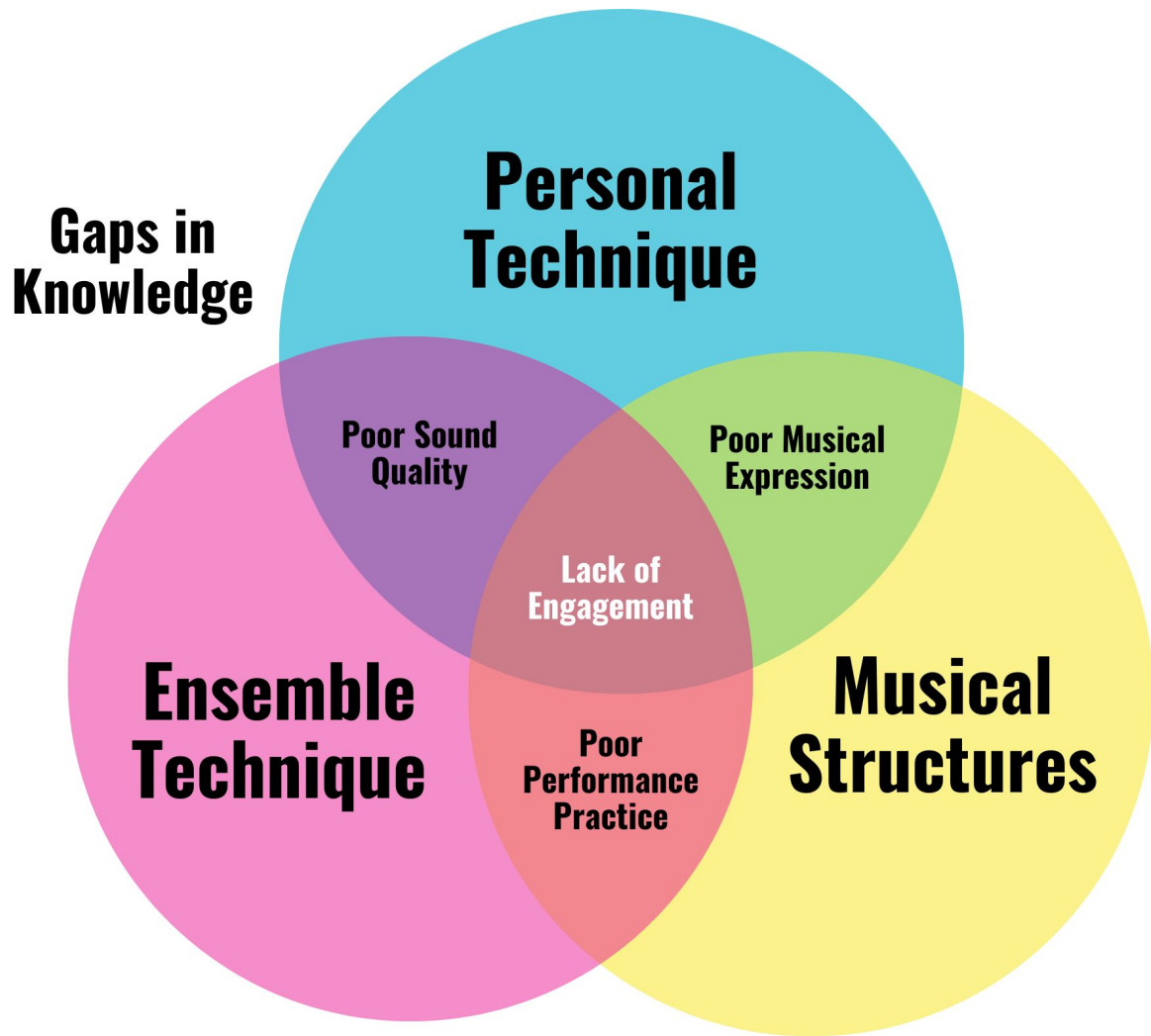
*f*

>

The image displays a musical score for a piece titled "Misterioso" in bass clef, 4/4 time, and key of B-flat major. The tempo is indicated as quarter note = 144. The score is divided into two systems. The first system contains measures 8 and 9. Measure 8 is a whole rest. Measure 9 is a half note on G2, marked *mf*. The second system contains measures 10 through 17. Measure 10 is a half note on F2, marked *mf*. Measures 11, 12, and 13 are quarter notes on E2, D2, and C2 respectively. Measure 14 is a half note on B1, marked *f*. Measures 15, 16, and 17 are quarter notes on A1, G1, and F1 respectively, with an accent mark (>) over measure 17.

## Understanding The Problem:

Neglecting these  
areas results in  
poor student  
engagement

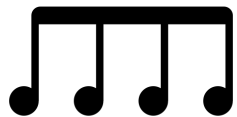


# Music First Pedagogy

Teaching that prioritises  
expression and musical  
structure

- Kodaly-inspired methodologies in an ensemble context
  - Using musical form language in rehearsal
  - Using musical structures to teach expression
  - All ensemble members learning all parts
-

# Kodaly Methodology In The Ensemble



Rhythm and Solfa language



Efficient delivery of instruction



Connections in learning



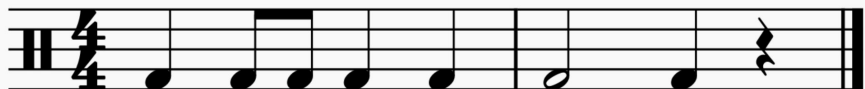
Independent note recognition



# Pre-loading Information

## Rhythm Challenge (Level 4)

All together



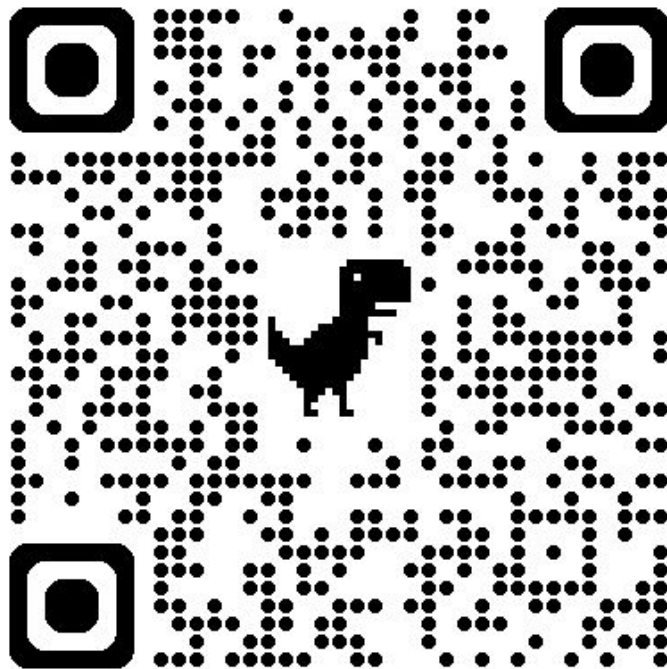
## Solfa Challenge (Level 4)

All together



re re-re ti-ti ti re re fa

# Handout 1 - Skip To My Lou | Flute Part

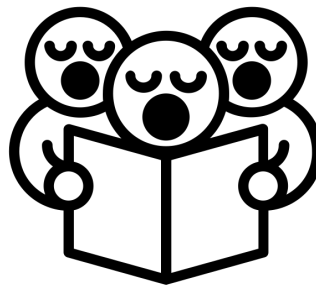


# Case Study One | Skip To My Lou - Structure

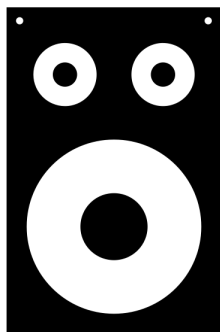
Melody



Harmony



Bass



Embellishment



# Arranging In Rehearsal

## Abide With Me: Melody

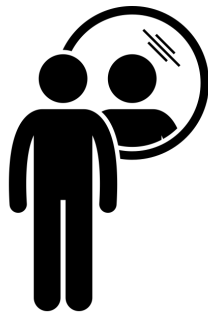
Q: How many phrases are there in the entire melody? How do we know?

## Abide With Me: Melody and Harmony, together

## Abide With Me: Melody and Bass together. Harmony extension

# Case Study One | Skip To My Lou - Other Options

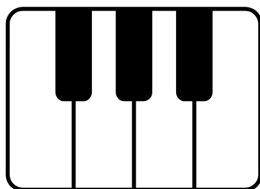
Countermelody



Accompaniment



Chords



Key Rhythms



# Tadpoles

Randall Standridge

Application to Repertoire:

*“Using this methodology, could I teach all the critical musical material before they ever saw the page?”*

Have students think critically about the multiple parts that then go into a piece of ensemble music.

All students can play all parts of the piece

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## Case Study Two | *Tadpoles*, Randall Standridge

### Interval Workout (lvl. 4) All together



Do

So

### Interval Workout (lvl. 5.1) All together



Mi



So



La

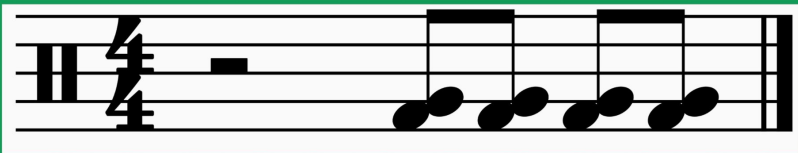


Fa

## Case Study Two | *Tadpoles*, Randall Standridge

## Interval Workout (lvl. 7)

## All together



**So**

**So**

**So**

Fi

Fi

Fi

Fi

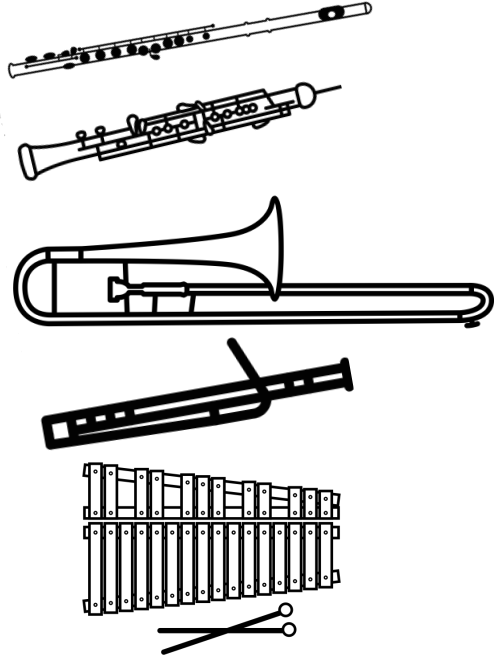
## Interval Workout (lvl. 8)

## All together

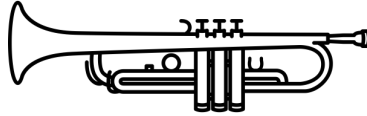


La-la fa-fa so-so mi-mi fa-fa re-re mi do

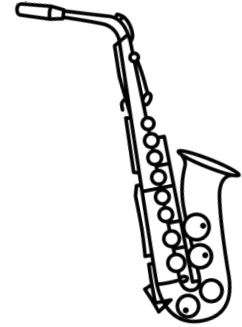
# What is 'Fi' for me?



**E $\sharp$**



**F $\sharp$**



**C $\sharp$**

## Case Study Two | *Tadpoles*, Randall Standridge

### Interval Workout (lvl. 9) All together



## Tadpoles | Score Examples

### A Little Froggy (get it?) ♩=120

Play 2nd Time Only

Flute  
Oboe

B♭ Clarinet

B♭ Clarinet  
(F Horn Double)

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

B♭ Trumpet

Horn in F

Alt. Horn in F  
(opt.)  
Also transposed for  
Clar., A Sax., T.Sax.

Trombone

*mf*

*Div.  
p < mf*

## Tadpoles | Score Examples

Tpt. Play 2nd Time Only  
Div. mf  
*p*  *mf*

16

Fl. Ob.

*f*

The first system of the musical score consists of four measures. The first measure contains a half note G4 and a half note E4, both beamed together, with a slur above them. The second measure contains a half note D4, a half note C4, and a half note B3, all beamed together, with a slur below them. The third measure contains a half note G4, a half note E4, and a half note D4, all beamed together, with a slur above them. The fourth measure contains a half note C4, a half note B3, and a half note A3, all beamed together, with a slur above them. The dynamic marking *mp* is placed below the first measure.

# Application In Rehearsal

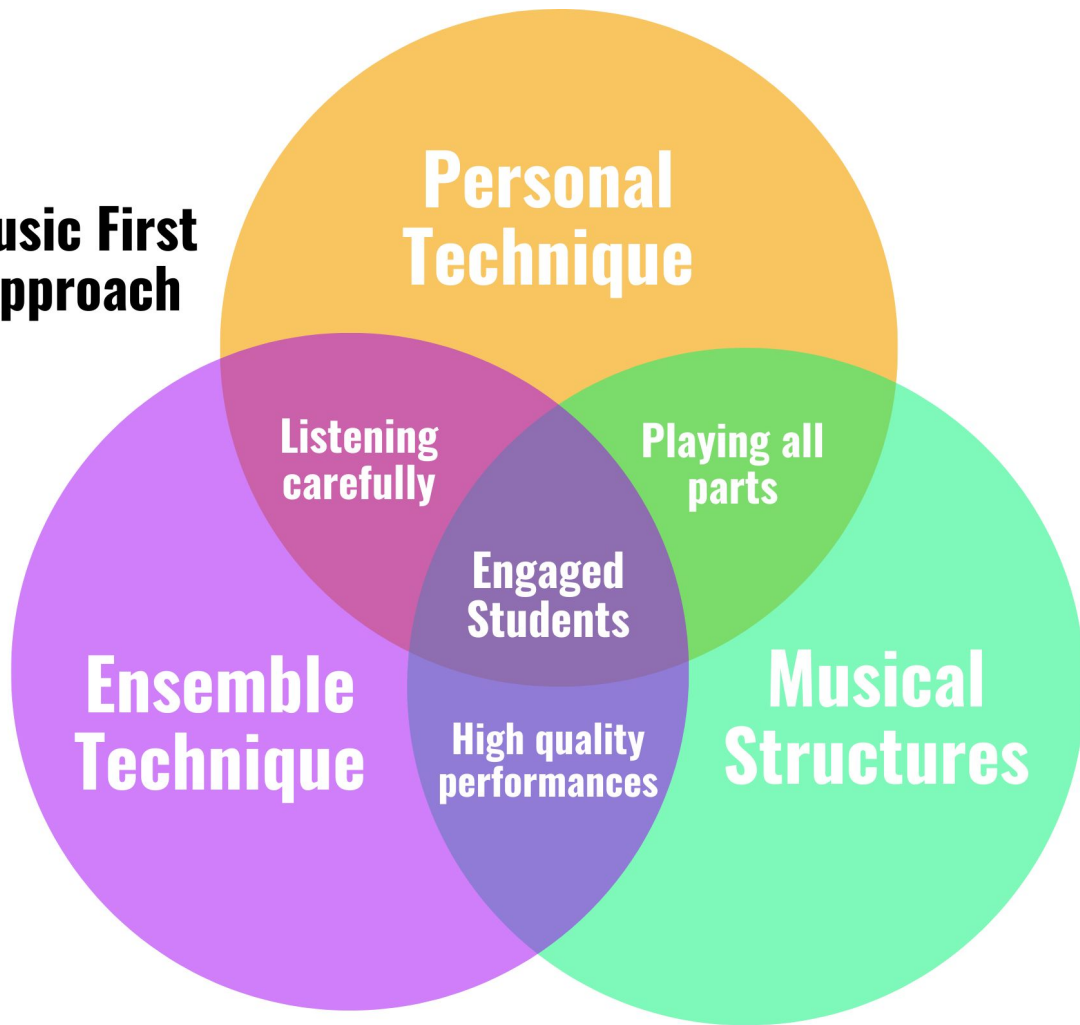
Like most things, a small amount of time, often is most effective

- Utilise call and response activities at the beginning
  - Present information in multiple ways at multiple times
  - Ask connecting questions
  - Review, revise and build knowledge
-

# Building Knowledge:

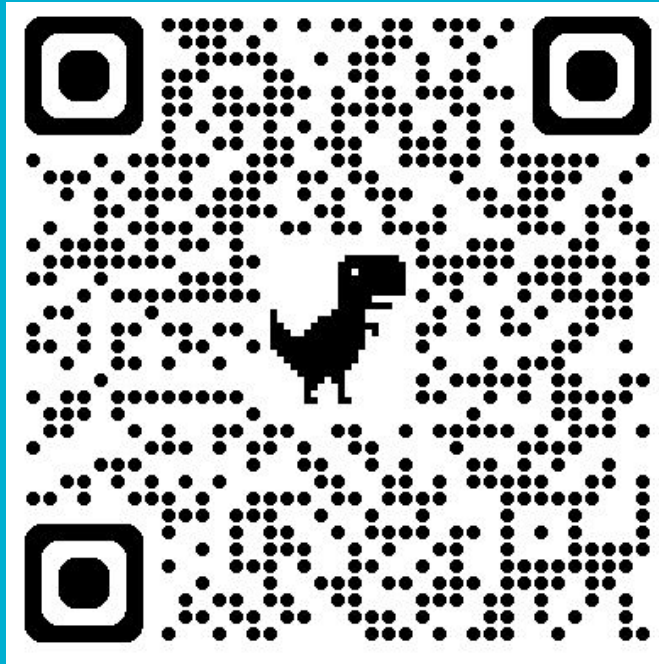
Focusing on these areas builds engagement in programs.

**Music First Approach**



# Free Gift!

## Skip to My Lou Download



[jarrodbutler.com/anboc2024](http://jarrodbutler.com/anboc2024)

**Here's the good news -**



**- You can do this too!**

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