

Thank you for joining us for today's webinar. It will begin at 9:00 Pacific time.

In order to make this run as smoothly as possible, here are a few pointers:

- Please make sure you are **muted** unless you've been specially called on to speak.
- **Introduce yourself** in the chat: What is your name, where and what do you teach?
- Feel free to post your **questions or comments in the Q&A** and we will address them as we are able.



TODAY'S HOST:

LESLEY MOFFAT

- Director of Bands
Jackson High School
Mill Creek, Washington
- Author of "I Love My Job but It's Killing Me" and "Love the Job, Lose the Stress"
- Founder of *The mPowered Music Educator Academy*
- Runs *Band Director Boot Camp* and *Music Program Management Support Services*



TODAY'S GUEST:

DR. MATTHEW ARAU

- Associate Director of Bands
Chair of Music Education
Lawrence University
- Founder of *#UpbeatGlobal*
- Conn-Selmer Education
Clinician



The mPower Method

Fundamentals for Healthy Music Teachers

Meals


















Movement

Music

Mindfulness

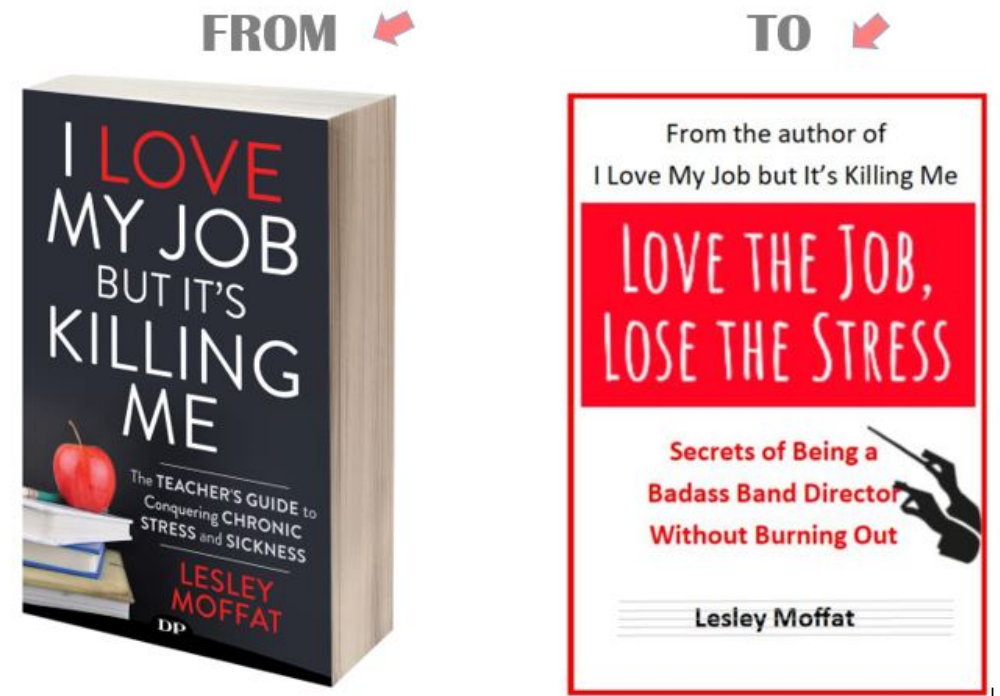


Small Steps Every Day Make a BIG Difference

- April 1 = 
- April 2 = 
- April 3 = 
- April 4 = 
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- April 6 = 
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- April 15 = 
- April 16 = 
- April 20 = 



Now more than ever, in order to support your students, you have to be healthy enough and have the stamina it takes to do this important work...



The mPowered Music Educator Academy | Lesley Moffat, Founder | Band Director Boot Camp

FREE copy of eBooks:
mPoweredEducator.com/contact

To schedule a complimentary strategy session to discuss solutions for your personal situation, click this link to my calendar. Talk to you soon!

<https://LesleyMoffatCalendar.as.me/>



Dr. Matthew Arau's Resource List

[Upbeat Global](#) Dr. Arau's new YouTube channel with positive messages for music teachers and their students.

Upbeat Global Facebook page: https://www.facebook.com/Upbeat-Global-110885907220776/?modal=admin_todo_tour

Upbeat Leaders Facebook group: <https://www.facebook.com/groups/238379780620680/>

https://www.youtube.com/channel/UCg7_Oyro5cwsyeHBhaXeGsQ

Keynote address, "Music is Our Superpower" for the National Honors Ensembles at the National NAFME Conference on November 9, 2019 in Orlando Florida. Keynote recording [HERE](#).

YouTube 3-minute video of Dr. Arau speaking about growth mindset, "Believe in Students." <https://www.youtube.com/watch?v=W6ATR8A84Og>

Interview on Everything Band Podcast where Dr. Arau talks about the student leadership program at Loveland High School, the Leadership Symposium. [Everything Band Podcast](#)

[Conn-Selmer Education Clinician](#) page that includes articles, videos, and session titles.

Article, *Upbeat! Creating a Positive Culture in Music Ensembles*, published here: [SmartMusic](#)

Dr. Arau is presenting three sessions at the online International Music Education Summit on Thursday, June 11, 2020 that you are invited to register for and virtually attend. Here is the link to the digital conference. <https://musiceducationsummit.org/live>

The Instrumentalist Magazine, May 2018 issue, "Developing the Right Mindset" – article that Dr. Arau wrote on rehearsing with a growth mindset.



Special thanks to Bryana Steck

steckb@woodlandschools.org

For the following resources on practice technique:

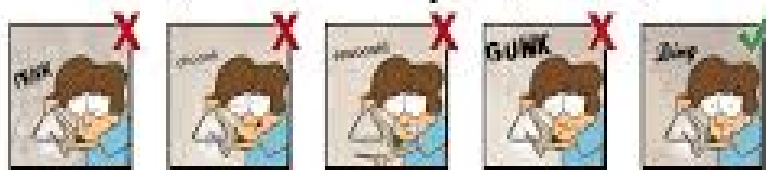


Developing sound practice routines

How much should I practice?

You don't need to toil away your days by practicing for hours and hours on end. In fact, this kind of mass practicing is not generally very efficient as a means of establishing good playing habits (though there are exceptions) because mental and physical fatigue can cause poor habits to creep into things like posture and fingering technique. In addition, if the mind is not focused on the task at hand, retention of the material being practiced will be extremely low. For this reason, I recommend that students begin their practice routines by putting in approximately 40 minutes a day, three days a week (daily would be nice, but let's be realistic; even three days a week is a bit of a fantasy at this point...). In addition, it is often useful for this practice to be done in two sets of 20 minutes rather than one large block of time. Warm-ups and scales should comprise the first 20 minutes of practice time, followed by a short, relaxing break and 20 more minutes of work on repertoire. Note that this type of blocking is a recommendation and certain individuals will find that a different schedule works better for them. There is flexibility here. Warm-up techniques are discussed in detail (please read the details) in the next few pages of material. When practicing repertoire, don't waste your own time by playing the stuff that you can already play well. Go directly to difficult passages and work those at a very slow speed with perfect rhythm and pitch accuracy and keeping perfect time (use a metronome). Break passages into single-bar or even two-beat phrases and perform them at slow tempos until they are perfect (5 times in a row, at least). Then, gradually bump up the speed on the metronome and keep keeping the same small chunks over and over until they are perfect at the new tempo. Once each passage is perfected, go back and begin to put all of the little pieces together starting with only two or three at a time. This has proven to be one of THE MOST efficient methods for practicing at even the professional level. THIS STUFF WORKS! Remember:

Don't practice until you get it right.



Practice until you can't get it wrong.



Record Yourself

A technique that I (and many other musicians before me) have found to be very useful is recording your practice sessions or small parts of your practice sessions. Want to see if your staccato is improving? Record your articulation studies. Do you hear a distinct difference between your long and short notes? No? Keep working on it and re-record next week to see if there has been an improvement. If your recording device is not of the highest quality, ignore tone within your recording sessions and focus on other elements instead, otherwise you will drive yourself crazy trying to improve upon something that is beyond your ability to capture and assess accurately.

Long Tones

You only need to work on long tones if you'd like to have a good sound. It's just about that simple...

How to practice long tones:

1. Breathe

Focus on breath support. Begin by teaching your body how to breathe properly.

- a. Fill your lungs from the bottom of your diaphragm up. If you're not sure how to inhale properly, try saying the word "hot" backwards: that is, breathe in while saying hot (but don't get your vocal cords involved). For many folks, this "inverted hot" will result in a "lower" breath, rather than an incomplete breath higher in your lungs. Again, remember to fill your lungs on this inhalation.
- b. Don't raise your shoulders as you're taking in air — this is often a clue that you're not breathing from the bottom of your diaphragm (it is, however, normal for the shoulders to raise slightly at the very end of a full inhalation).

2. Tone Production

Really pay attention to the beginning of your note. Your entrance on the tone should be smooth and not explosive. At the same time, the note should start IMMEDIATELY when you start it: there shouldn't be a lag after you tongue the note, with the note suddenly popping into place after a moment or two.

If you could visualize the sound that you make, it should look like this:



And not this:



Be careful not to overblow while producing this “wall” of sound. Your tone should be rich and resonant and focused. Listen to your body: if you should feel fairly comfortable while you’re blowing.

3. Posture

The last thing you need to be aware of while you’re blowing the note is your stance and posture. You should be relaxed. Your fingers should curl to the keys without grabbing the horn in a death grip, and your shoulders should be down and relaxed as well. Do an “inventory” of your body while you’re playing, and make sure that nowhere, from your head to your feet, are you tight and clenched — that’s just a waste of energy, and you want to devote as much energy as possible to your playing. Be especially careful not to tighten up as you reach the end of your inhalation. Keep on blowing until you can no longer maintain a good, strong sound. Don’t turn it into a life or death struggle where you scrunch up your shoulders and try to squeeze every last molecule of air into your horn. As you practice long tones, you will naturally be able to play each tone for a longer and longer time, as you develop your diaphragm and embouchure.

Summary:

- **Inhalation:** fill your lungs from the bottom up (the “inverted hot”), and don’t raise your shoulders.
- **Attack:** don’t stab the note to make it sound, but do make sure that it starts immediately.
- **Tone Quality:** you want a solid block of strong, consistent, room-filling sound, but don’t overblow.
- **Focus & Intonation:** Use a tuner to make sure you’re in tune, and to help you find the right focus for your horn.
- **Stance & Posture:** Keep your body relaxed, including your fingers and your shoulders, and do an inventory to make sure there’s no tension anywhere else in your body.
- **Release of the Note:** Play until you can no longer maintain focus and a good sound, and don’t tense up at the end of the note.

Some long tones to play:



Now, **this is very important:** each time you move to a new note, try to keep the same timbre and warmth of the previous note. (And, of course, check each note on the tuner.) For example, when you move up to the F from C, you should strive to duplicate the strength, focus, and timbre of the C. You should also, of course, keep track of all of the items (inhalation, attack, etc.) listed above.

Scale Patterns:

1. Tone

This is very important: whether playing the five-note groups or entire scales, you should play the horn with the same feel as when you played long tones, with the only difference being that now you're moving your fingers! Always keep in mind the ideas of Inhalation, attack, tone quality, focus & intonation, stance & posture, and release.

2. Speed

I can't say it enough times, so I'll put it in all caps and use multiple exclamation marks: **DON'T PRACTICE TOO FAST!!!** If you feel tense or confused while playing scale patterns (or any pattern for that matter...), then you're playing too fast. Slow it down! The idea is to build a foundation for faster playing, but to do so you need to begin at a tempo where you can execute the your scale passages **perfectly**, with no stumbling. You can't build on top of a poor foundation, so you want to get it right the first time.

3. Finger Position and Feel

You want to gently curl your fingers to the keys, almost as if holding a ball. Use no more force than necessary to hold the horn and press down the keys. Also, try to keep your fingers from flailing about above the keys. If you can keep your fingers on the keys at all times, this minimizes the amount of unnecessary motion of the fingers and maximizes the amount of energy that you can put into executing your ideas. If you can't tell if your fingers are staying low on the keys, practice with a mirror. You can also practice fingerings with your instrument in your lap and watch the keys as you move your fingers in different patterns.

4. Time Feel

A metronome will help you track your progress as you play scales and passages with increasing speed, as well as providing you with a reality check to ensure that you're not unconsciously slowing down on the more technically challenging parts of whatever you're working on. You want to be able to *hear* your metronome (rather than relying on the flashing light) while still playing with a full sound that fills the room — so you need a metronome with a good loud click OR a metronome phone app and a set of headphones.

5. Articulation

Vary Your Articulation Patterns

It doesn't matter what you play to practice your articulation, although scales and scale patterns are a great place to start. Practice a wide variety of articulations including, but not limited to slur everything, legato tongue everything, staccato everything, slur every other note with legato tongue, slur every other note with staccato tongue, slur two/ tongue two, and so on. Be creative, but be picky! Your slurs should be VERY slurry, legato VERY connected, and staccato VERY short. Exaggerate the differences between difference styles.

"Jazz Articulation"

It is often difficult to play fast passages at tempo with fully tongued articulation. Most jazz artists use the pattern "tongue-slur-tongue-slur-etc." to get through quick, difficult passages. Start out practicing scale patterns all slurred, but move into this articulation fairly quickly after your fingers get proficient at the scales.

6. Five-Note Patterns

Just like in practicing our performance material, we need to break scales up into chunks that are more manageable. You can start by addressing each scale on your scale sheets (with the exception of your blues scales) as a series of 5-note passages like this (a C Major scale is used for your example):



Saxophone Warm-ups

1. Long Tones over perfect 4th interval
2. Play ff always, don't stop the air, big open sound
3. No Tongue on 2nd note
4. Allow equal time for resting - don't rush through
5. Advanced technique: Start soft (ppp) and slowly crescendo to fff, switch notes then > to ppp

Handwritten musical notation for saxophone warm-ups, consisting of eight staves. Each staff contains two measures of music. The first measure of each staff shows a pair of notes (e.g., G4 and C5) with a slur and a fermata. The second measure shows a pair of notes (e.g., C5 and F#5) with a slur and a fermata. The notes are marked with dynamics: ppp, pp, p, and f. The notation includes treble clefs, stems, beams, slurs, and fermatas. The notes are connected by slurs, and the second measure of each staff has a fermata over the notes. The dynamics are written below the notes: ppp, pp, p, and f.