



INSTRUMENTAL MUSIC DEPARTMENT

PARENT INFORMATION

*Music is a language
That kindles the human spirit
Sharpens the mind
Fuels the body
And fills the heart.*

Mission Statement

Our purpose is to provide opportunities for students to experience the joy of making and understanding music.

Through participation in the Instrumental Music Program students will develop:

- an enjoyment of making music
- self-esteem
- a sense of commitment and purpose
- teamwork and life skills
- their gifts and potential as musicians.

Rationale

Playing music:

- nurtures your child's innate musical ability leading to positive, measurable learning outcomes
- is one of the eight intelligences (Gardner)
- adds richness to the quality of life
- teaches self-discipline and co-operation
- cultivates individual creativity, trust and positive interaction with others.

Tuition

The Education Department provides free tuition to a limited number of students during school hours as follows:

- **band program:** flute, clarinet, bass clarinet, alto and tenor saxophones, trumpet, French horn, trombone, baritone horn, euphonium, tuba and percussion including drums, melodic percussion, auxiliary percussion and electric bass guitar
- **strings program:** violin, viola, cello and double bass.

Ensembles and Attendance

Ensemble experience in the relevant band or string orchestra is provided in the form of rehearsals before school, at public performances and lunch times.

Participation in all rehearsals and performances by these ensembles is integral to the success of the program and therefore compulsory.

Band rehearsals are held in Graham Hall, 7.30am for a prompt 7.45am start each Tuesday.

String rehearsals are held in Graham Hall, 7.30am for a prompt 7.45am start each Wednesday.

Rehearsals are a normal part of the learning of a musical instrument. It is essential that students are punctual to rehearsals and lessons, and organised with their instrument, music and equipment.

Parents and teachers work together to reinforce the message regarding the value of each individual's contribution and obligation towards the success of the team. We ask that parents wishing to observe rehearsals obtain the prior consent of the instrumental teacher in order to avoid unnecessary disruptions to the rehearsal routine.

Lessons

Instrumental students attend one 30 minute lesson per week during class time. These lessons consist of groups of 10 students or less, on the same instrument or on instruments of the same family, and who are of a similar standard and experience.

Students must ask permission to leave their class five minutes before the commencement of the music lesson and arrive punctually.

Instrumental students are expected to note any classwork or homework set during their absence from class and catch up on work missed.

Timetables

Rotational timetables are issued to students and class teachers to prevent students from continuously being withdrawn from the same classroom based activity. Please have your child check their timetable regularly and remind them of their lesson time for that day.

Practice

Regular, effective home practice is essential to the progress and development of the young musician. Students should record their practice times according to their teachers instructions.

Commitment

Students should commit to learn an instrument for four years (strings) and two years (band) unless alternatively directed by the instrumental teacher.

Recruitment and Allocation

String players are usually recruited at the end of Year 2 and band players at the end of Year 4. Instruments are allocated to students according to the following criteria:

- physical aptitude for success in a category of instrument
- height
- achievement in a simple listening test administered by the class music teacher
- consultation with class teacher on work habits
- consultation with class music teacher on musical inclination
- preference of candidate
- the need to maintain a balanced ensemble.

The instrumental teacher may ask a student to change to another instrument where the ensemble balance dictates; for example, soprano to bass clarinet; alto to tenor saxophone; euphonium to tuba; trumpet to French horn; violin to viola; cello to double bass.

Instrument Hire and Purchase

Instruments		Year Level
Hire from the school	cello	3
	double bass	3,4,5,6
	flute, clarinet, alto sax, trumpet, glockenspiel, bass guitar	4 only
	bass clarinet, tenor sax, French horn, baritone, euphonium, tuba	4,5,6
To be acquired/ Purchased	violin, viola	3,4,5,6
	cello	4,5,6
	flute, clarinet, alto sax, trumpet, trombone, glockenspiel	5,6

Simple Instrument Maintenance

Instrument	Maintenance	How often
Flute	keep screws secure	regularly
	clean tenons and keep smooth	regularly
Clarinet/Saxophone	keep screws secure	regularly
	grease tenon corks and keep smooth	regularly
	rotate reeds	daily
	replace reeds	beginning of each term
Trumpet / baritone /euphonium / tuba /French horn	oil valves and keep operation smooth	weekly
	grease tuning slides and keep smooth	monthly
Trombone	cream and spray performance slide and keep operation smooth	weekly
	grease tuning slides and keep smooth	monthly
String instruments	keep spare set of strings in case	always
	keep rosin in case	always
Bass Guitar	keep strings clean	always

Screws:

Look for screws projecting out of hinge posts.

Flute and saxophone

metal-to-metal tenons:

Do not lubricate. Oils, greases and creams lead to stiffening.

Tenon corks:

Failure to grease regularly will result in cork peeling off.

Re-corking is expensive.

Reeds:

Reeds must be rested between playings and must be replaced each term.

Tuning slides:

Tuning slides will seize if not greased regularly. Unseizing is expensive.

Valves:

A stiff valve means the instrument is unplayable.

Performance slides:

A stiff performance slide means the instrument is unplayable.

Stuck mouthpiece

(trumpet, French horn, trombone, baritone, euphonium):

Do not attempt to remove. Bring it to school for professional attention.

School instruments are serviced regularly.

Personal band instruments should be given a professional service every twelve months to enhance their playability and maintain value.

Fees

Item		Cost per year
All students general levy		\$72.00
Instrument hire	Band instruments	\$160.00
	Cello/double bass	\$160.00
Music uniform hire (see Page 7)		
Music folder – available from the uniform shop		\$10.00

Prices for New Instruments:

Prices are approximate for student models of average available quality.

Instrument	Approx Cost	Instrument	Approx Cost
Flute	\$600.00 - \$800.00	Cello	\$500.00 - \$1000.00
Clarinet	\$750.00 - \$900.00	Bass Clarinet	\$2,000.00 +
Alto Saxophone	\$1,200.00 - \$1,700.00	Tenor Saxophone	\$2,200.00 +
Trumpet	\$750.00 - \$950.00	French Horn	\$2,300.00 +
Trombone	\$950.00 - \$1,200.00	Euphonium	\$2,300.00 +
Glockenspiel	\$350.00	Tuba	\$4,400.00 +
Violin/viola	\$200.00 - \$400.00		

Required equipment

Instrument	Equipment
ALL BAND INSTRUMENTS	<ul style="list-style-type: none"> • Music stand for home practice • Tutor Book: <i>Tradition of Excellence Book 1</i> (for your instrument) by Bruce Pearson and Ryan Nowlin (Percussion: <i>Drums and Mallet Percussion</i>) • 2B pencil and eraser for band rehearsals and lessons
Flute	<ul style="list-style-type: none"> • Flute Hanky • Thumb-port • Polishing cloth
Clarinet, Bass Clarinet, Saxophones	<ul style="list-style-type: none"> • Reed guard (four spaces) • Cork grease • Pull Thru leaning cloth • 3 x <i>size 1.5</i> reeds plus 3 x <i>size 2</i> reeds • Neckstrap • Mouthpiece Patches • Thumb-rest cushion (clarinet only)
Trumpet, French Horn, Baritone Horn, Euphonium, Tuba	<ul style="list-style-type: none"> • <u>Instrument Care Kit</u> including: Valve Oil, Tuning slide lube, Valve casing & Mouthpiece brushes, Flexible snake, microfibre cleaning cloth

Trombone	<ul style="list-style-type: none"> • <u>Instrument Care Kit</u> including: Professional Slide Lubricant, Tuning Slide Lube, Midi Mist compact spray bottle, Mouthpiece Brush, Flexible snake, microfibre cleaning cloth
Percussion	<ul style="list-style-type: none"> • <i>Tradition of Excellence</i> Book 1 (Drums and Mallet Percussion) • <i>Alfred's Drum Method</i> Book 1 • 1 pair drum sticks 5A • Practice pad and stand • Stick bag
<u>ALL STRINGS</u>	<ul style="list-style-type: none"> • Music stand for home practice • 2B pencil and eraser for band rehearsals • <i>Tutor book (as advised)*</i> • Music folder – for sheet music
Violin and viola	<ul style="list-style-type: none"> • Shoulder rest • Rosin
Cello and Double Bass:	<ul style="list-style-type: none"> • "Black hole" floor spike stopper • Rosin
Bass Guitar	<ul style="list-style-type: none"> • Polishing cloth

*Other books and sheet music may need to be purchased to support the basic tutor book.

Music Stores, Services and Repairs:

Name	Address	Phone
Band:		
Blow & Woodwind	11A Enoggera Tce, Red Hill 4059	3367 8776
Brass Music Specialists	90 Appel St, Graceville	3278 1311
Ozwind Brass and Woodwind	Shop 11/13/360 Logan Rd, Greenslopes QLD 4120	3118 0166
Strings:		
Simply for Strings	78 Enoggera Tce, Red Hill 4059	1300 739 293
Animato:	5/789 Kingsford Smith Drive, Eagle Farm 4009	3876 3877

Homework

Homework is set in the tutor book. Please check that your child is following the homework set. Reward stickers are given to students for personal effort. Please check these regularly and give generous praise for progress made.

Reports

Written reports on progress in all areas are included with the students formal school report at the end of each semester (Terms 2 and 4).

Public Performances

Public performances are a culmination of all the hard work each and every student puts in to practice, lessons and rehearsals. Students are expected to participate in all scheduled public performances and to stay until the end of the event. Parents are requested to provide transport to and from outside school performances. Car pooling is recommended.

Performance commitments include:

- School assemblies
- Fanfare QLD State Schools Music Festival (Term 2)
- Soiree / Spotlight on Strings
- Local workshops
- School fete
- WestCent District Music Camp (selected students)

Uniform

All strings players are to wear the formal music uniform and senior band ensemble members are required to wear the performance uniform at public performances. This comprises of:

- navy trousers
- FTPSS music shirt worn outside trousers (music shirt available at the Uniform Shop for \$35 and can be ordered via flexischools)
- black socks and formal black shoes
- all long hair tied back off the face.

Music Camp

Instrumental Teachers within the Brisbane West and Centenary Suburbs area organise an Honours Camp and an Advanced Day Camp. Attendance is by invitation only, following auditions in March - April. Students who are selected for music camps are expected to keep the entire week free of all other commitments and attend for the whole event including the final concert.

Regular lessons or rehearsal will not be held at school during music camp week.

Withdrawal from the Program

Occasionally a student contemplates withdrawal from the program. Should this occur, an interview is held between the principal or his/her delegate, the instrumental teacher, the child and the parent.

Before withdrawing a student from the program we ask you consider the following:

- tuition is free
- instruments are hired at a modest fee
- withdrawal of any participant will adversely affect the performance of the ensemble
- interrupted music learning is often difficult to restart
- commitment to see something through is a valuable life skill
- all students at all levels require encouragement.

Communication

Communication between parents and teacher is paramount. If your child is unsettled or experiencing difficulties with any aspect of the program, please do not hesitate to send a letter or email, or make an appointment to see the relevant staff member.

Due to restraints in the days instrumental teachers are on campus, they will endeavour to respond to messages at the first available opportunity.

The Fig Tree Pocket State School instrumental teacher contacts are:

BAND	Mrs Katherine Zorzetto	kzor1@eq.edu.au
STRINGS	Mrs Fiona Lougheed	floug1@eq.edu.au

Timeline

Month	Event
February	<ul style="list-style-type: none">• distribution of timetables to students and class teachers• issuing of instrument loan forms and enrolment agreements• issuing of instruments upon return of forms and money• lessons begin• issuing of District Music Camp materials to advanced students• rehearsals begin
March:	<ul style="list-style-type: none">• Music Camp auditions• local workshop
April:	<ul style="list-style-type: none">• Junior band rehearsals begin• Beginner Strings Camp
July:	<ul style="list-style-type: none">• District Music Camp
August	<ul style="list-style-type: none">• Soiree: informal, fun night of music where each student plays one piece for a family audience / Spotlight on Strings
September / October	<ul style="list-style-type: none">• recruitment begins for following year• Brisbane Schools Band Festival held on weekend of pupil-free day - October Term 4
November:	<ul style="list-style-type: none">• Brisbane Schools Band Festival• Recruitment finalised – letters of offer distributed to Year 2 and 4 students• parent information night• acceptance due• loan instruments returned for stocktake, maintenance and repair

HINTS ON HOW TO PRACTISE

You need:

- instrument in good playing order
- music
- music stand (music at chest height)
- chair with straight back and flat seat

Where?

- quiet enclosed room away from other people, TV, radio, computer, CD player or MP3 or ipod unless you are using play-a-long software.

When?

- regular daily practice is best but no less than five days a week.

How long?

- 30 mins practice = 20 mins of actual, effective music playing + another ten mins for setup, putting away and thinking
- Beginner strings: 5 - 10 mins daily earlier in the year building to 20 mins daily by end of year.

What to practise:

Mins playing	Material	Goal
2	Long notes; easy, slow drills	Warm up and tonal development
4	Scales and exercises	Finger technique and flexibility
6	New pieces	Work on new notes, fingerings, range, rhythms, keys and articulations
6	Revise studies and pieces already learned	Improvement and consolidation
2	Your favourite piece	Go on, you deserve it!

How to practise:

- Set practice goals. *'By the end of this day, week, term....I want to be able to...'*
- Play each piece, exercise or scale at least twice.
 - ✓ Say, sizzle or tap the rhythm
 - ✓ Say the note names in rhythm while fingering
 - ✓ Play piece with rhythm and pitch only (tongue each pitch)
 - ✓ Add articulation (slurs etc.)
 - ✓ Add dynamics (loud and soft)
- Play it slowly at first, gradually increasing the speed each time.
- Deal with difficult bits by going over them separately at least twice. Identify these trouble spots, isolate them, practice them slowly, and then put them back together with the whole piece.
- Look back over what you have achieved and how far you have come. Remind yourself that what was once impossibly hard is now easy.

<p><i>As you practice, ask yourself if you are trying your best to...</i></p> <ul style="list-style-type: none"> • perform the notes accurately, fluently and in tune? • perform the note and rest values accurately? • perform at the indicated speed or at a speed appropriate to this piece (having started my practice at a much slower speed and gradually increased it)? • produce a high quality, rounded, centred, well projected sound? • perform at the indicated volume? • slur or tongue or bow as indicated? • follow the printed performance directions? • hold the mouthpiece correctly and effectively in or at your mouth and hold your mouth correctly and effectively? • hold the instrument correctly and effectively and sit or stand relaxed and alert? • use your breath economically, musically and effectively? 	<p><i>Skill Development</i></p> <p><i>Technique & intonation</i></p> <p><i>rhythm</i></p> <p><i>tempo</i></p> <p><i>tone</i></p> <p><i>dynamics</i></p> <p><i>articulation</i></p> <p><i>reading</i></p> <p><i>embouchure</i></p> <p><i>posture</i></p> <p><i>breathing</i></p>
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<ul style="list-style-type: none"> • perform with understanding, continuity, and a sense of direction towards points of arrival in the music? 	<i>phrasing</i>
<ul style="list-style-type: none"> • play as if you want the audience to enjoy the music? 	<i>musicianship</i>
<ul style="list-style-type: none"> • develop and improve these skills? 	<i>progress</i>
<ul style="list-style-type: none"> • use your time effectively? 	<i>effort</i>

How to Encourage Your Child’s Practice

- Learning takes place at school but consolidation and proficiency can only happen at home.
- Establish a weekly practice schedule with your child consisting of 5 x 30 min sessions per week.
- Sessions should be at the same time and in the same place set up with music stand, music, instrument and, if possible, an instrument stand.
- Check your child’s practice journal in the front of the tutor book.
- Spend some time listening to your child play.
- Always let your child perform the whole piece at least once before commenting. If they make mistakes: let it be; or if it sounds halting and unconfident: let it be.
- Be supportive, encouraging, positive, diplomatic and helpful.
- Sometimes make no comment at all. As a parent you will know what’s best. It’s probably best not to ‘hover’ but to make your comments from the kitchen or some neighbouring part of the house.
- Remember that instrumental learning can take time: they are required to use muscles and breathing apparatus in an entirely different way from what they are used to; they have to learn a whole new written language; they have to manage a new piece of apparatus – the instrument - which they have never manipulated before.
- Set up a system of rewards for practice done; for example, a special treat at the end of the week. Reward the child for his/her best achievement even if it is not an “A” grade. For example, ‘That was the best you’ve ever played *Bingo*. Well done!’ Or, *I’ve Just Come From Sydney* just gets better and better!’
- Music practice is a part of regular homework. Insist on no TV or computer till practice is done.

<p><i>As you listen to your child practicing, ask yourself if they are trying their best to...</i></p>	<i>Skill Development</i>
<ul style="list-style-type: none"> • perform familiar material accurately, fluently and rhythmically? Does the tune make sense? 	<i>technique, rhythm</i>
<ul style="list-style-type: none"> • Is he/she performing at a speed which he/she can comfortably manage (having started the piece at a much slower speed and gradually increased it)? 	<i>tempo</i>
<ul style="list-style-type: none"> • Is he/she producing a rounded, centred, well projected sound that is characteristic of the instrument? 	<i>tone</i>
<ul style="list-style-type: none"> • Is he/she holding the instrument correctly and effectively and sitting or standing relaxed and alert? A music stand is essential here. It should be set at chest height. 	<i>posture</i>
<ul style="list-style-type: none"> • Is he/she using the breath economically, musically and effectively? 	<i>breathing</i>
<ul style="list-style-type: none"> • Is he/she playing as if they are enjoying the music and want the audience to enjoy the music? 	<i>musicianship</i>
<ul style="list-style-type: none"> • Is he/she developing and improving? Is he/she playing new material or just the same every week? 	<i>progress</i>

<ul style="list-style-type: none"> • Is he/she using the allotted time effectively? Make sure some time is spent on the hard parts not just the easy parts. 	<i>effort</i>
<ul style="list-style-type: none"> • Is he/she looking after the instrument by cleaning it and putting it away safely after each practice (but not wasting time doing so)? 	<i>care of instrument</i>

If the piece does not sound right take the time to check that:

- the instrument has been assembled properly. Use the illustrated instructions at the beginning of the tutor book.
- the student is listening to him/herself as they play. Ask them to check each pitch and rhythm value carefully. Check against a piano or keyboard or a sung scale for pitch and tap the foot steadily for pulse. (A metronome is useful but not essential).
- they are playing the correct part - harmony or melody (check if it is a second part, for example).

The Role of the Band and Members in Rehearsal

1. A band is a complex organisation made up of a diverse range of instruments each producing a unique *timbre*.
2. The instruments are arranged in sections of similar timbre: *woodwind*: flutes, clarinets, saxophones; *brass*: trumpets, French horns, trombones, euphoniums, tubas and *percussion*.
3. The band can be further divided into groups of similar pitch or *register* e.g., *soprano*: flutes, first clarinets trumpets and glockenspiel; *alto*: second and third clarinets, alto saxes, French horn and xylophone; *tenor*: tenor sax, trombones and euphoniums and *bass*: bass clarinet, baritone sax, trombones euphoniums and tuba. The non-pitched percussion can be divided into high - snare drum, triangle, cymbals, hand percussion and low - bass drum.
4. All music composed for concert band exploits these different timbres and register groups: groups are highlighted (*take the interest*); some are required to play a subdued or supporting line (*accompany*); some are required to play a different but equally important line with another group (*counterpoint*) and some are even left out altogether for a time (required to count beats and bars *rest*).

In any given passage some instruments will have the interest, some will be accompanying, some might be in counterpoint and some may be silent. Each instrumental part will contain a fair distribution of these four main styles of writing. It is virtually unheard-of for a part to consist of non-stop playing in which that instrument or section takes the interest. Only in hymns and warmups does every part play continuously without rests and even then, the melody is usually held by one part only.

5. A rehearsal is *never* simply a straight run-through of all pieces but is rather an opportunity to identify aspects which require work. Players musically take apart and reconstruct the piece so that the composer's intentions are realised. The conductor also spends time explaining and reinforcing concepts and skills.

As this unfolds, players are required to be patient and, if necessary, to sit quietly while other sections of the band work. While their section is not actually playing they should listen to what is being rehearsed and learn from it.

6. Time is needed for announcements on housekeeping and upcoming events; roll keeping; handing out new and replacement parts, dealing with problems and answering questions.

7. *Your child will learn to be a team player and to put the success of the band first and self-interest last. They should be punctual and come to band with their instrument, music and equipment. They should play passionately and listen intently, always minimising talk, keeping it relevant and appropriate.*

Frequently asked questions

Question	Answer
How will my child know when to attend his/her lesson?	Your child will develop a habit of checking his/her personal timetable or the classroom copy. They can monitor their time effectively using a watch or the classroom clock.
Will my child's schoolwork suffer by his/her coming out of regular lessons for instrumental tuition?	University studies support that removing students from their regular classes to study instrumental music does not detract from their academic achievement. FTPSS develops a rotational timetable so your child is not consistently missing a subject area on a regular basis.
How much practice should my child do?	You child should be practicing for 30 mins per day, five days a week. They should aim for 20mins of actual playing time per session.
Can my child change to another instrument from the one allocated?	An instrument is allocated to each child according to a great deal of consideration and criteria. This is essential to maintain the balance of the ensemble. However, a student may be asked to change instruments in the interests of ensemble balance.
Can my child have private lessons on his/her instrument?	Yes, any tuition would benefit to your child's musical development according to time restraints and interest.
Should I buy a new or second hand instrument?	New instruments are problem-free, come with a guarantee and have better re-sale value. Second hand instrument purchases are subject to availability and come with a wide variety of history and use. A good way to buy second hand is from a student you know well who is upgrading. The instrumental staff may be able to provide further advice on purchases.

Research Findings

University studies suggest that regular music instruction may:

- have a positive transfer effect on the development of language skills
- result in an increased reading ability among tertiary age students with the best gains made when the instruction is provided by a music specialist
- increase the probability of success in learning a second language
- increase the self-awareness and self-esteem of children at risk of dropping out of school (and not-at-risk children) by developing pride and satisfaction in themselves and in their environment
- increase positive interactions with peers and adults and improve social adjustment skills. Music becomes an emotional outlet
- positively affect gross motor and perceptual motor skill development
- be most beneficial to start from five to nine years of age
- Promote a correlation between music skills and mathematics skills.

Music	Mathematics
interval discrimination	spatial ability
rhythm values	proportion
playing requires planning ahead	timing
listening and playing in time continuum	problem sequencing

It is widely understood that music learning:

- supports relaxation, creativity, self-discipline and motivation
- promotes social skills that enhance awareness of others and tolerance for differences
- promotes unity and harmony
- promotes cognitive and perceptual skills
- serves as vehicles for identity and free expression
- breaks down barriers between races, religions, cultures, geographic divisions and socio-economic strata
- helps define, support and transmit culture and important societal values from generation to generation
- facilitates the creation of strong, large communities
- facilitates the higher order learning activities of reflection and enquiry.