



KAMIDA NARUMI PROVINO

BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020

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BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 1

MAXIMIZING EFFICIENCY

BEGINNER INSTRUMENT NIGHTS	A way of cutting out 2-3 weeks of in-class instruction in one night rehearsal.
ADOPT - A - BAND	Have the band students teach what they know to an adult relative in their life.
DISTRICT BAND CAMP NIGHTS	Share resources and have clinicians run sectionals and establish warm-up and technique building.
BAND WALL PEER TUTORING	Have a way for beginners to contact advanced students. Make a requirement for them to mentor a certain amount of hours.
PENPAL FOR STANDS	Attach PenPals with gorilla glue to underneath the lip of the stand and attach pencils. (Not for Everyone)
CENTER AISLE	For rehearsals, have a center aisle in the middle of the group.
GUIDELINES FOR BAND SETUP	Use velcro with carpet or Gaffers tape for tile to mark where chairs/rows should be. Gaffers tape does not leave a residue on the carpet if you remark every 2-3 marks. Have the kids remark the gaffers tape to save time. Even put down "Case Free Zones", for better traffic patterns in smaller band rooms.
BINDER CLIP FOR BATON HOLDER	Use a large binder clip to connect to your stand and you can place your Baton there.
ZIP TIE A POWER CORD TO YOUR DIRECTOR STAND	If you can get away with it, zip tie a power cord to your director stand to power your Phone, iPad, Laptop, Speaker, etc.
BLUETOOTH/CABLE EXTENSIONS	Cheap Bluetooth adaptor for you stereo can allow you to have quick access to use your phone for a metronome and playback. You can also buy extensions or longer cables so they go all the way to your stand. Use binder clips to keep them close by.
QUICK SEATING CHARTS	https://www.bgreco.net/band
COLOR CODE CABLES FOR MICROPHONES & ELECTRICAL	Use color electrical tape and wrap a band next to the connectors on each side of the cable. It makes mixing a lot quicker. You can do the same for electrical cables, computer cables, and stereo receivers.
LOCKER ASSIGNMENTS IN EXCEL & LOCKS	Have your own set of locks, print cards on card stock and hole punch it. Then at the end of the year, have the students write the combination on it, so it is ready for the new school year. Setup your lockers in Excel so you can easily use that to assign lockers.



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Baritone/ Tuba
Snare Drum
Bari Sax
Trombone/ T Sax
French Horn
Flute/ Oboe/ Clarinet



KAMIDA NARUMI PROVINO

BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 2

REPAIRS AND MAINTENANCE

MAINTENANCE MONDAYS	Brass Move all slides/caps, WW check all springs/rods, Percussion clean and re-organize storage.
VALVE OIL FOR CLEANING FLUTE TENONS	One drop on the connectors and then twist them together until they move freely. Then wipe off the gunk.
LABELING REEDS FOR USE ON EACH DAY OF THE WEEK	Have students only use one reed per day. That way the reed is only in use 4-5 a month and will last longer than if it was in daily use.
OIL VALVES AT THE END OF THE REHEARSAL	Valve Oil is a solvent, it dissolves buildup.
HARDWARE ORGANIZER FOR REEDS/OIL/MISC.	Use a hardware cabinet to organize reeds, oils, greases, cleaning clothes, small tools, etc.
CLIP TO HOLD STAND	If you have a sinking stand, use a hardware clip to keep the stand from sliding down.
METAL RINGS FOR FLIP FOLDERS	From Facebook. You can use Metal Ring Clips for flip folders so the music doesn't fall out in the wind.
FRENCH HORN MOUTHPIECES TO FIX OTHER BRASS SHANKS	Use a cheap, smooth surface French Horn mouthpiece to fix the opening of other brass mouthpieces.
NAIL POLISH FOR SCREWS	If you have screws that constantly work their way out, you can use nail polish on the treading to help keep screws in place.
HOT GLUE STICKS FOR PLUGGING FLUTE TONE HOLES	From Facebook. Slice Mini Hot Glue sticks into little chunks and they will fit perfectly in the tone holes of a Yamaha open-hole flute. For Gemeinhart, you will need to shave them down a little.
CROCHET NEEDLE FOR SPRINGS	Use a crochet needle to put back springs that unhook. Paperclips work too.
LED LIGHT STRIP FOR CHECKING LEAKS	Use an LED light strip to check for leaks in woodwinds.
TEMPORARY QUICK FIX FOR FLOPPY STANDS	Wad up a piece of paper or paper towel and place under the desk to keep the stand from flipping too far forward.





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BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 3

QUIRKY TOOLS THAT WORK

DOLLAR TREE MIRRORS	Simple way for students to see what they are doing wrong.
PINWHEELS	For Air Flow Exercises and checking air flow while tonguing.
PNEUMO PROS	For Flutes to learn to focus their air stream.
LUNG TRAINERS	To help develop wind support.
PVC VALVE	For breathing exercises. It allows for resistance.
PAPER TESTS	Keep a piece of paper against the wall for 4 seconds with just wind.
WATER BUCKET LONG TONES	Play long tones underwater with the bell with brass instruments and mouthpieces connected to tubes for woodwinds.
TOSS/CATCH A BALL FOR UNISON ENTRANCES	From Boonshaft. Have students play when the ball hits your hand.
FIREPLACE/GRILL LIGHTER	Have them blow out the lighter from distance to encourage wind support. This helps remind them that they should be blowing through their instrument. I like to say to blow past your instrument about 10ft.
BALLOONS	Great for showing students how to blow through their instrument and past the resistance using their mouthpiece. Also great for showing the velocity of the wind they produce and how much wind they are actually using.
UPSIDE DOWN SAX NECK LONG TONE GAME	Have them play with the neck turn upwards and place a small piece of tissue/toilet paper in the neck. It will whirl around the top as they play.

BUILDING ACHIEVEMENT CULTURES

BAND KARATE	Organize pass-offs into groupings based on difficulty and progression. Award "Belts" as rewards.
HALL OF FAME WALLS FOR SCALES & RHYTHMS	Encourage students to pass-off skills and be recognized. They can be advanced things like All scales in 1-2 minutes, or they can encourage beginners with 16 Second Longtone with a Tuner.
BAND HOUSE COMPETITIONS	Great for encouraging discipline and peer encouragement
BAND OLYMPICS/ CHAMPIONSHIPS	As a way to encourage individual & section fundamental development
CELEBRATE TO MOTIVATE	Have posters/banners celebrating achievements of current/past members.





BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 4

ODDS AND ENDS

BANDMATE CHROMATIC TUNER	It is FREE from Justin Dickson (link below)																																
RHYTHM EXERCISES WITH MUSIC	Rock & Hip Hop Beats Instrumental Tracks. "Hooked on Classics" from the disco era also works.																																
MAD MINUTE QUIZZES	<p>https://www.secondrunnerup.com/mmm2 <i>Here are some shortcuts to developing beginner quizzes:</i></p> <table> <tr> <td>Fl:</td> <td>3 Notes: D5-G5,</td> <td>5 Notes: B4-G5,</td> <td>8 Notes: B4-C6</td> </tr> <tr> <td>Cl & Tpt:</td> <td>3 Notes: E4-A4,</td> <td>5 Notes: C4-A4,</td> <td>8 Notes: C4-D5</td> </tr> <tr> <td>Alto:</td> <td>3 Notes: B4-E5,</td> <td>5 Notes: G4-E5,</td> <td>8 Notes: G4-A5</td> </tr> <tr> <td>Tenor:</td> <td>3 Notes: E5-A5,</td> <td>5 Notes: C5-A5,</td> <td>8 Notes: C5-D6</td> </tr> <tr> <td>Hn:</td> <td>3 Notes: A4-D5,</td> <td>5 Notes: F4-D5,</td> <td>8 Notes: F4-G5</td> </tr> <tr> <td>Low Br:</td> <td>3 Notes: D3-G3,</td> <td>5 Notes: B2-G2,</td> <td>8 Notes: B2-C4</td> </tr> <tr> <td>Tuba:</td> <td>3 Notes: D2-G2,</td> <td>5 Notes: B1-G2,</td> <td>8 Notes: B1-C3</td> </tr> <tr> <td>Bells:</td> <td>3 Notes: D4-G4,</td> <td>5 Notes: B3-G4,</td> <td>8 Notes: B3-C5</td> </tr> </table> <p>Multiple Quizzes Quick Tip: When you create the quiz, after you print out the quiz on the next screen, hit the trash button and then hit the create button again, it will create another quiz with the same parameters but with a different order of questions.</p>	Fl:	3 Notes: D5-G5,	5 Notes: B4-G5,	8 Notes: B4-C6	Cl & Tpt:	3 Notes: E4-A4,	5 Notes: C4-A4,	8 Notes: C4-D5	Alto:	3 Notes: B4-E5,	5 Notes: G4-E5,	8 Notes: G4-A5	Tenor:	3 Notes: E5-A5,	5 Notes: C5-A5,	8 Notes: C5-D6	Hn:	3 Notes: A4-D5,	5 Notes: F4-D5,	8 Notes: F4-G5	Low Br:	3 Notes: D3-G3,	5 Notes: B2-G2,	8 Notes: B2-C4	Tuba:	3 Notes: D2-G2,	5 Notes: B1-G2,	8 Notes: B1-C3	Bells:	3 Notes: D4-G4,	5 Notes: B3-G4,	8 Notes: B3-C5
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140 MINUTES	1 minute of listening to "classical" music. A nice quick way to start the class where students close their eyes and listen to a piece. Helps to ensure that they listen to classical music, entices them to listen to more, and they hear characteristic sounds. Get them to enjoy classical music. (Reminder: Keep it short)																																
GRAVES BOOKS, PROVINO BOOKS, JUSTIN DICKSON & JOHN MCALLISTER WEBSITES	<p>http://svms.hipschools.org/band, http://justindickson.com/justindickson/band/index.htm, https://www.johnmcallistermusic.com, email Graves for his books.</p> <p>All of these are great for reinforcing multiple fundamentals.</p>																																
BEGINNING BAND BOOT CAMP VIDEOS	from Sarah Moulder: https://bandbootcamp.wixsite.com/bandbootcamp																																
YOUTUBE CHANNELS	There are many out there. But that is for another clinic.																																
BANDHACKER.COM PROGRAMRITE.COM COMPOSERDIVERSITY.COM WINDREP.ORG BANDMUSICPDF.COM	<p>Find repertoire that fits your bands strengths and weaknesses.</p> <p>A one stop shop for finding composers of diverse backgrounds.</p> <p>A Information Database of wind rep with articles, errata, and more.</p> <p>A library of copyright free music pre-1920's.</p>																																

SMALL STRAWS ARE YOUR FRIEND

EMBOUCHURE MUSCLE DEVELOPMENT	Have students place in their mouths and support them straight forward without the use of their teeth for 5 minutes.
ARTICULATION	Use them to practice tonguing as well.
FINDING SWEET SPOT ON THE FLUTE	Have students blow around the headjoint to find where to blow. Start with a 5-4 inch straw and then cut it down to a half of an inch.



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BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 5

RHYTHMS

INNER MONOLOGUE IS THE KEY	When they count, they must do it louder than they will play or else they will not hear their inner monologue. Develop it with counting exercises.
DAVID NEWELL'S TEACHING RHYTHM & DARCY WILLIAMS' TEACHING RHYTHMS LOGICALLY	Newell is more focused on Recognition and how to use rhythms found in your repertoire. Williams is more focused on Feeling Pulse and gives a defined curriculum to use. **Flash Cards attached**

ARTICULATIONS

"RED LEATHER, YELLOW LEATHER"	From Patrick Sheridan, say ten times in a row, as fast as they can. Cleans up all the articulations.
AVOID "PULSING"	I gave a name to individually blowing every note. It helps to do this so the kids can avoid it. Just like Glottal Stops.
INDEX FINGER TONGING	Have students use their index finger as if they are "sshhhh'ing" someone. Have them blow where the opening is just large enough to touch the tip of their tongue to the finger. For Reeds - They can tongue touching the reed For Everyone Else - They can use normal articulations

SCALES AND KEY SIGNATURES

PENTA SCALES TO FULL SCALES	When they count, they must do it louder than they will play or else they will not hear their inner monologue. Develop it with counting exercises.
TONAL FLUENCY & TUNES WITH A TWIST	Newell is more focused on Recognition and how to use rhythms found in your repertoire. Williams is more focused on Feeling Pulse and gives a defined curriculum to use. **Flash Cards attached**

TONE

INHALATION	"Whaaa" instead of "Haaa" to breathe in. "Whaaa" opens the mouth and throat. No creasing the lungs when sitting.
FAST WIND FOR BETTER TONE	Breathing Gym, Paper Tests, Lung Trainers, Hand Towels/Sweaters. Do not let them exhale! Always blowing past the instrument, not to the mouthpiece. Try not to have them play soft at the beginning, that will only encourage to back off the support. Use Wind instead of Air.
NO FRANKENSTEIN OR SUPERMAN	Support comes from the lower part of the lungs, not the upper lungs.
LONG TONES TO SETUP UP TONE & ARTICULATION	Develop a long tone sequence to get students to 16 counts. This will allow them to develop correct air support for 4 bar phrasing. Start with a more connected style of tonguing (ninja slices/sliced bread) to flick air out of the air stream instead of stopping it (pulsing). Once this becomes the norm, staccato is easy to teach, just tell them to pulse. A benefit to this method is that students play softer because they have to blow 16 counts at a time.



KAMIDA NARUMI PROVINO

BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 6

FLUTES

“WEE-TOO”	Embouchure hack
“SEE”- “SUE” - “POO”	“See” for the Low Range, “Sue” for the Middle Range, “Poo” for the High Range.
NEW YORK, NEW YORK	Left Hand Fingering Tip, or use Nail Polish (Translation: No Yes No Yes).
PNEUMO PRO	Great for centering air stream, make sure they get the fans to buzz and not just spin.
HAND-AIR TARGET	Have them put their hand in front of their face with the middle finger touching between their eyebrows. Have them blow up and down their middle finger and side to side of their hand.
NAIL POLISH	Use nail polish to show where to place finger, lining up tenons, and where the right thumb and left hand should contact. Easy to remove too. Dr. Scholl’s Corn Pads work to for the thumb and left hand. Avery Reinforcement Labels is also work for finger placement and you can get designer ones too.

CLARINETS

“EEEE-YOU”	Embouchure hack for tightening corners getting the chin pointed downward. (After Sectionals Podcast & Facebook Group)
FINGER ON CHIN	For setting the clarinet angle, your index finger should be able to comfortably slide between the mouthpiece and divot between the lips and chin. (After Sectionals Podcast & Facebook Group). Pencil works too.
PUCKER FOR CORNERS	Have students make pucker sounds to develop the corner muscles (Diamond Bar Private Teacher)
HORIZONTAL TO DIAGONAL FOR TONE	Hold the clarinet horizontal and have them play and then lower the instrument to the correct angle. Helps with blowing straight ahead and eliminating embouchure induced squeaking.
FUEL LINE FOR CUSTOMIZED BASS CLARINET STANDS	If the stand does not hold anymore, you can cut 3/4 fuel line to fit over the rod to the exact height of the student.
DOUBLE LIPPING FOR TONE AND LOUDNESS	To alleviate too much tension on the reed which deadens the tone, have them warm up super loud with a double lip embouchure. The will learn to use more wind support while learning not to bite down hard.
PENCIL GRIPS	Cut them to fit over the thumb rest.
CLARINET THUMB REST STOP	A simple 3D print design that places the right thumb in the correct position under the thumb rest. Pretty cheap to purchase: \$2 for it or \$8 for the 3D Print File. https://www.etsy.com/shop/MusicTeacherTinker
PLUMBER’S TAPE TO SECURE CONNECTIONS	Use plumber’s tape as a temporary fix for clarinets that leaking air at the corks or are not secure.
THROAT TONES VENTING	Keep throat tones in tune by closing the ring keys on the right hand.
BLOW FOR LEAKS	You can quickly find leaks by separating the upper and lower joints and then blow through them will closing off all keys and sealing the bottom with your other hand.
BASS CLARINET ANGLE	Angle the bass clarinet the same as you would play clarinet.
BASS CLARINET ROD	If you don’t have one, use quarter inch steel rod and cover it with fuel line. Use rubber super bounce ball as the end for the floor.



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BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 7

SAXOPHONES

"EEEE-YOU"	Embouchure hack for tightening corners getting the chin pointed downward.
CORK SUBSTITUTE BROKEN CORK	Tape paper around the cork seal it off.
PAPER FOR LOOSE NECKS	Add paper around the neck connector to tighten connection.
TEETH OFF MOUTHPIECE TO REACH LOW NOTES	Double Lipping helps encourage more air support. Good for when students are learning that range.
"KEY" - "KOO" - "CARE"	To help voicing on the sax, use Key for High Range, Koo for Mid Range, Care for Low Range.
"YUU" FOR RAISING THE TONGUE	"Yuu" helps to bring the tongue back up while the back of the tongue is arched behind it. Still tongue with "tee"
PLAYING SUPER SHARP?	Press Low Bb Key to vent the pitch down.
NO OCTAVE KEY TO INCREASE WIND SUPPORT	Have the students use faster wind to play mid range warm ups. Sometimes students get lazy with supporting, this keeps them honest.

WOODWINDS AND REEDS

FINGER DOODLES	Works Tone, Dexterity, & Secretly the Upper Range. "1, 2, Up"
REED FOR EACH DAY	Have them able the reeds Mon-Fri. and use only on that specific day. It allows the reed to dry and keep stronger for longer periods.
INSERT REED IN THE LIGATURE	Avoid chipping reeds by inserting the thick end of the reed under the ligature.
THICKER REED FROM THE START	Slip paper between the reed and the mouthpiece, where it stops is where the teeth should be placed.
SLIDE INDEX CARD BETWEEN REED & MOUTHPIECE	If the stand does not hold anymore, you can cut 3/4 fuel line to fit over the rod to the exact height of the student. You can use a piece of pin-stripping tape or electrical tape to mark that point on the reed.
TOE NAIL CLIPPER IN A PINCH	At a performance and a reed chipped? Use the toe nail clipper. Not great, but it will get them through that moment if they don't have another reed.
QUICK WAVY REED FIX	Wet reed and attach to the mouthpiece. Then cover the end of the mouthpiece and suck in remove the moisture and straighten the reed. Not permanent, but for a bind.
RUBBER BANDS/HAIR TIES FOR LIGATURES	In a pinch, use these in an emergency. Although some people do use them with great success.
FINGER TONGUING FOR REED INSTRUMENTS	Place your index finger on your lips and have students practice tonguing while blowing wind around the finger. Helps show how little tongue is needed to flick out/articulation the air stream.
REED GRAVEYARD	Helps motivates kids to get rid of bad reeds. (not for everyone and can have the unintended result of kids trashing reeds on purpose just to use the reed graveyard.



BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 8

TRUMPETS

CHECK FOR LIP PRESSURE	From Justin Dickson, Lay the trumpet across a flat hand and play. Do not curl fingers or try to hold the trumpet in any way. Helps to show how little pressure is needed to play.

HORNS

USE THE TRUMPET BOOK	For beginners, sometimes the starting notes are too high, start them with the trumpet book instead. Yes they will sound a 5th below though.
JUMBO BINDER CLIPS FOR RESTRINGING	Use jumbo binder clips to keep the valve stems aligned when you restring it.

TROMBONES

BODY MAP FOR 6TH/7TH POSITION	The arm does not start at the shoulder, it starts in the middle of the back. Have students place a finger in the notch at the top of the rib cage and then lift their other arm. They will feel muscles moving. Then explain that pitchers throw a baseball from the center of their backs, not at the shoulder.
RANGE EXTENSION & INCREASE WIND SUPPORT	Gliss Down from Low Bb to Low F (6th Position) with unchanged embouchure. Then Slur Up from there up keeping the slide in 6th. Then repeat again at 5th, then 4th, and so on until they get to 1st position. Repeat this pattern on the higher partials. It takes a bunch of wind support, but it helps to extend range lower and higher.
PAPER FOR LOOSE NECKS	Add paper around the neck connector to tighten connection.

TUBAS

LEMONHEADS TO KEEP JAW OPEN	Have them place one in between their molders and this will help alleviate pinched tone in the lower partial.
“TOH” NOT “TU”	Have them think that they have to get a rotten egg or Nerf ball
ROTTEN EGG OR NERF BALL	Have them think that they have to get a rotten egg or Nerf ball to float in the middle of the mouth. If it touches any part of their mouth, they will taste it.
POOL NOODLES FOR SOUSAPHONES	You can use giant pool noodles for sousaphone cushions



KAMIDA NARUMI PROVINO

BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 9

BRASS

LIPS BUZZ AS A RESULT OF AIR PASSING THROUGH THEM	The Mouthpiece creates the buzz through a vortex caused by the cup shape. Muted or Pinched sounds are a result of the lips in the way.
PING PONG BALL LEVITATION	Blow from the shank and keep the ball levitating in the cup of the mouthpiece
BLOW THROUGH THE SHANK TO LOOSEN LIPS	If students are too tight, have them blow air (no buzz) from the shank. They can't squeeze the shank and the diameter of the shank is approximately the width that their lips should be apart. And remember, a perfect embouchure is a circle, not rectangle.
HAND TOWELS & SWEATERS IN BELLS	To help train air support, stuff hand towels or sweaters in bells. Have them blow out the towels with just air at first. Then have them play with them in and have them play loud, low notes to blow them out (which won't happen). But as long as stay on the lower notes and increase their support, when you take out the towel/sweater, their sound will be huge.
OVER ARTICULATION	Have them play more focus blowing through the note with " tAH " instead of " Tah ". It focuses on the air than the tongue.
PINKY BLOWING	Have them put their pinky between their lips and then blow. Their lips should not touch their pinky. Have them increase the velocity of their wind so they can see they do not need their lips to speed up the velocity. (Only works if they breathe deeply and use their diaphragm or gut muscles. Can't be done with shallow breaths)
PINKY/CANDY BETWEEN THE TEETH	To make sure they have the proper amount of space between the teeth, have them place their pinky (or same size piece of candy) between the molars. The teeth should not be together, and not too far apart.
MOUTH MUSCLE MAPPING	From Justin Dickson: For bottom lip muscle identification - place a pen in front of the top of the top teeth, then use your bottom lip to parallel to the floor. For corner lip muscle identification - place two pens in the corners of the mouth with teeth closed and hold the pens parallel to the floor. Remember that this is for feeling which muscles to use and not to overuse them by squeezing.
PLAY WITHOUT THE TUNING SLIDE	Have the kids play without the tuning slide in. Students should be able to play with a fairly big sound.
PAPERCLIP/TOOTHPICK IN THE LEAD PIPE	From After Sectionals Place an arm of a paperclip or toothpick between the connection the mouthpiece shank and the lead pipe receiver. Great for practicing partials. It really makes students center their air stream and pay attention to air speed/velocity.
TOWELS FOR MUTES	Place Hand towels on the floor where they want to place their mutes. This eliminates hearing any extra sounds from being knocked over.



KAMIDA NARUMI PROVINO

BAND HACKS

FOR ELEMENTARY, MIDDLE, & HIGH SCHOOLS
SCSBOA CONFERENCE 2020 - PAGE 10

PERCUSSION

SIGHT LINES TO ELIMINATE FLAM ENTRANCES	For a single unison hit that follows rests, have one percussionist look at the conductor and the others look at the that percussionist.
BETTER FEEL FOR PLAYING ON THE "ANDS"	"Ghost" tap the beat with one stick on a leg (or a trap table, etc.) Play the "ands" on a drum with the other stick.
INCREASE DEPTH OF SOUND AND VOLUME OF TIMPANI ROLLS	Add concert bass drum roll "underneath" timpani rolls. Can similarly be done with the bass drum by adding a floor tom. Use mallets, not sticks.
BODY PERCUSSION TO HELP REINFORCE RHYTHMIC CONCEPTS	For percussionists and the tutti ensemble as well. 3rd Order Subdivision, 2nd & 4th Order Subdivision, Odd Meters
QUICK MUSIC STAND TRAP TABLES	Use hand towels or gripping shelve mats to make any table or music stand a trap table.
PENCIL GRIPS FOR SILENT STICKS	From Facebook. Fit pencil grips over the tips of drum sticks and now they are muted and can play on any surface.
4 WAY WATER KEY FOR DRUM TUNING	You can use a 4 way water valve key and it will cover most of the different size lugs you will encounter.
HARDWARE CABINET FOR PERCUSSION	Buy a hardware cabinet to store percussion. It can double as a trap table and moves easier than a normal percussion cabinet.



Other Percussion Video Links:

1. Gerhart Percussion Videos
2. Don Hennig Percussion Videos
3. Complete Percussionist by US Army Field Band

