



*To Heck With the Judges....  
Let's Talk About the MUSIC!*

*Clinician:  
Paula Crider*

*Sponsor: Hal Leonard Corporation*

*Texas Bandmasters Association  
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## TO HECK WITH THE JUDGES....LETS TALK ABOUT THE MUSIC !

A Clinic Presented by Paula A. Crider  
Sponsored by The Hal Leonard Corporation  
Texas Bandmasters Convention, 2007

**BEYOND TECHNIQUE:** I have always regarded technique as a means, not an end in itself. One must, of course, master technique, but at the same time one must not become enslaved by it. The true purpose of technique is to transmit the inner meaning, the message of the music. The most perfect technique is that which is not noticed at all.

Pablo Casals

### EXPRESSIVE CONDUCTING

If we expect our students to practice in order to become better performers, what better way to set an example than to practice the art of conducting?

Aids to establishing better communication:

- \*Breathe in tempo
- \*Always memorize the first measure at the beginning of a piece, after rests, and for solo entrances.
- \*Sensitize the ensemble: the gesture should reflect the sound.
- \*Avoid "wind-up conductor syndrome"
- \*Eliminate "Herr von Controlfreaken." Let go of the beat & make the pulse the responsibility of the ensemble.

### SHAPING THE PHRASE

The music is in the sound, not in the printing. The heart of a melody can never be put down on paper.

Pablo Casals

- \*Create an interesting musical landscape--avoid the "Paint-by-numbers" approach.
- \*Develop a pallet of dynamics--push the dynamic envelope every day.
- \*Identify tension and release factors--teach students to identify as well.
- \*Pay as careful attention to phrase endings as is generally done for beginnings of phrases. The manner in which an ensemble enters silence defines, to a large extent, the level of musical artistry achieved by that ensemble.
- \*Dynamic pacing. Not all fortes are created equal!
- \*Grab a score and outline phrase shape(s).

Teaching tools:      Rubber band  
                             Dalcroze Method  
                             Draw the phrase shape  
                             Human "Dyn-o-meter"

PHRASE:

“To cause to understand.” Webster’s Dictionary.

Just as the actor will study a sentence by emphasizing different words, speeding up, slowing down, raising or lowering his voice, so can the musician experiment with varying inflections in order to discover subtle differences in a musical phrase.

Philip Farkas

...but you are the music, while the music lasts.

Thomas Eliot

## ESSENTIAL MUSICIANSHIP: MASTERWORK STUDIES

Shaping the phrase: Ye Banks and Braes ‘O Bonnie Doon

- \*Every instrument plays the melody
- \*Encourage individual student expression
- \*Play to the high point & hold
- \*There’s more than one right answer!

Style: Teaching light staccato: RVW: English Folk Song Suite Mvt. 1

- \*Sing the folk song text
- \*Sizzle the style
- \*Utilize “one taste bud” concept
- \*Whistle “sotto voce”

Balance/Hierarchy of lines: Holst Eb: Intermezzo

- \*A/B exercises
- \*Arrange lines in order of importance
- \*Challenge students to play only if theirs is the most important line
- \*Train ears/minds to listen beyond one’s part
- \*Teach the “White Note Rule”

Teaching Across the Curriculum: The more we bring to the music, the more meaningful the musical experience may become.

Just for Fun : Using text as a teaching tool for “Candide”

Soon when we feel we can afford it,  
We'll build a modest little farm.  
We'll buy a yacht and live aboard it,  
Rolling in luxury and stylish charm.  
Cows and chickens. Social whirls.  
Peas and cabbage. Ropes of pearls.

Let us review, lesson eleven:  
Paragraph two, axiom seven.  
Once one dismisses the rest of all possible worlds,  
One finds that this is the best of all possible worlds.

The difference between the artist and the artisan are the little touches after the average man would quit that determine the master's fame.

Leonardo