

The First Four Weeks: Successfully Starting Your Beginners

Kelley Gossler



The Midwest Clinic

International Band and Orchestra Conference

McCormick Place
Room W181
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NOTES:

George Westinghouse College Prep: Non-core Unit Plan 2014-2015

Teacher

First and Last Name	Kelley Gossler
Course	Beginning Band
Subject Area	Music
Grade Level	9-12

Unit Calendar

Unit Title	Music Basics
Dates (school calendar weeks)	Sept. 2-26

UNIT PLAN – WEEK ONE

Essential Question(s)	What is music? What makes a band? How is sound produced? How is sound written? What is sound?				
Unit Content Questions	What are the instruments in band? How does each instrument produce a sound? How does treble/bass clef connect to me?				
Illinois State Standards (to align content)	26.A.2c Music: Classify musical sound sources into groups (e.g., instrumental families, vocal ranges, solo/ensembles). 26.A.2d Music: Read and interpret the traditional music notation of note values and letter names. 26.B.1c Music: Sing or play on classroom instruments a variety of music representing diverse cultures and styles.				
Common Core State Standard(s)	RI.9-10.2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.				
CRS Supporting Skills: GENERAL	Reading: Main Ideas and Author's Approach 16-19				
Objectives	SWBAT: NO SCHOOL	SWBAT: Describe course expectations and define, "what is music?"	SWBAT: describe the brass and woodwind instruments. Work together to untangle a human knot	SWBAT: Produce basic sound on brass and ww instruments, Determine central Idea of text	SWBAT: Produce basic sound on brass and ww instruments, Determine central Idea of text
WEEK ONE Sept. 2-5 Daily Planner: GENERAL					

	Activity: NO SCHOOL	Activity: Syllabus, What is Music listening activity	Activity: present brass and ww, human knot	Activity: Instrument Try-outs, Art of Possibility Reading	Activity: Instrument Try-outs, Art of Possibility Reading
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Assessment Plan

Primary Performance Task (One task required per semester)	TBD by CPS Fine Arts Department				
Formative Assessment (Student progress towards objectives assessed through work tasks during instruction)			Summative Assessment (Student mastery of objectives assessed after instruction)		
Instrument Try-Outs Art of Possibility Reading			N/A		

UNIT PLAN – WEEK TWO

Objectives WEEK TWO: Sept. 8-12 Daily Planner: GENERAL	SWBAT: Produce basic sound on brass and ww instruments. Work as a team	SWBAT: Produce a basic sound on the instrument of their choice	SWBAT: Clap and Count whole, half and quarter notes Name notes on the lines of treble or bass clef	SWBAT: Clap and Count whole, half and quarter notes Name notes on the lines of treble or bass clef Advocacy Article	SWBAT: Clap and Count whole, half and quarter notes Name notes on the lines and spaces of treble or bass clef
	Activity: Instrument Try-outs, Icebreaker/team bonding	Activity: Finalize Instrument Selection, Team Bonding	Activity: Brief lecture, worksheet, flashcards	Activity: Review note reading skills Assign/discuss advocacy article	Activity: Bell Ringer Continue to learn about note reading Hw to make note flashcards

Assessment Plan

Primary Performance Task (One task required per semester)	TBD by CPS Fine Arts Department				
Formative Assessment (Student progress towards objectives assessed through work tasks during instruction)			Summative Assessment (Student mastery of objectives assessed after instruction)		
Advocacy Article Note Reading Bell Ringer			Instrument Selection (Final)		

UNIT PLAN – WEEK THREE

Objectives WEEK THREE Sept. 15-19 Daily Planner: GENERAL	SWBAT: to name notes in treble or bass clef	SWBAT: read, interpret, and connect Ben Zander "Art of Possibility" reading and video	SWBAT: to name notes in treble or bass clef Clap and count whole, half, and quarter notes Describe how to assemble, care for, and make an embouchure on their respective instruments	SWBAT: Describe how to assemble, care for, and make an embouchure on their respective instruments	SWBAT: Describe how to assemble, care for, and make an embouchure on their respective instruments as a group
	Activity: Computer lab	Activity: Re-read Zander article Watch TED talk Class discussion	Activity: Group flashcards Independently read EE book 1 pgs. 1-2 Plan section instrument presentation	Activity: Plan section instrument presentation	Activity: Section instrument presentations

Assessment Plan

Primary Performance Task (One task required per semester)	TBD by CPS Fine Arts Department
Formative Assessment (Student progress towards objectives assessed through work tasks during instruction)	Summative Assessment (Student mastery of objectives assessed after instruction)
Online note reading	Instrument Presentation (Annotated notes and presentation)

UNIT PLAN – WEEK FOUR

Objectives	SWBAT: assemble instruments	SWBAT: Form a basic embouchure on their instrument	SWBAT: Form a basic embouchure on their instrument	SWBAT: Form a basic embouchure on their instrument	SWBAT: Form a basic embouchure on their instrument
	Produce tone	Play concert F, Eb, and D notes	Play concert F, Eb, D, C and Bb notes	Play concert F, Eb, D, C and Bb notes	Play concert F, Eb, D, C and Bb notes
WEEK FOUR Sept. 22-26 Daily Planner: GENERAL		Articulate on their instrument	Articulate on their instrument	Articulate on their instrument	Articulate on their instrument
				Recognize treble/bass clef in their music and understand time signature	Recognize treble/bass clef in their music and understand time signature
					Use aural skills to play We Will Rock You
	Activity: Start playing, pg 3 of EE!!!!	Rehearse page 4 of EE	Activity: Rehearse pages 4 and 5 of EE	Activity: Rehearse pages 4 and 5 of EE	Activity: Rehearse pages 4 and 5 of EE First "Play Test"

Accommodations for Special Education

TBD

Interdisciplinary Integrations / Thematic Connections

Students will learn about the physical elements of playing their instrument.

Assessment Plan

Primary Performance Task (One task required per semester)	TBD by CPS Fine Arts Department
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Formative Assessment (Student progress towards objectives assessed through work tasks during instruction)

Summative Assessment (Student mastery of objectives assessed after instruction)

In class observations on first notes

First Play Test

Instrument Fittings
Beginning Band
Ms. Gossler

Name: _____

To be filled out AFTER trying all the instruments

First Choice: _____

Second Choice: _____

Instructions: Based on your try-out, both you and Ms. Gossler will rate your success on each instrument/mouthpiece. 1=no sound 5=great sound

Woodwinds

Flute: You: _____ Ms. G: _____

Clarinet: You: _____ Ms. G: _____

Interested in bass clarinet? _____

Alto Saxophone: You: _____ Ms. G: _____

Interested in tenor sax? _____

Brass

Horn: You: _____ Ms. G: _____

Trumpet: You: _____ Ms. G: _____

Trombone: You: _____ Ms. G: _____

Euphonium: You: _____ Ms. G: _____

Tuba: You: _____ Ms. G: _____

Percussion Auditions will be during the week of 9/8

Percussion Test

Student's Name _____ Class-Period _____

COORDINATION: Students should tap a minimum of 8 counts with the metronome set at 80.

	Good	Fair	Poor	Not At All
Step 1: right foot & right hand together				
Step 2: left foot & left hand together				
Step 3: either foot & alternate hands (LRLR)				

The director explains & demonstrates each step before the student attempts it

Step 4: Tap quarter notes with either foot & eighth notes with the right hand				
Step 5: Tap quarter notes with either foot & triplets with the right hand				
Step 6: Tap quarter notes with either foot & sixteenth notes with the right hand				
Step 7: Tap quarter notes with either foot, eighth notes with the left hand & triplets with the right hand				

RHYTHM REPEATS: The director taps each rhythm once and the student taps it right back (by ear).

1. $\frac{2}{4}$				
2. c				
3. c				
4. $\frac{2}{4}$				
5. $\frac{2}{4}$				
6. $\frac{2}{4}$				

Additional Comments: _____

Recommendation: _____

Other Test Results: _____



Name: _____
Period: _____

18 Benefits of Playing a Musical Instrument

Instructions:

1. Read the article. As you read think about what arguments are stronger and which are weaker.
2. Look back at the article. Identify the THREE MOST CONVINCING points.

Argument 1: _____

Argument 2: _____

Argument 3: _____

3. Imagine that a politician wants to cut the funding for the band program at your school. Using the three best arguments you identified on question 2, write him or her a letter expressing why learning an instrument is important.

Format: To be completed on a separate sheet of paper.

Dear _____,

Date

Introduction Paragraph: Explain who you are and why you are writing to them.

Paragraph 1: Explain the strongest argument, IN YOUR OWN WORDS.

Paragraph 2: Explain the weakest argument, IN YOUR OWN WORDS.

Paragraph 3: Explain the second strongest argument, IN YOUR OWN WORDS.

Conclusion Paragraph: Review the arguments from above and leave them with one last parting thought on the importance of music and band.

Sincerely,

YOUR NAME

18 Benefits of Playing a Musical Instrument

by Michael Matthews

The Chinese philosopher Confucius said long ago that "Music produces a kind of pleasure which human nature cannot do without." Playing a musical instrument has many benefits and can bring joy to you and to everyone around you. This article will provide you with 18 benefits of playing an instrument (in no particular order) and will hopefully give you a better sense of appreciation and pride for music.

1. Increases the capacity of your memory.

Research has shown that both listening to music and playing a musical instrument stimulate your brain and can increase your memory. A study was done in which 22 children from age 3 to 4 and a half years old were given either singing lessons or keyboard lessons. A control group of 15 children received no music lessons at all. Both groups participated in the same preschool activities. The results showed that preschoolers who had weekly keyboard lessons improved their spatial-temporal skills 34 percent more than the other children. Not only that, but researchers said that the effect lasted long-term.

(Source: <http://brainconnection.positscience.com/topics/?main=fa/music-education2#A1>)

According to an article from The Telegraph online magazine, "New research suggests that regularly playing an instrument changes the shape and power of the brain and may be used in therapy to improve cognitive skills." There is continually more evidence that musicians have organizationally and functionally different brains compared to non-musicians, especially in the areas of the brain used in processing and playing music. If you learn how to play an instrument, the parts of your brain that control motor skills (ex: using your hands, running, swimming, balancing, etc.), hearing, storing audio information, and memory actually grow and become more active. Other results show that playing an instrument can help your IQ increase by seven points.

(Source: <http://www.telegraph.co.uk/science/science-news/6447588/Playing-a-musical-instrument-makes-you-brainier.html>)

2. Refines your time management and organizational skills.

Learning how to play an instrument requires you to really learn how to be organized and to manage your time wisely. A good musician knows that the quality of practice time is more valuable than the quantity. In order for a musician to progress quicker, he/she will learn how to organize his/her practice time and plan different challenges to work on, making efficient use of time.

3. Boosts your team skills.

Team skills are a very important aspect of being successful in life. Playing an instrument requires you to work with others to make music. In band and orchestra settings you must learn how to cooperate with the people around you. Also, in order for a group to make beautiful music, each player and section must learn how to listen to each other and play together.

4. Teaches you perseverance.

Learning to play an instrument takes time and effort, which really teaches you patience and perseverance. Most people can't play every piece of music perfectly the first time. In fact, the majority of musicians have to work difficult sections of music multiple times in a row before they can play it correctly.

5. Enhances your coordination.

The art of playing an instrument requires a lot of hand-eye coordination. By reading musical notes on a page, your brain subconsciously must convert that note into specific motor patterns while also adding breathing and rhythm to the mix.

6. Better your mathematical ability.

Reading music requires counting notes and rhythms and can help your math skills. Also, learning music theory includes many mathematical aspects. Studies have shown that students who play instruments or study the arts are often better in math and achieve higher grades in school than students who don't.

(Source: Friedman, B. (1959) An evaluation of the achievement in reading and arithmetic of pupils in elementary schools instrumental classes. Dissertation Abstracts International, 20, pp.s 3662-3663.)

7. Improves your reading and comprehension skills.

According to a study published in the journal *Psychology of Music*, "Children exposed to a multi-year program of music tuition involving training in increasingly complex rhythmic, tonal, and practical skills display superior

cognitive performance in reading skills compared with their non-musically trained peers."

(Source: <http://www.sciencedaily.com/releases/2009/03/090316075843.htm>)

It's not surprising to hear results like that because music involves constant reading and comprehension. When you see black and white notes on a page, you have to recognize what the note name is and translate it to a finger/slide position. At the same time, you also have to read what rhythms the notes are arranged in and force your tongue to produce the correct pattern.

8. Increases your responsibility.

Playing an instrument comes with its responsibilities. Maintenance and care are very important in keeping an instrument in working condition. Each instrument has different procedures to keep in functioning properly, but most instruments need cleaning and some form of oiling/greasing. In addition to maintenance responsibilities, there are other aspects such as remembering music events (like rehearsals and performances) and making time to practice.

9. Exposes you to cultural history.

Oftentimes music reflects the environment and times of its creation. Therefore, you learn a variety of music types such as classical traditions, folk music, medieval, and other genres. Music itself is history, and each piece usually has its own background and storyline that can further your appreciation of other cultures.

10. Sharpens your concentration.

Playing music by yourself requires you to concentrate on things like pitch, rhythm, tempo, note duration, and quality of sound. Playing music in a group involves even more concentration because you must learn to not only hear yourself, but you must listen to all the other sections and play in harmony with the rest of the group.

11. Fosters your self-expression and relieves stress.

It's your instrument, so you can play whatever you want on it! The more advanced you become on an instrument, the greater you'll be able to play what you want and how you want. Music is an art--just like an artist can paint his/her emotions onto a canvas, so can a musician play a piece with emotion. This has proven to relieve stress and can be a great form of therapy. In fact, music therapy has been useful in treating children and teens with autism, depression, and other disorders.

12. Creates a sense of achievement.

Overcoming musical challenges that you thought you'd never quite master can give you a great sense of pride about yourself. When you first start learning how to play an instrument, it seems like just holding out a note for a couple beats or hitting a high pitch is an amazing accomplishment. As you practice and become a more experienced musician, making beautiful sounding music pleasing not only to your ear, but others as well is a very rewarding experience.

13. Promotes your social skills.

Playing an instrument can be a great way to enhance your social skills. Some of the best people join bands and orchestras, and many times the friends you make here become like family. It's very common for people to gain lifelong friendships through musical activities like these.

14. Boosts your listening skills.

Although it's pretty obvious, playing an instrument requires you to listen very carefully to things. You have to learn how to hear when you're playing a wrong note in order to correct yourself. Tuning your instrument means hearing if the pitch you're playing is high (sharp) or low (flat). When playing in an ensemble, you have to listen for the melody and play softer if you're the supporting part (accompaniment). There are too many examples to list every possibility here, but by playing an instrument you are guaranteed to improve your listening skills.

15. Teaches you discipline.

As previously mentioned, playing an instrument can be very challenging. One of the qualities that musicians learn is discipline. Practicing often and working on the hard parts of music and not just the easy and fun stuff requires discipline. The best musicians in the world are masters of discipline which is why they are so successful on their instrument.

16. Elevates your performance skills and reduces stage fright.

One of the goals of practicing so much on your instrument is so that you can perform for others. The more you get up in front of people and perform, the more you'll reduce any stage fright. Playing on stage in a band or orchestra helps with stage fright because you're not alone. Also, being prepared and really knowing how to play your part makes it much easier to get up and play for a crowd.

17. Enhances your respiratory system.

If you have a good music director/tutor, you should hear them tell you quite often to "use more air!" Air is one of the key components in making

wonderful-sounding music. In order to play any piece of music correctly when playing an instrument, you'll need to take huge breaths and learn how to expel the air properly to make the desired sound. Breathing exercises are highly recommended for musicians, and they can really strengthen your respiratory system.

18. Promotes happiness in your life and those around you.

Playing a musical instrument can be very fun and exciting. Not only is it fun to play music that you enjoy, but it feels wonderful to hear an audience applaud you for giving a great performance. It can also be very honorable and gratifying to voluntarily play in your local community and see the happiness on people's faces because they enjoy watching you play.

Conclusion

As you can see, playing a musical instrument has many benefits and hopefully that will motivate you to keep on practicing and always hold music in high esteem. Whenever you come across challenges as a musician, think about the end results and always remind yourself of all the great reasons you love to play. I'll leave you with an inspiring quote by jazz saxophonist and composer Charlie Parker who once said, "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn."

Sunday, February 24, 2013

How music impacted my life

So way back in November I received a message from my high school band director asking for any thoughts/memories on where band brought us. He wrote this in hopes of getting some inspiration to tell his current students, something like, you don't have to be a music major to do something with music. When the request came through I was just back to being a full time working mom, and my life balance didn't include answering ~~funny~~ interesting requests by ~~an~~ ~~old~~ a past teacher.

Then I happened across the message again, and I actually started to think about it. What role did/does music play in my life? If you ask my high school classmates, and honestly most of my high school teachers, 98% of them would probably say I would answer this request with, "Oh music brought me the love of my life" (and make sure you read this with a really high squeaky in lovey voice)

Jacob [author's husband] and I were in band together. That is a true statement. But did music bring us together? I don't think I can say that. Jacob and I met at the end of our 5th grade year playing street hockey. We spent our summer before 6th grade body checking each other, and me scoring goals against Jacob. I grew a crush on a street hockey goalie, not the musician he became later in life.

After coming to the conclusion I didn't feel like band/music brought me the love of my life, I started to wonder what can I attribute to band? I loved band. I loved playing music, I loved my friends I had in high school and undergrad from band. But did it go deeper? Did all of those ~~crazy~~ well meant rants my music teacher used to bore us to death with actually ring true? Did having music in my life contribute to who I am today?

Practice Makes Perfect

Unlike my musically gifted husband, music did not come easily to me. My first real experience with having to practice, was in 5th grade music class, when it was finally time to purchase, and learn to play, you guessed it, the Recorder. In elementary school this was a big moment. I remember getting my Recorder and finding it a lot harder to get sound to come out of it than I had anticipated. I had a terrible overbite that was being fixed with spacers and braces, and pursing my lips just perfect over the mouth piece was not necessarily the easiest thing for me to do. As I sat on the three step high bleacher, in the front row, either because I was short or my last name started with a C, I remember tears forming in my eyes when it seemed everyone else had the perfect mouth to make their Recorder squawk out Hot Cross Buns. But I didn't let that first experience deter me. I had dreamed of playing an instrument, and this was my chance. To all of my neighbors disgust I would practice nightly in my front yard, making my mouth fit on that mouth piece, get my fingers to cover all the right holes, and by the time my test for Hot Cross Buns came around, I was ready.

The same thing rang true for the clarinet, which I was fitted for at the end of 5th grade. My mom scraped together enough money to buy me a used a clarinet, because she could tell this was something I was serious about. And it was. I practiced, and practiced. In my room where my

dog would run and hide, in the front yard as the other neighborhood kids rode their bikes past my house, and after school in the practice rooms. When I got to college playing in front of my room mates became embarrassing, but getting into the Pep Band was something I wanted much more than the room mates to like me, so I practiced.

I learned a pretty valuable lesson early on. Very few things come naturally to me. If I want something I will have to put in the time to get better. I think of running as one of my best examples. When I started running almost 4 years ago, I was over weight, over medicated on steroids, two days shy of my last chemo treatment, but determined I was going to get back into running. I had to start walking, and not very far at first. Before I knew it I was walking the dog 2 miles. Then jogging a mile of that, and then adding mileage on. I read about technique, I joined a group to help me with my form, and teach me the "art" of running. Then I practiced, and practiced. I ran, and ran. I put in the training time. You get out of it what you put in. Practice makes perfect.

Every Song has a Story

When I found out I had to survive 3 years of concert band to make it to marching band I was afraid I wouldn't make the cut. I wanted to be on a field, bringing music to others. Concert band had boring music...or so I thought. My 6th grade band director, Mrs. Myer, taught us early on that every song was written for/after/because of/in hopes of some event. Classical music tells of a story of something going on in the composer's life. There were outpouring of emotion in every song. It changed the way I listened to music. While listening to the radio, all of a sudden I was tuning into the words. I was able to listen to the lyrics, to encompass the emotion. This passion for lyrics has followed me to this day. When I listen to a song, it is the lyrics that hook me. I love rap because of the lyrics, I love lady blues because of the lyrics. I love show tunes for the story that they can tell. I feel like I have a passion to listen and hear the story in every song.

Rest is important

I like to go, go, go. While learning the "every good boy deserves fudge" and the FACE acronym, it was just as important to understand the rest sign. It was important to pay attention to this small mark, as it was a really big deal if you were the only clarinet playing, when clearly everyone else was resting. You had to give every rest its full amount of time, and you can never skip over it. What happens if you skip a rest in a score of music? You are off beat for the rest of the song. Every note you play is not in time, and the entire song could be ruined.

I don't like to rest, but just like in music, you can't ignore the rest sign. Skip rest, or not give in for as much time as you need leads to an off balance life. A life that is just a little off beat. This is why I am rather particular about my bedtime. I know my alarm goes off at 4:45 a.m. I know I have limitations with my health, and activity level, that makes it pretty mandatory I get at least 7 hours of sleep. So what happened when I made it a goal to be getting ready for bed by 9:00 every night? I found my life was in beat. Everything seemed to fall into place. Rest in my life is important.

Every Part is Important in the Big Picture

I have the kind of personality in which I like to go big, or go home. When I found out I was fitted for the clarinet, and not the trumpet my heart did sway a little bit. Who can hear the clarinet? There are not too many popular clarinet players. Clarinets don't always have the

melody. I like to have the attention. But then my college band director got really angry at the clarinet section once. Apparently we were not playing loud enough, don't even get me started on the fact we had fewer numbers than the brass, and we have a horn that points towards the ground, but I digress... As he ranted away on what we called the Monster, he said something that sticks with me to this day. He said, every last part must be heard in the score or the entire thing falls apart. What I came to figure out was that the clarinets gave the trumpets the undertonemaking them to sound louder. Without us, the trumpets would be there, but they wouldn't be nearly as effective.

That made me think about my life at the time. I was working at Steak N Shake, and every part of production and service was interdependent on each other. Without the dishwasher, we didn't have any clean dishes. Without the cooks we, obviously, wouldn't have food. As I have had a few years of teaching put under my belt I wish that certain politicians would keep this phrase in mind. In society we need everyone to pull their part, for everything to flow evenly. Just like in music, every part is important to the big picture.

Decrescendo

Sometimes to get the point across you just have to become quieter. Who ever would have thought that when the entire band or orchestra decrescendo (or got quieter), the audience would be moved more than a loud blaring brass band? Watching the music score for specific markings such as the decrescendo was something we were told to watch for while going to high school competitions. There was a part of our score that was given off of a blind reading of a musical piece. Watching for the emotions in a song, could get us major points, and I will always remember my high school band director on the podium, waving both of his hands down towards the ground as he would crouch closer to the podium, as if his body movements would help us blow less into our instruments.

It wasn't until my undergrad that I realized the power in becoming quiet. People are more apt to pay attention to someone quiet in the corner, waiting for their turn, rather than the individuals yelling over top of each other to get their point across. Group work with complete strangers never seemed to go my way, until I became quiet, and took it all in. I was able to make well laid out decisions, and my thoughts would be clearly communicated. There is a lot of power in decrescendo.

Let go of Control

When you are a musician you practice, practice, practice, and then you have to perform. While I was dedicated to practicing, there is something about music that will just come to you. If you are well practiced, you know the music, you know the story the writer is trying to portray, then when it is time to perform, you just have to let your mind wander, and play your heart out. Music can be mathematical and scientific, but when it comes to the expression of it, you just have to let your emotional side take over. I am a control freak, and I wanted all the beats to be equal, and I would count the beats and the rests to the perfect count, and yet I would still come in at a different time. Then I was told to stop being so focused on the small part of just me, and listen to what else was going on. I had to let go of control and trust the entire rest of the band. For my part to fit in, it might have to come in a tiny bit early, and I might hold that note a little longer. I had to let go of exactly what I wanted, but listen to the entire song, and do what was in the best interest of the musical piece.

I think this lesson is a no brainer. There are moments in life when everything is not going to be right on beat, you might skip a rest, or someone might see/hear things differently than you, and you know what, sometimes it is best to just let go. To give up that control allows for a big picture to happen, and maybe something I didn't even see coming, or ever could have imagined. Sometimes the best things in life come because I can let go of control.

Now to wrap this up, I could go on and on about how music helped me in math, socially, and gave me opportunities that I wouldn't have had other wise. But, music gave me so much more than just the normal things everyone thinks of. The art of music taught me lessons that I have been able to carry on through adulthood into my career, and believe it or not, life outside of high school.

So, Mr. Walker, I know this essay is super late, and probably way more than you bargained for....but do I get an A?

Beginning Band Computer Lab Note Naming

1. Go to musictheory.net
2. Click on Exercises
3. Click on Note Identification
4. Click on the  in the upper right hand corner and reset score
5. Click on the 
 - a. Select either treble OR bass clef (the one you read!)
 - b. Adjust the range to include only the five notes you have learned!
 - c. De-select "Accidentals"
6. Complete 100 notes!
7. Once you have done this:
 - a. click on the 
 - b. click "show progress report"
 - c. sign your progress report and print out a copy to turn in to Ms. Gossler



George Westinghouse College Prep ♦ 3223 West Franklin Boulevard ♦ Chicago, Illinois 60624
Telephone 773.534.6400 ♦ Facsimile 773.534.6422 ♦ www.newwestinghouse.org

Patrick McGill, Acting Principal

Jullanar Naselli, Assistant Principal

Dear Band Students and Parents,

September 2, 2014

Welcome to George Westinghouse College Prep Band! This year will be an exciting experience for us and I cannot wait to meet all of you! This letter will provide you with a brief overview of information you will need as the school starts. There will be many opportunities and performances over the course of the year but before we can start playing you will need instruments. All students are required to learn an instrument that is part of the concert band. During the first week of school students learn about the band instruments available and select an instrument that fits them well and that they want to learn.

Students who choose to play flute, clarinet, saxophone, trumpet, trombone, French horn, or percussion will be required to purchase or rent their instrument from our local music store, Quinlan and Fabish or a vendor of your choosing (please note if you bring your own instrument or choose a different company you will be responsible for any regular scheduled maintenance or repairs to your instrument). Q and F is a reputable and trustworthy company that provides rental plans at two price points (see attached form). If you already own an instrument that is part of the concert band and you wish to use this in band class, please bring it to school so that we can check to make sure it is in good working condition. NOTE: Please contact me if you are concerned about the financial requirements for this class and your child's participation in band.

On Thursday, September 11, 2014, 5:00 pm -6:00 pm all students and guardians are required to attend a mandatory meeting in the GWCP Auditorium. At this meeting we will discuss GWCP band, rental plans, and sales representatives from Quinlan and Fabish will be at GWCP writing lease agreements and giving students their instruments. Students will be able to obtain all of the materials they will need for the class at this event. This is a mandatory event that will allow you to work with the music store directly. Please clear your schedules and contact us ASAP if you absolutely cannot attend this meeting. If you plan to rent an instrument or purchase your book for the class (approximately \$10 for the book), please plan accordingly and bring necessary payment to the meeting.

I look forward to meeting you all soon! This year will be an exciting opportunity for the band students of GWCP and will be the beginning of a strong tradition of musical excellence at our school. Please do not hesitate to contact me with any questions or concerns you may have at kmgossler@cps.edu.

Musically Yours,

Kelley Gossler
GWCP Band Director



George Westinghouse College Prep ♦ 3223 West Franklin Boulevard ♦ Chicago, Illinois 60624
Telephone 773.534.6400 ♦ Facsimile 773.534.6422 ♦ www.newwestinghouse.org

Patrick McGill, Acting Principal

Jullanar Naselli, Assistant Principal

Dear Band Parents and Guardians,

September 10, 2014

I hope the first week of school has gone smoothly in your household! The first week flew by in the GWCP Music Department and it has been wonderful getting to know all of the students.

This week all students in beginning band tried out and were fitted to the band instrument they will be learning this school year. We are pleased to tell you that your student _____ was selected and is very excited to play the _____.

Tomorrow evening, Thursday September 11, 2014 at 5:00 PM in the *GWCP Auditorium* there is a MANDATORY student and guardian meeting. All students and guardians should plan to be there.

This will be a time for us to get to know you, share what band is all about, and for you to work directly with our music store, Quinlan and Fabish, to sign an instrument rental agreement for the year.

You should plan to come with any questions you may have about renting through Quinlan and Fabish. There will be several employees from the store writing the lease agreements for you to sign. You should plan to pay your down payment at this time. The store can accept all forms of payment. You will be getting: 1 Essential Elements Method Book (approx. \$10), a woodwind starter kit (\$10 for clarinet and saxophone players only), mallets (\$26 for percussionists only), and your initial rental/down payment for the first four months of rental (price varies from \$72 to \$119 depending on instrument, see attached doc).

You are not required to rent an instrument through Quinlan and Fabish but I recommend them because they are a dependable company that is working with the benefits of you and your child in mind. Attached is an FAQ sheet for your review. On Thursday I will speak to you about the rental process and provide more details. If you have any concerns regarding the cost of renting an instrument PLEASE contact me as soon as possible. *Every student will be able to participate in band, regardless of financial hardships.*

If you have any questions please do not hesitate to contact me by phone or email. I look forward to having your student in band class this year!

Sincerely,

Kelley Gossler
GWCP Band Director
kmgossler@cps.edu
(773)-534-6400 EXT. 18696



George Westinghouse College Prep ♦ 3223 West Franklin Boulevard ♦ Chicago, Illinois 60624
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Patrick McGill, Acting Principal

Jullanar Naselli, Assistant Principal

Frequently Asked Questions -

Does Band interfere with sports?

No. Band is a class during the school day. We have only a few concerts a year that are after school and we attempt to schedule them around sports. If there is a conflict with those we usually can find a solution.

My child has Asthma, can they still participate?

Yes. Most children's asthma will actually improve due to the fact they are working and training their lungs to breathe properly and efficiently

Does band count as a grade?

Yes. Band is an academic class. The grade students receive in band counts toward their Grade Point Average and will help them make honor roll.

Does my child need to know how to play an instrument to join?

No. We teach them everything they need to know.

Do I need to purchase an instrument?

We recommend renting. Purchasing an instrument can be good if you know you are looking for. However, it's a lot like buying a used car. You can get stuck with a lemon. Renting comes with an insurance plan that covers you for all repairs and if the instrument is ever lost or stolen while you are renting. This is very handy for students that bump things accidentally.

Do I have to rent from the store at the Open House?

You are free to go wherever you wish. We bring Quinlan and Fabish in because they are reliable, the service is great and their insurance covers you for everything and I mean *everything!* If you do plan to use another store here are some things to ask about; is the rental a rent-to-own program? Is the instrument going to be repaired by a trained and certified repairman and are the repairs done on-site? Does the insurance cover you for everything from minor adjustments to replacement of the instrument if it is lost, stolen and or not repairable?

Is music really good for my student?

Yes. Research shows students in music perform better on tests, are better behaved in the academic environment, are better adjusted to social situations, and colleges tend to offer students in fine arts more money in scholarships than students not involved in fine arts.

What if my family cannot afford an instrument?

Call me! Ms. Gossler wants every student in band and will work to find a solution for your family!

Welcome to GWCP Band!

SEPTEMBER 5, 2013
MS. KELLEY GOSSLER

What is band like at GWCP?

- Meets during 1st, 4th, and 6th periods
- Several concerts over the course of the year
- Beginning instruments
 - Flute, Clarinet, Saxophone, French Horn, Trumpet, Trombone, Baritone, Tuba, Percussion
- Year long commitment with opportunity for more
- Pep Band, jazz, composition, community outreach and more!

Why Music?

- Fulfilling opportunity to learn a new language, explore personal expression, and build friendships
- Learn about history, science, math, languages, fine arts, physical education and more in a new context.
- Develop a connection to the culture at GWCP and become involved
- Research shows that students involved in music perform better on tests and are more prepared for the social and academic rigors of college

Exciting Events in Band This Year!



- Field trips to Northwestern University to hear the Symphonic Wind Ensemble
- Guest Clinician, Dr. Ingrid Larragoity, NM State University
- Performance at UIC in March
- Performance at Graduation

Why Rent an Instrument?

- Quinlan and Fabish
- Maintenance and repair is included in your rental fee
- Rent-to-Own: All payments go towards the payment of the instrument
- Early Pay-Off: If you choose to purchase the instrument at any time, you will receive 25% off your remaining balance
- Affordable plans for new instruments
- No interest charges

What it looks like

- Clarinet
 - New Instrument: Tonight you will pay \$72. This covers the first four months
 - Starting in December after the 4 month trial period you will pay \$35 a month
- Essential Elements Book 1
 - \$8.99
- Clarinets and Saxes:
 - Reeds: tonight you will receive a 3-pack with swab for \$10, afterwards I will sell them for several dollars each in class or you can buy them through Q and F or online

Instrument Pricing

<p>Group One Flute, Clarinet, Trumpet, Trombone, Percussion \$72.00*</p> <p>4-Month Introduction</p> <p>\$35.00*</p> <p>Monthly Rental Rate (*Includes \$4.50 monthly Maintenance & Replacement Coverage)</p>	<p>Group Two Saxophone \$119.00*</p> <p>4-Month Introduction</p> <p>\$49.00*</p> <p>Monthly Rental Rate (*Includes \$6.00 monthly Maintenance & Replacement Coverage)</p>	<p>Group Three Baritone \$149.00*</p> <p>4-Month Introduction</p> <p>\$59.00*</p> <p>Monthly Rental Rate (*Includes \$6.00 monthly Maintenance & Replacement Coverage)</p>
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FAQs

- What if I want to just buy the instrument?
- How can I pay?
- What if I want to purchase or rent an instrument from a different vendor?

Staying in Touch

- Check out our website: www.westinghouseband.com
- Follow us on facebook, www.facebook.com/westinghouseband
- Edmodo
- Remind 101
 - Full Band: Text @gwbegband to (312) 800-1412

Band Parent Association

- Group of parent support to help the band grow
- Fundraising
- Opportunities
- Share your personal expertise with us!
- Become more involved in your child's life and high school experience!

Name: _____
Date: _____

Pd: _____

IT'S ALL INVENTED: QUESTIONS ABOUT THE READING

Directions: As you read the article, follow along and answer the following questions as you go.

1. What is the meaning of the talent scout story at the beginning of the passage? Why do you think the author started the book with it?(page 9)

2. Do you think you are more like the first scout or the second scout? Provide an example a time where you felt one way and someone else had a very different perspective. (page 9)

3. Describe the three-step process our brains undergo as we experience something. Use your OWN words. (page 10)

4. The passage states that researchers were very surprised by the way frogs see. What is the main idea behind the way they see and how is it different than human vision? (page 10)

5. After reading about the Me'en people's reaction to photographs, predict what might happen if you played music from an iPod for them. (page 11)

6. Explain what the author means by "it's all invented." (page 12)

7. Try solving the 9 dot puzzle on page 13.

8. Were you able to correctly solve the puzzle? What surprised you about the correct answer? (The answer is on page 14.) (page 14)

THE Art of Possibility

Rosamund
Stone
Zander

Benjamin
Zander



PENGUIN BOOKS

It's All

Invented

A shoe factory sends two marketing scouts to a region of Africa to study the prospects for expanding business. One sends back a telegram saying,

SITUATION HOPELESS STOP NO ONE WEARS SHOES

The other writes back triumphantly,

GLORIOUS BUSINESS OPPORTUNITY STOP THEY
HAVE NO SHOES

...O THE MARKETING EXPERT who sees no shoes, all the evidence points to hopelessness. To his colleague, the same conditions point to abundance and possibility. Each scout comes to the scene with his own perspective: each returns telling a different tale. Indeed, all of life comes to us in narrative form; it's a story we tell.

The roots of this phenomenon go much deeper than just attitude or personality. Experiments in neuroscience have demonstrated that we reach an understanding of the world in roughly this

before us.⁷² And neurophysiologist Donald O. Hebb says, "The 'real world' is a construct, and some of the peculiarities of scientific thought become more intelligible when this fact is recognized. . . . Einstein himself in 1926 told Heisenberg it was nonsense to found a theory on observable facts alone: 'In reality the very opposite happens. It is theory which decides what we can observe.'⁷³

We see a map of the world, not the world itself. But what kind of map is the brain inclined to draw? The answer comes from one of the realities of biology, the survival of the fittest. Fundamentally, it is a map that has to do with our very survival; it is designed to provide, as a first priority, information on immediate dangers to life and limb, the ability to distinguish friends and foes, the wherewithal to find food and resources and opportunities for procreation. The world appears to us sorted and packaged in this way, substantially enriched by the categories of culture we live in, by learning, and by the meanings we form out of the unique journey each of us travels.

See how thoroughly the map and its categories govern our perception. In a famous experiment, the Me'en people of Ethiopia were presented for the first time with photographs of people and animals, but were unable to "read" the two-dimensional image. "They felt the paper, sniffed it, crumpled it, and listened to the crackling noise it made; they nipped off little bits and chewed them to taste it."⁷⁴ Yet people in our modern world easily equate the photographic image with the object photographed—even though the two resemble each other only in a very abstract sense. Recognizing Pablo Picasso in a train compartment, a man inquired of the artist why he did not paint people "the way they really are." Picasso asked what he meant by that expression. The man opened his wallet and took out a snapshot of his wife, saying, "That's my wife." Picasso responded, "Isn't she rather small and flat?"⁷⁵

⁷² Richard L. Gregory, *Eye and Brain: The Psychology of Seeing*, 4th ed. (Princeton University Press, 1996), 21–22, cited by Nørretranders, *The User Illusion*, 186.

⁷³ D. O. Hebb, "Science and the World of Imagination," *Canadian Psychology* 16 (1975), 4–11.

⁷⁴ J. B. Derogowski, "Real Space and Represented Space: Cross-Cultural Perspectives," *The Behavioral and Brain Sciences* 12 (1989), 57, cited by Nørretranders, *The User Illusion*, 187.

⁷⁵ Heinz R. Pagels, *The Dreams of Reason* (New York: Bantam, 1988), 163, cited by Nørretranders, *The User Illusion*, 188.

sequence: first, our senses bring us selective information about what is out there; second, the brain constructs its own simulation of the sensations; and only then, third, do we have our first conscious experience of our milieu. The world comes into our consciousness in the form of a map already drawn, a story already told, a hypothesis, a construction of our own making.

A now-classic 1953 experiment revealed to stunned researchers that a frog's eye is capable of perceiving only four types of phenomena¹:

- Clear lines of contrast
- Sudden changes in illumination
- Outlines in motion
- Curves of outlines of small, dark objects

A frog does not "see" its mother's face, it cannot appreciate a sunset, nor even the nuances of color. It "sees" only what it needs to see in order to eat and to avoid being eaten: small tasty bugs, or the sudden movement of a stork coming in its direction. The frog's eye delivers extremely selective information to the frog's brain. The frog perceives only that which fits into its hardwired categories of perception. Human eyes are selective, too, though magnitudes more complex than those of the frog. We think we can see "everything," until we remember that bees make out patterns written in ultraviolet light on flowers, and owls see in the dark. The senses of every species are fine-tuned to perceive information critical to their survival—dogs hear sounds above our range of hearing, insects pick up molecular traces emitted from potential mates acres away.

We perceive only the sensations we are programmed to receive, and our awareness is further restricted by the fact that we recognize only those for which we have mental maps or categories.

The British neuropsychologist Richard Gregory wrote, "The senses do not give us a picture of the world directly; rather they provide evidence for the checking of hypotheses about what lies

¹ J. Y. Lettvin, H. R. Maturana, W. S. McCulloch, and W. H. Pitts, "What the Frog's Eye Tells the Frog's Brain," *Proceedings of the IRE* 47 (1940–1951), 1959, cited by Tor Nørretranders, *The User Illusion*, trans. Jonathan Sydenham (New York: Viking Penguin, 1991), 192–193.

For the Me'en people there were no "photographs," although they lay in their hands as plain as day. They saw nothing but shiny paper. Only through the conventions of modern life do we see the image in a photograph. As for Picasso, he was able to see the snapshot as an artifact, distinct from what it represented.

Our minds are also designed to string events into story lines, whether or not there is any connection between the parts. In dreams, we regularly weave sensations gathered from disparate parts of our lives into narratives. In full wakefulness, we produce reasons for our actions that are rational, plausible, and guided by the logic of cause and effect, whether or not these "reasons" accurately portray any of the real motivational forces at work. Experiments with people who have suffered a lesion between the two halves of the brain have shown that when the right side is prompted, say, to close a door, the left side, unaware of the experimenter's instruction, will produce a "reason" as to why he has just performed the action, such as, "Oh, I felt a draft."⁶

It is these sorts of phenomena that we are referring to when we use the catchphrase for this chapter it's all invented. What we mean is, "It's all invented anyway, so we might as well invent a story or a framework of meaning that enhances our quality of life and the life of those around us."

Most people already understand that, as with cultural differences, interpretations of the world vary from individual to individual and from group to group. This understanding may persuade us that by factoring out our own interpretations of reality, we can reach a solid truth. However, the term, *it's all invented* points to a more fundamental notion—that no matter how objective we try to be, it is still through the structure of the brain that we perceive the world. So, if there are absolutes, we have no direct access to their existence. The mind *constructs*. The meanings our minds construct may be widely shared and sustaining for us, but they may have little to do with the world itself. Furthermore, how would we know?

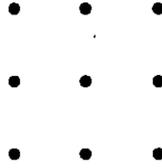
Even science—which is often too simply described as an

⁶ Michael Gazzaniga, *The Social Brain* (New York: Basic Books, 1985), 70–72.

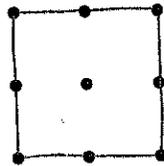
orderly process of accumulating knowledge based on previously acquired truths—even *science* relies on our capacity to adapt to new facts by radically shifting the theoretical constructions we previously accepted as truth. When we lived in a Newtonian world, we saw straight lines and forces; in an Einsteinian universe, we noticed curved space/time, relativity, and indeterminacy. The Newtonian view is still as valid—only now we see it as a special case, valid within a particular set of conditions. Each new paradigm gives us the opportunity to "see" phenomena that were before as invisible to us as the colors of the sunset to the frog.

To gain greater insight into what we mean by a map, a framework, or a paradigm, let's revisit the famous nine-dot puzzle, which will be familiar to many readers. As you may or may not know, the puzzle asks us to join all nine dots with four straight lines, without taking pen from paper. If you have never seen this puzzle before, go ahead and try it... before you turn the page!

Try it!

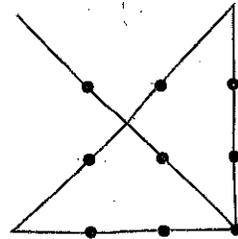


If you have never played this game before, you will most likely find yourself struggling to solve the puzzle inside the space of the dots, as though the outer dots constituted the outer limit of the puzzle. The puzzle illustrates a universal phenomenon of the human mind, the necessity to sort data into categories in order to perceive it. Your brain instantly classifies the nine dots as a two-dimensional square. And there they rest, like nails in the coffin of any further possibility, establishing a box with a dot in each of the four corners, even though no box in fact exists on the page.



Nearly everybody adds that context to the instructions, nearly everybody *hears*: "Connect the dots with four straight lines without taking pen from paper, within the square formed by the outer dots." And within that framework, there is no solution. If, however, we were to amend the original set of instructions by adding the phrase, "Feel free to use the whole sheet of paper," it is likely that a new possibility would suddenly appear to you.

It might seem that the space outside the dots was crying out, "Hey, bring some lines out here!"



The frames our minds create define—and confine—what we perceive to be possible. Every problem, every dilemma, every dead end we find ourselves facing in life, only appears unsolvable inside a particular frame or point of view. Enlarge the box, or create another frame around the data, and problems vanish, while new opportunities appear.

This practice we refer to by the catchphrase, *it's all invented*, is the most fundamental of all the practices we present in this book. When you bring to mind *it's all invented*, you remember that it's all a story you tell—not just some of it, but all of it. And remember, too, that every story you tell is founded on a network of hidden assumptions. If you learn to notice and distinguish these stories, you will be able to break through the barriers of any "box" that

contains unwanted conditions and create other conditions or narratives that support the life you envision for yourself and those around you. We do not mean that you can just make anything up and have it magically appear. We mean that you can shift the framework to one whose underlying assumptions allow for the conditions you desire. Let your thoughts and actions spring from the new framework and see what happens.

THE PRACTICE

A simple way to practice *it's all invented* is to ask yourself this question:

*What assumption am I making,
That I'm not aware I'm making,
That gives me what I see?*

And when you have an answer to that question, ask yourself this one:

*What might I now invent,
That I haven't yet invented,
That would give me other choices?*

And then you can invent spaces, like the paper surrounding the nine dots, where four lines can do the work of five.

We now move on to the second practice, which entails inventing a new universe to live in, a universe of possibility.

Gossler Beginning Band Instrument Basics Project

Objective: SWBAT describe how to assemble, care for, and make an embouchure on their respective instruments.

Description: On your own, you will read through pages 2-3 of your Essential Elements Book. Highlight, underline, and take detailed notes on how to assemble your instrument, make an embouchure, care for your instrument, hold your instrument, and any other important details about your instruments. You will be turning these detailed notes in for a grade.

After investigating this individually, you will meet with other members of your section and discuss the most important details together. Every member of the group should be clear on all of the points in the above paragraph. If not, it is your duty as a section member to help any other student understand these basic details of the instrument.

As a group you will work together to decide on the most important parts of the reading. This information will be used to create your presentation.

Presentation: Your section presentation to the class will be 3-5 minutes in length. You must teach the class how to put together your instrument, hold it, care for it, form an embouchure, and describe the different parts of the instrument. Each group will have 1 instrument to use as a demo in the presentation.

Grading: There are two graded elements of this project: your individual notes and the group presentation. The notes will be turned in to Ms. Gossler and will be worth 10 points. The presentation will be worth 18 points total.

Presentation

	Outstanding 5-6	Satisfactory 3-4	Unsatisfactory 0-2
Thorough	Students include all detailed information on how to assemble, care for their instrument, and form an embouchure	Students include most of the important information on how to assemble, care for their instrument, and form an embouchure	Students include some of the important information on how to assemble, care for their instrument, and form an embouchure
Accuracy	All information presented was accurate	Most of the information presented was accurate with a few confusions	Many errors in the details were made
Preparation	Students worked together and used their time wisely to create a polished presentation	Students mostly worked together and used their time wisely to create a polished presentation	Students did not work together and wasted time creating a subpar presentation

Beginning Band Warm-Ups (Updated)

1

2 count breath

2 count breath

2

3

4

5

6

7

Concert Pitch for Band Instruments!

	1	2	3	4	5
C Instruments (concert pitch)	Bb	C	D	Eb	F
Bb Instruments	C	D	E	F	G
Eb Instruments	G	A	B	C	D
F Instruments	F	G	A	Bb	C

Beginning Band First Play Tests

Play Test 1 (10 points total)

SOUND Test: Can you successfully make a sound on your instrument?

Pass (Teacher Initial): _____

Play Test 2 (10 points total)

TONE Test: Can you successfully get a tone on your instrument (brass: unwavering tone, flutes: pure tone, high or low, clarinet: F# pitch on mouthpiece and barrel, Alto Sax: Ab pitch on mouthpiece and neck, Tenor Sax: G pitch on mouthpiece and neck, Percussion: Strike 8 consecutive quarter notes on marimba with correct grip and steady tempo)

Pass: (Teacher Initial): _____

Beginning Band First Play Tests

Play Test 1 (10 points total)

SOUND Test: Can you successfully make a sound on your instrument?

Pass (Teacher Initial): _____

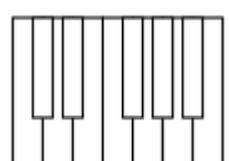
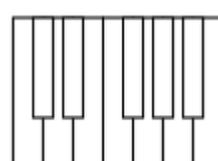
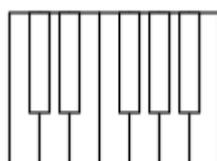
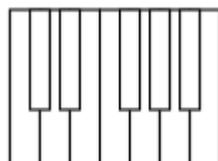
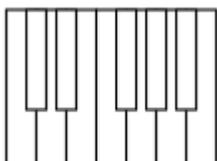
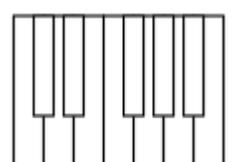
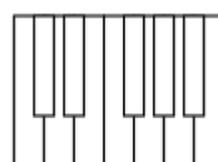
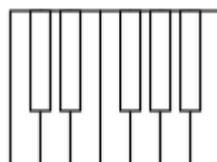
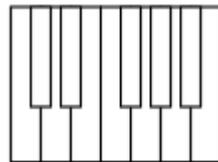
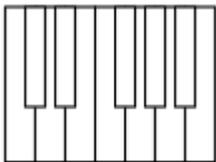
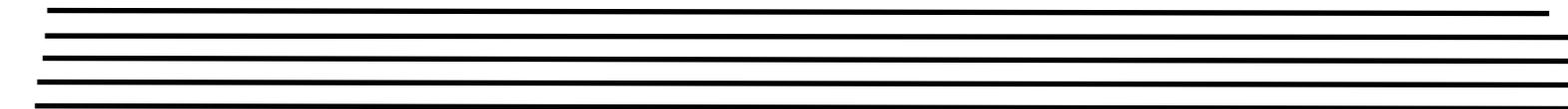
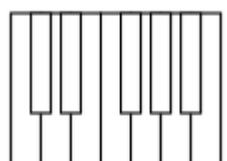
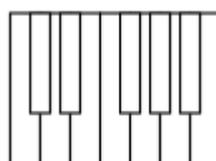
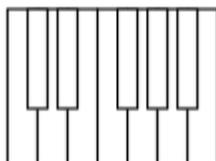
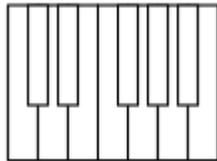
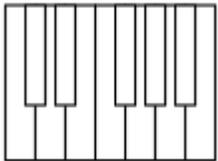
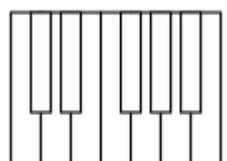
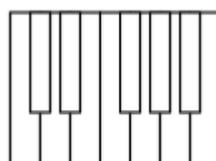
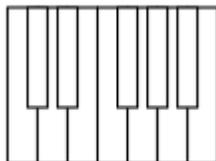
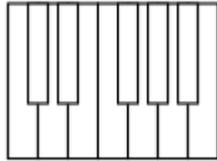
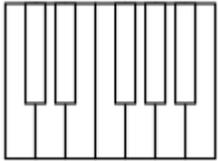
Play Test 2 (10 points total)

TONE Test: Can you successfully get a tone on your instrument (brass: unwavering tone, flutes: pure tone, high or low, clarinet: F# pitch on mouthpiece and barrel, Alto Sax: Ab pitch on mouthpiece and neck, Tenor Sax: G pitch on mouthpiece and neck, Percussion: Strike 8 consecutive quarter notes on marimba with correct grip and steady tempo)

Pass: (Teacher Initial): _____

Name _____

Bells Fingering Chart

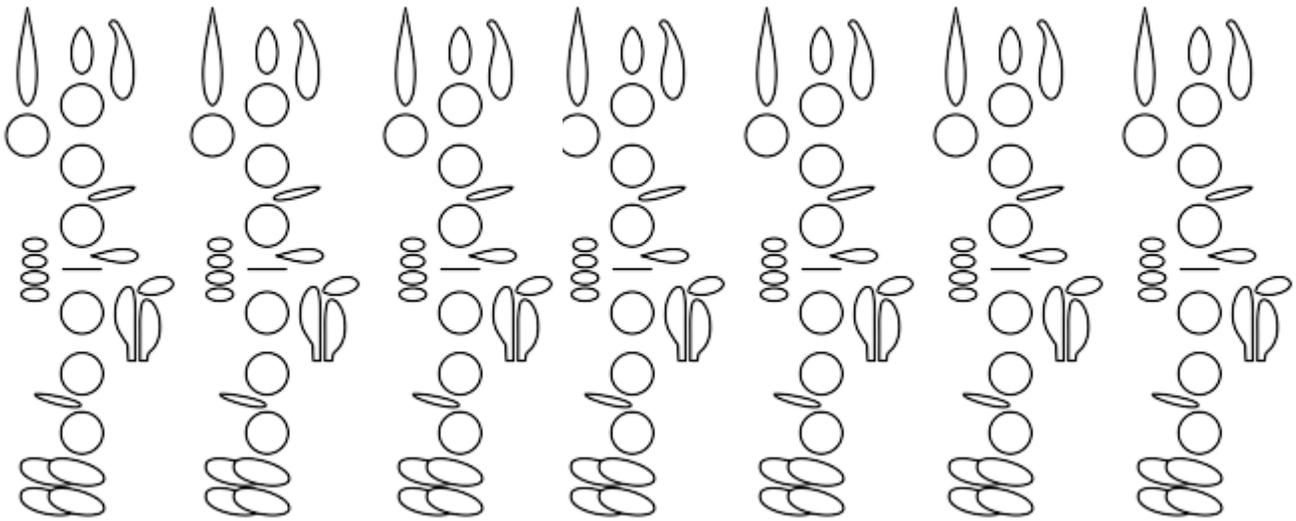
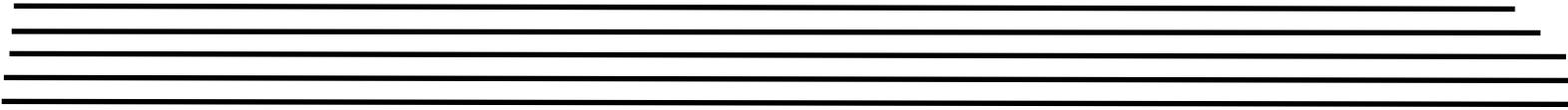
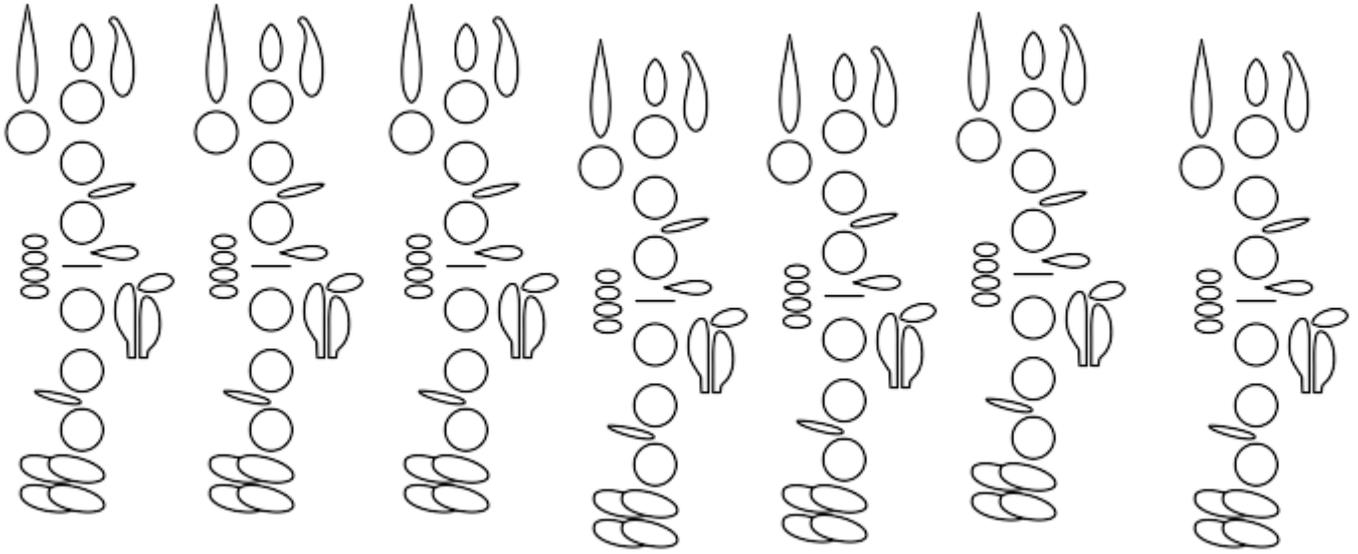


Name _____

Flute Fingering Chart

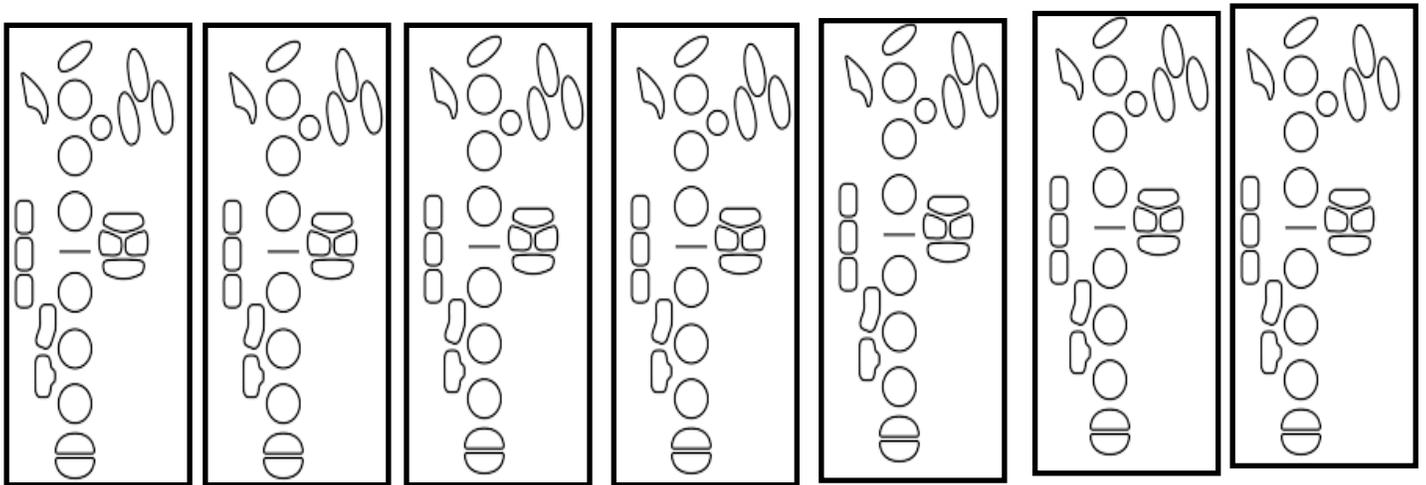
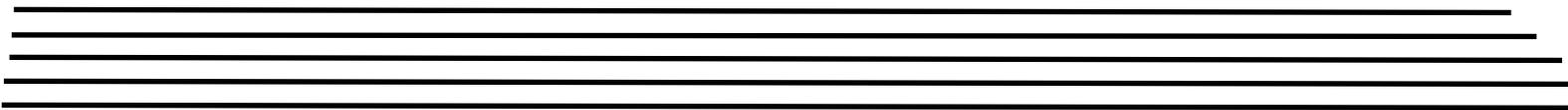
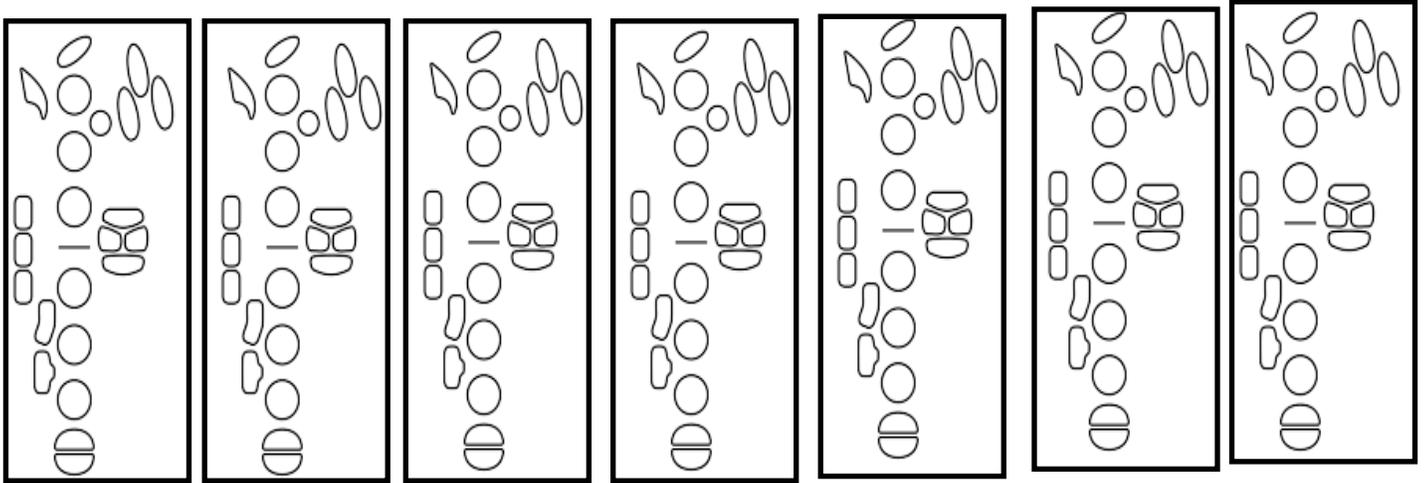


Name _____ Clarinet Fingering Chart



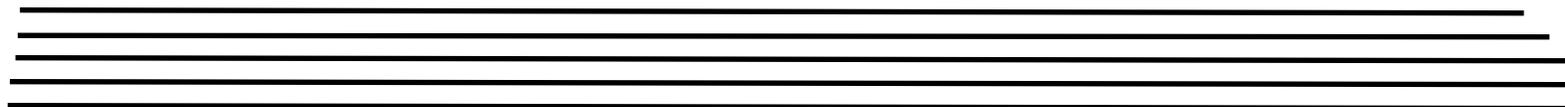
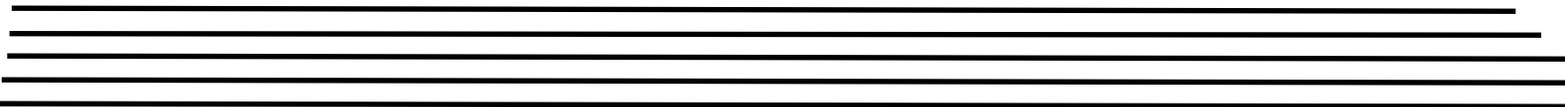
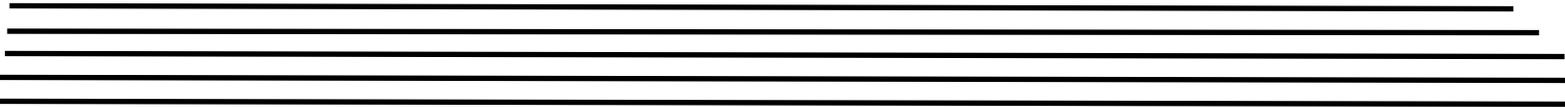
Name _____

Saxophone Fingering Chart



Name _____

Trumpet/ Baritone Fingering Chart



Name _____

Trombone Fingering Chart

Write the note with the position number.

