



Music's Symbols and Messages

Clinician:

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Sponsor:

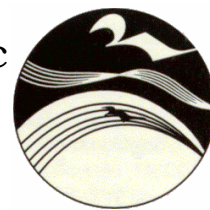
The University of North Texas

Texas Bandmasters Association

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*Henry B. Gonzalez Convention Center
San Antonio, Texas*



Mission Statement

The Wind Studies area, as part of the Division of Ensembles & Conducting of the College of Music, has as its primary mission the preparation of instrumentalists and conductors for professional careers in performance and education. It is our goal to provide a program that will develop well-rounded musicians who are prepared to face the challenges of an ever-changing musical world. In addition, we are directed toward maintaining a leadership role locally, nationally, and internationally. At both the undergraduate and graduate levels, we seek to:

Expand the technical, intellectual, psychological, and spiritual horizons of musicians.

Promote the highest performance standards that result in soul-to-soul music-making.

Prepare for the music of the future by exploring the music of the present while preserving the music of the past.

Increase the awareness of the artistic and historical significance of music for winds and percussion.

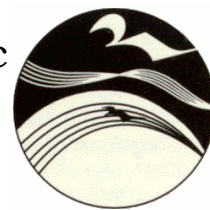
Create a positive music-making environment that allows the knowledge gained in the studio to be applied to the ensemble performance.

Provide a balanced experience that promotes creativity, flexibility and versatility in each musician.

Preserve the repertoire of the medium that has become a uniquely American art form.

Broaden the concept of performance and teaching skills by encouraging creative thought and artistic interaction.

The Wind Studies area has an important secondary mission, which is to provide University students, staff, and faculty with an avenue to continue their involvement in the performing arts. The department is committed to the concept of maintaining groups that encourage those who do not have career plans in music to develop the aesthetic self in addition to the academic self. We are dedicated to the education of the whole human through our involvement in the University community at large.



WIND STUDIES

Ensemble Goals

This Ensemble is a listening-focused, process-oriented group that provides an opportunity for the student to emphasize interactive musical skills in a large ensemble setting. While promoting the advancement of wind music of artistic and historical significance, it reinforces the musical skills taught in the studio and develops the application of those skills. This course advances the growth of the students' overall musicianship and promotes lifelong activity in music.

SKILLS

- Tuning - horizontal and vertical
- Tone - appropriate and characteristic
- Rhythm - accuracy and clarity
- Pulse - internal and external
- Breathing - quality and control
- Style - range and appropriateness
- Articulation - variety and consistency
- Phrasing - shape and note grouping
- Awareness - (see-feel-hear-know-imagine)
- Audiation - develop the "inner" ear
- Technique - in the service of music
- Sight reading - building good habits

CONCEPTS

- Understanding the *Inner Game* - "Awareness, Will, Trust"
- Increasing musical imagery and creativity
- Developing sensitivity to non-verbal communication
- Cultivating an understanding of verbal communication
- Promoting confidence in performance (P = P-I)
- Recognizing note morphology (the lifespan of a note)
- Achieving clarity in performance
- What to listen for in music (the function of one's part)

ENSEMBLE PLAYING

- Developing sensitivity to the whole
- Recognizing primary and secondary roles
- Silent communication through breath
- Physical communication through movement
- Visual communication through eye contact
- Encouraging flexibility
- Working as a team
- Being prepared and dependable
- Interpretive elements
- Compositional elements

MUSICAL LITERACY

- Explore performance practice
- Increase knowledge of repertoire
- Develop comprehensive musicianship
- Expand perception of the music
- Create a historical perspective
- Expose notational concepts
- Refine rehearsal skills
- Formal Elements
- Structural Elements



WIND STUDIES

EVALUATIONS

Eugene Migliaro Corporon

I often find myself asked to evaluate our graduates as they continue their education or seek employment. These opportunities come in the form of phone calls or written requests. I have noticed definite similarities in the questions asked about our students. Assuming the musical qualifications are verified, the most important issue seems to be “getting along” with others.

I thought you might be interested in knowing these questions, and I hope that you will find this information helpful in some way. By the time a prospective employer or graduate school inquires about you they have probably determined, from sources other than references, that you are musically qualified. Is not being an incredible talent enough? . . . apparently not! In light of the fact that we spend so many hours developing our skills, I found the following statistic most revealing:

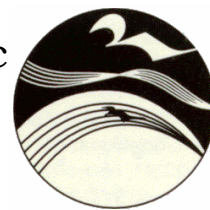
“Eighty-five percent of the people fired in America are let go because of attitude problems, not because they are not able to do the job.”

Questions from Written Requests

1. What kind of integrity does the candidate have? Are they honest, truthful and reliable?
2. Does the candidate demonstrate discretion and commitment?
3. Does the candidate show good judgment, common sense, clear thinking, and the ability to draw sound conclusions?
4. Does the candidate demonstrate initiative, self-reliance, perseverance, interest in their work, and do they use time wisely, taking advantage of opportunity when it is presented?
5. How would you describe the candidate’s personality? Do they get along well with others? Do they demonstrate a sense of humor? Are they courteous, neat in appearance, and cooperative?
6. How well does the candidate concentrate, comprehend, and make decisions?
7. Evaluate the candidate’s talent in comparison to their application and achievement. Do they work hard?
8. Evaluate the candidate’s motivation and perseverance toward their goals.



WIND STUDIES



9. How is the candidate regarded by their colleagues and faculty?
10. Is the candidate intellectually and musically curious?

Questions Asked During Discussions

1. What kind of colleague will the candidate be?
2. How does the candidate get along with peers?
3. How does the candidate get along with you? Is the candidate loyal?
4. Would you hire this candidate? Would you want this candidate teaching your children?
5. Does the candidate know how to disagree in a professional manner?
6. Is the candidate a team player?
7. How does the candidate deal with frustration or anger? Does the candidate take it out on others?
8. Is the candidate prompt and responsibly organized?
9. Does the candidate project a positive attitude? Does the candidate enjoy life?
10. Does the candidate need extra supervision?
11. Will the candidate be willing to get involved outside the classroom?
12. Is the candidate accountable?
13. Will the candidate be willing to do more than the minimum that is required?
14. What kind of attitude will the candidate have about doing their work?
15. What is the candidate's motivation for applying for this job? Are they really interested in this job?
16. On a scale of 1 to 10, rank the candidate with other people you have worked with at their level of qualifications.
17. How committed is the candidate to students and the educational process?
18. What are the candidate's strengths and weaknesses?



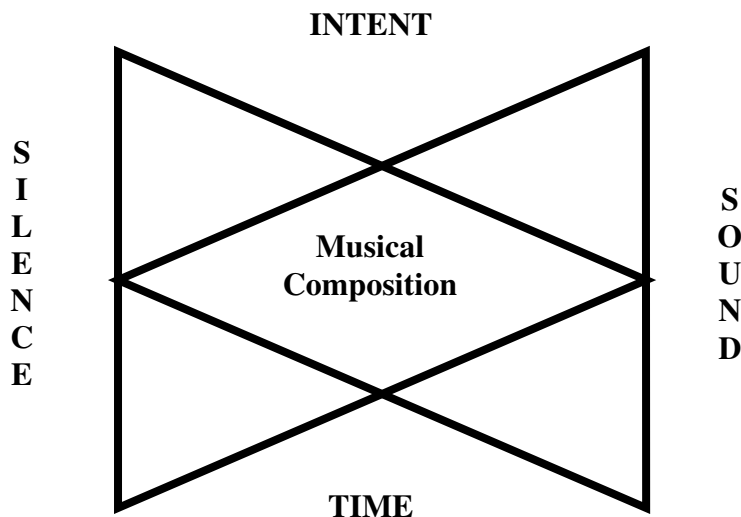
WIND STUDIES

Directed Listening Skills

Eugene Migliaro Corporon

Core Elements

Music: The interaction of sound and silence in time with intent. The four basic materials of any musical composition.



Listening Components

I. Compositional Elements

- Pulse
- Melody
- Harmony
- Timbre
- Texture
- Form

II. Formal Elements

- | | | |
|-----------|-------------|------------|
| -Unity | -Statement | -New |
| -Contrast | -Digression | -Repeated |
| -Return | | -Varied |
| | | -Developed |

III. Structural Elements

- Work
- Movement
- Section
- Sub-section
- Double Period
- Period
- Phrase
- Sub-phrase
- Motive
- Note

IV. Expressive Elements

Sound

- Energy
- Volume
- Speed
- Length
- Timbre
- Texture
- Morphology
- Growth
- Note Grouping
- Resonance
- Direction/Repose
- Tension/Release
- Anticipation/Preparation
- Resolution/Complete
- Goals/Arrivals

Silence

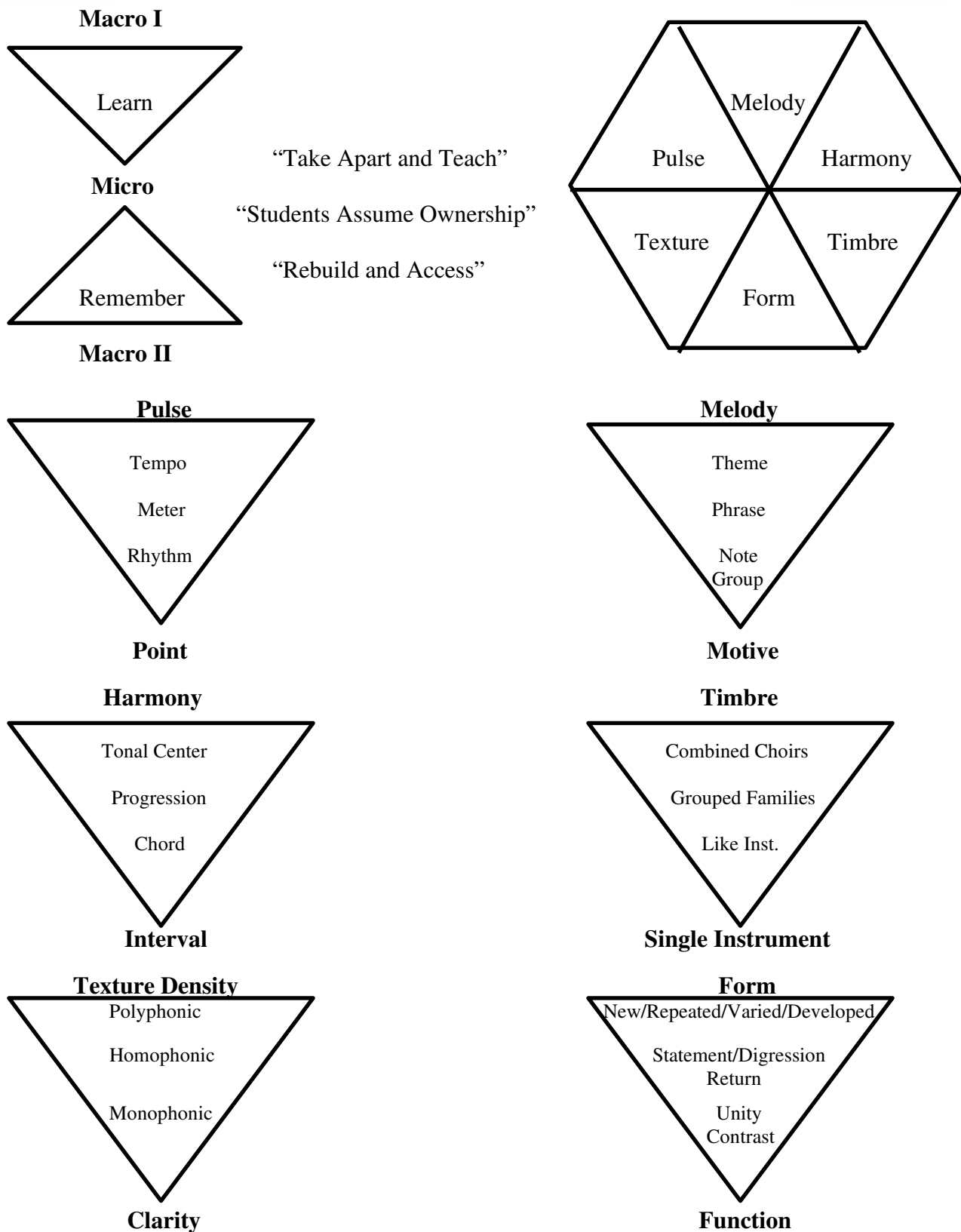
- Energy
- Impact
- Effect
- Length
- Quality
- Clarity
- Morphology
- Purpose
- Rests
- Resonance
- Direction/Repose
- Tension/Release
- Anticipation/Preparation
- Resolution/Complete
- Goals/Arrivals

Teaching Process

Listening Process



WIND STUDIES





Investigative Rehearsing

Isolate the time frame

- sub-phrase, phrase, section, page

Disassemble the structures

- dissect complex events

Inventory the component parts

- number of events

Catalog the timbral groups

- scoring of events

Prioritize the texture

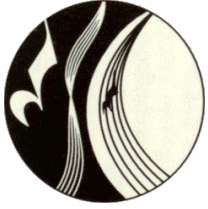
- order of importance of events

Communicate the decisions

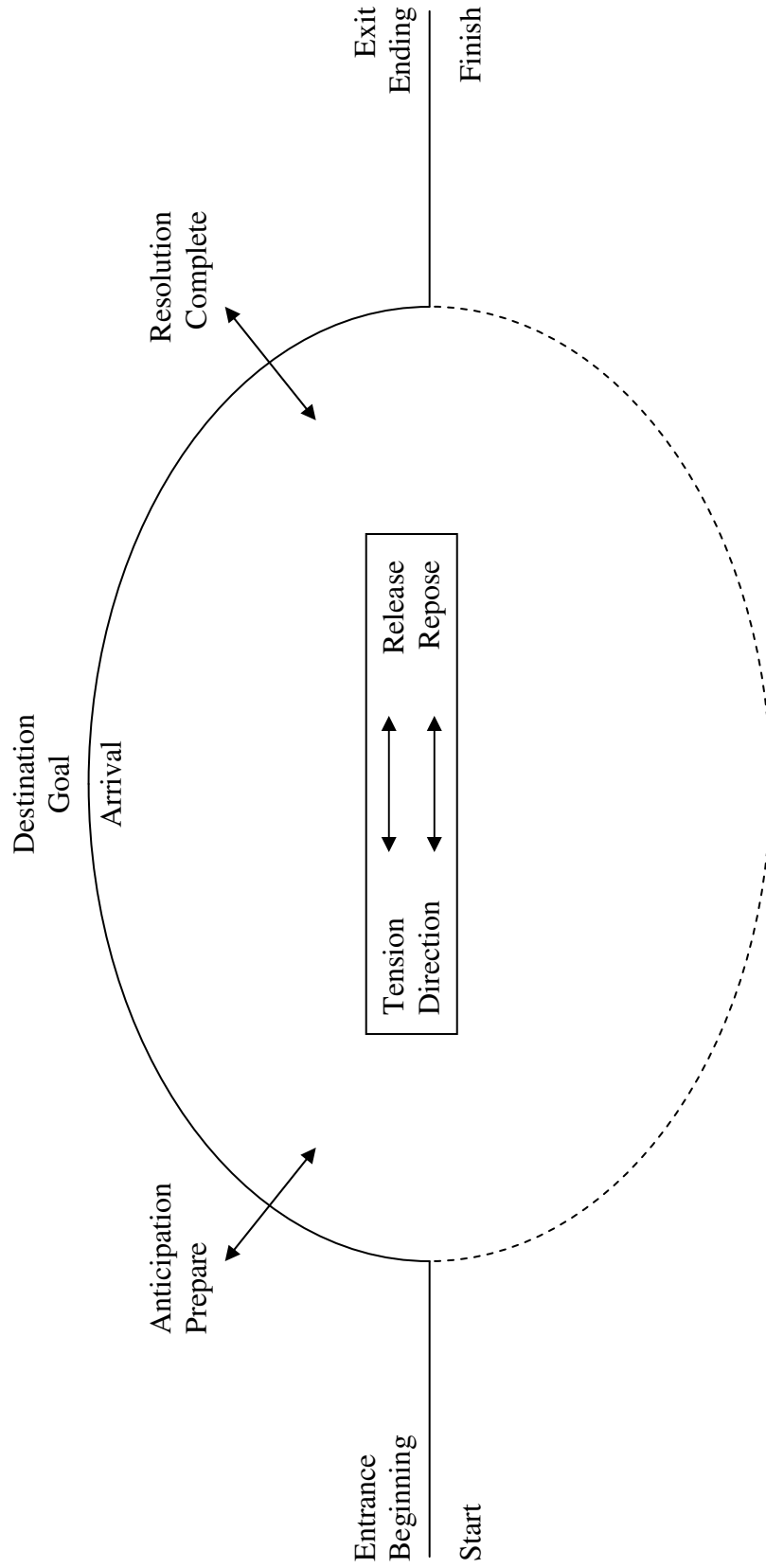
- make the relationships clear

Facilitate the encounter

- give clear listening instructions
- establish listening priorities
- make astute listening observations
- create an understanding of the listening goals



The Phrase

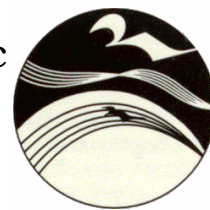


Playing Smart

<p>*Plan - Method - With Mentors</p> <ul style="list-style-type: none"> -Wanting to be successful -Mental organization -Set short and long term goals -Keep a journal to chronicle progress -Continuously revise and redesign -Determine what needs work, now and next -Budget time to achieve goals -Map musical topography 	<p>Time Continuum (Space represents time invested)</p> <p>↓</p> <div>Develop a flexible plan which establishes priorities and helps you act thoughtfully and knowingly.</div>
<p>*Practice - Part - On Own</p> <ul style="list-style-type: none"> -Taking action to be successful -Physical activity -Develop craft -Build muscle and musical memory -Repetition slow and controlled -Time intensive -Work on what you can not play -Target attention on problem solving -Use a metronome and tuner -Solve individual problems -Develop consistency 	<div>Nobody knows what you can not play better than you.</div> <div>The doing that qualifies you to attend rehearsals.</div> <div>A well prepared part is something you bring to rehearsal, not something you develop in rehearsal.</div>
<p>*Rehearse - Piece - With Others</p> <ul style="list-style-type: none"> -Interrupted process -Broken energy flow -Learning more formal -Verbal and visual -Informal environment, ensemble is the audience -Directed listening and adjusting -Discover composers intent -Multiple zooms in and out -Critical listening -Search for the implied meaning -Solve group problems -Evaluate during the process -Apply consistency 	<div>Doing things together that can not be done alone.</div> <div>You do not come to rehearsal to learn your part, you come to learn everyone else's.</div> <div>Coming to rehearsal without practicing is like coming to a drama or dance run-through without knowing your lines or steps. Preparation allows us to take musical direction, not just technical instruction.</div>
<p>*Perform - Work - For Others</p> <ul style="list-style-type: none"> -Continuous process -Non-stop energy flow -Learning more intuitive -Nonverbal and visual -Self monitored listening and adjusting -Formal environment with outside audience -Suspend Time and achieve ethereal plane -Culmination of study and experience -Spontaneous creation -Focus and target attention -Transcend Problems -Evaluate following the process -Access consistency 	<div>A collaboration between conductor and player which represents the collective musical understanding. Unlike dance or drama, the teacher is on stage with the player throughout the creative process.</div> <div>"Present a gift that comes from the heart and inspires the soul"</div> <p>(Space represents the amount of accountability to others)</p> <p>Responsibility Continuum</p> <p>↑</p>



WIND STUDIES



Receiving the Message

FOCUS

BECOME QUIET AND STILL

INVEST TIME

PAY ATTENTION

DIRECT ENERGY

STOP-LOOK-LISTEN-THINK-FEEL

REMEMBER-WHAT YOU KNOW

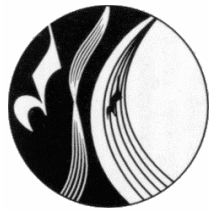
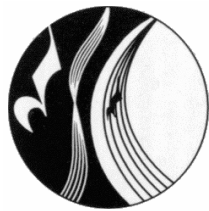
RESPOND-TO THE INSTRUCTION

RETAIN-THE INFORMATION

REACT-TO THE STIMULUS OR SITUATION

RECOGNIZE-FEELINGS/THOUGHTS/PATTERNS/SOUNDS

REINVENT-THE MUSICAL SELF



How to Become Musically Convincing and Artistically Viable

Be Honest (Prepare, devote time, energy, and attention to the work.)

Be Positive (Negativity interferes and diverts you away from your personal best.)

Be Forgiving (Have empathy for yourself and others, because humans do not always succeed.)

Be Demanding (Standards are important. Progress, no matter how slow the pace, is essential.)

Be Patient (It takes time to achieve success. Mistakes are a sign of learning in progress.)

Be Persistent (Stick to your purpose, but remain flexible enough to make adjustments.)

Be Accountable (Live your word. Uphold your beliefs by turning intentions into actions.)

Be Passionate (Have a plan. Accomplished Goals are Fulfilled Dreams.)

*A key to a vital life is an eagerness to learn
and a willingness to change.*



WIND STUDIES

“IN” Principles

IN TONE – Producing Characteristic Quality Sound (imagination and moving air are the allies)

IN TIME – Internalizing Cumulative Pulse (traveling together in and through time)

IN TUNE – Audiating and Matching Pitch (an aural illusion created by stopping the beats)

IN TOUCH – Perceiving Emotion and Meaning (fluid and natural connection which serves the music)

Physically
(portray the music with the **Body**)

Technique

Facility

Mentally
(understand the process with the **Mind**)

Thought

Intellect

Emotionally
(intuit the message through the **Spirit**)

Feeling

Inspiration



WIND STUDIES

Sound Designs in the Nowhere
Sound Sculpting Through Space Forming
Showing How Sound Looks and Feels
Swimming in the Sound
[third draft, 4/11/06]

I. Determining Size

Energy (from Point to Point)
Time (from Point to Point)
Distance (from Point to Point)
Resistance (from Point to Point)
Speed (from Point to Point)

II. Determining Placement (Focal Point / Focal Plane)

Horizontal Plane
Vertical Plane
Diagonal Plane
Sagittal Plane (Proximity to Body)
Height – Low (Waist), Medium (Chest), High (Shoulders)
Point (Focal Point)

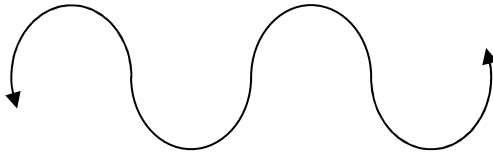
III. Determining Expression and Style (Think and Feel)

Character
Direction / Motion
Agogic Stress
Weight
Rubato (the Honorable Theft of Time)
Elasticity of Bar Lines
Phrase / Rise and Fall
Note Grouping
Note Morphology
Descriptive Words
Use of Silence
Harmonic Implications
Taking Away Gesture to Slow the Speed of the Process



Expressive Elements

Shape

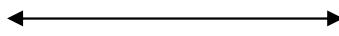


Vertical Plane

Up and Down

(Contour: Rise and Fall)

Direction

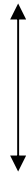


Horizontal Plane

Back and Forth

(Movement: Expand and Contract)

Emphasis

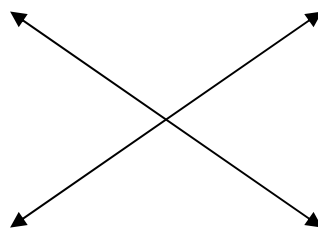


Sagittal Plane

In and Out

(Impact: Weight and Stress)

Scoring



Diagonal Plane

Top to Bottom

[Bottom to Top]

Inside Out

[Outside In]

(Function: Form and Structure)