

**FEATURED CLINICIAN:**

**Eugene Migliaro Corporon**

**SESSION 1**

**Transformation: Living Expressively Among the Symbols  
While Influencing Lives**

**SESSION 2**

**Reflections and Refractions: A Journey Through the  
Conductor's Looking Glass**

**SESSION 3**

**Up Periscope: Utilizing Telescopic Hearing to Connect to  
People Through Music**

**SPONSORS:**

**Choice Music Events/The Foundation for Music  
Education/Music Across Texas**

**Texas Bandmasters Association  
2013 Convention/Clinic**



**2013 Patron Sponsor**

**JULY 21 – 24, 2013**

**HENRY B. GONZALEZ CONVENTION CENTER**



*“Who so would kindle another  
must himself glow.”*

**Living Expressively and Passionately Among the Symbols**

*Contribute to humanity.*

*Advance the art with dignity, integrity and authenticity.*

*Connect with the spirit of music.*

*Resonate with its vibrations.*

*Develop breadth, depth, heart, and soul.*

*Feel what you experience; stay open to the possibilities.*

*Pay attention to what you hear, see, and imagine in your mind's eye and ear.*

*Remember what you know; find out what you don't.*

*Respond to suggestions that instigate time travel.*

*Revere the encoded messages that impact, enrich, and change lives.*

*Discover the implied meanings in the written symbols.*

*Nurture artistic vision and creativity: Dream and Imagine.*

*Hold the sounds in your memory after they evaporate in silence.*

*Share the message while mastering the mechanics.*

*Fulfill the potential you and others have to succeed.*

*Employ will to create awareness, develop trust, and earn respect.*

*Honor the composer's intentions, ideas, feelings, and dreams*

*Earn the right to be an advocate and ally.*

*Remain open to surprise, pattern and illusion.*

*They are key elements of musicality.*

*Believe in the importance of the human spirit.*

*Express that belief through sound and actions.*

*Value all the best in life and music.*

*Understand that they are inseparable.*



# *Table of Contents*

<u>Page</u>	<u>Handout</u>
1-2.	Designs in the Nowhere: Space/Weight/Time
3.	Expressive Elements
4.	Sound Sculpting Through Space Forming
5-6.	Becoming Musically Convincing and Artistically Viable
7-9.	Directed Listening
10.	Teaching Process
11.	Focused Listening Process
12.	Receiving the Message
13.	Investigative Rehearsing
14-15.	The Morphology of Making a Sound
16.	“IN” Principles
17.	Playing Smart
18.	The Phrase
19.	Decoding/Delivering Message
20.	Teaching Musicianship
21.	The Inner Game of Music
22.	Mission Statement
23.	Ensemble Goals
24-25.	Evaluations
26.	Do I Have A Future?
27-29.	Outline on Analysis and Score Preparation
30-34.	Outline on Conducting
35.	Making and Teaching Music
36-37.	Some Things I Know



---

**WIND STUDIES**

---

**Designs in the Nowhere**  
**Space/Weight/Time**

**MECHANICS**

Directed Listening and  
Ear Mapping

**Left Hand/Right Hand**

**Touch** (Finger to Thumb)

**Burst** (Flex/Press)

**Tap** (Wrist: Palm Down)

**Point** (Wrist:  $\frac{1}{4}$  Rotation)

**Slice** (Arm: Horizontal/Side of Hand)

**Chop** (Arm: Vertical/Side of Hand)

**Jab** (Sagittal Thrust)

**Brush In** (Wrist: Palm In)

**Brush Out** (Wrist: Back of Hand or Palm)

**Offer** (Arm/Wrist)

**EXPRESSION**

Creating Expression and Style  
Between the Beats

*Tenuto* (Sustained)

MARCATO (Marked)

Legato (Connected)

STACCATO (Separated)

Leggiero (Lifted)

PESANTE (Weighted)

**WIND STUDIES**

**LABAN EFFORTS**  
**OF SPACE / WEIGHT / TIME**  
**IN COMBINATION TO DESCRIBE MOVEMENT**

- as found in *Evoking Sound* by James Jordan

<b>Laban Action Verb</b>	<b>Qualities (Elements)</b>	<b>Movement Examples</b>
FLOAT	Indirect (S) Light (W) Sustained (T)	- treading water at various depths
WRING	Indirect (S) Heavy (W) Sustained (T)	- wringing a beach towel
GLIDE	Direct (S) Light (W) Sustained (T)	- smoothing wrinkles in a cloth - ice skating
PRESS	Direct (S) Heavy (W) Sustained (T)	- pushing a car
FLICK	Indirect (S) Light (W) Quick (T)	- dusting off lint from clothing
SLASH	Indirect (S) Heavy (W) Quick (T)	- fencing - serving a tennis ball
DAB	Direct (S) Light (W) Quick (T)	- typing - tapping on a window
PUNCH	Direct (S) Heavy (W) Quick (T)	- boxing



## Expressive Movement

### Shape



(Contour: Rise and Fall)

### **Vertical Plane**

Up and Down

### Direction



(Movement: Expand and Contract)

### **Horizontal Plane**

Back and Forth

### Emphasis

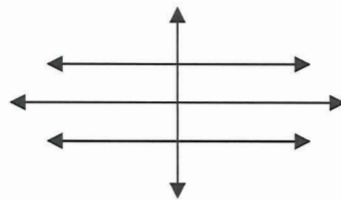


(Impact: Weight and Stress)

### **Sagittal Plane**

In and Out

### Time

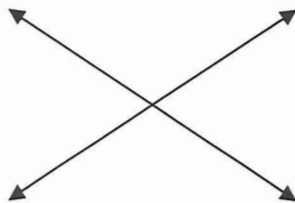


(Dimension: Traverse and Suspend Time)  
(Past/Present/Future/Static)

### **Simultaneous Planes**

Multiple layers of Activity

### Scoring



(Function: Form and Structure)

### **Space Forming**

[ Top to Bottom ]  
[ Bottom to Top ]

[ Inside Out ]  
[ Outside In ]



---

**WIND STUDIES**

---

**Sound Sculpting Through Space Forming**

Showing How Sound Looks and Feels  
Shape Shifting and Swimming in the Sound

**I. Determining Size Within a Pattern (Aligning Sound and Gesture)**

Energy (Will/Force/Focus)

Time (Conductor/Player/Listener: Past/Present/Future/Static)

Speed (From Point to Point)

Direction (Destination defined by the change of direction)

Distance (From Point to Point)

Resistance (Thickness of the air between points)

**II. Determining Pattern Placement (Focal Point or Focal Plane)**

Horizontal Plane

Vertical Plane

Sagittal Plane

Concurrent Planes

Diagonal Process

Right Space

Left Space

Center Channel of Communication

Height: Low (waist), Medium (chest), High (shoulders)

**III. Influencing Expression and Style (Thoughts and Feelings Made Audible)**

Character / Aesthetic / Mood (Descriptive words and appropriate gestures)

Agogic Stress and Weight (Other than that created by meter)

Rubato (The Honorable Theft of Time)

Elasticity of Bar Lines (No two bars are the same length)

Phrase (Contour and Contrast)

Note Morphology (How a sound begins, sustains, and ends its life)

Note Grouping (Punctuation which articulates meaning)

Use of Silence (To create clarity of intent)

Rhythmic Precision (Performing together in time)

Harmonic Impact (Implication of chords)

Phrasal Conducting (Reorganizing meter to align with structure)

Parallel Energy (Match speed and character of gestures to the music)

Interpretation (Finding the implied meaning in the written symbol)

## **Becoming Musically Convincing and Artistically Viable**

Paraphrased and expanded from *Talent is Never Enough* by John C. Maxwell

### **BE CONFIDENT**

**Belief lifts your talent.**

Believe in yourself; support faith with convincing and credible convictions.

### **BE PASSIONATE**

**Passion energizes your talent.**

Enthusiasm is contagious; accomplished goals are fulfilled dreams.

### **BE DYNAMIC**

**Initiative activates your talent.**

Taking action is a prerequisite for achieving goals.

### **BE DETERMINED**

**Focus directs your talents.**

Process manages product; every failure contributes to the next success.

### **BE PREPARED**

**Preparation positions your talent.**

Do your work ahead of time; luck happens when preparation meets opportunity.

### **BE PATIENT**

**Practice sharpens your talent.**

Consistently devote time, energy, and attention to improving skill.

### **BE PERSISTENT**

**Perseverance sustains your talent.**

Stick to your purpose, but remain flexible enough to adapt.

### **BE COURAGEOUS**

**Courage tests your talent.**

Stand your ground; do the right thing and accomplish the impossible.

### **BE TEACHABLE**

**Teachability expands your talent.**

Learning develops informed intuition and invigorates perspective.



**BE ACCOUNTABLE**

**Character protects your talent.**

Honest work demonstrates and expresses your beliefs and convictions.

**BE WISE**

**Relationships influence your talent.**

Spend time with those who contribute to you; disengage from those who do not.

**BE DEPENDABLE**

**Responsibility strengthens your talent.**

Live your word; people must be able to count on you.

**BE COOPERATIVE**

**Teamwork multiplies your talent.**

Collaboration develops alliances while earning trust and respect.

**BE DEMANDING**

**Standards elevate your talent.**

Expect a lot, but require more from yourself than you do from others.

**BE POSITIVE**

**Tolerance reinforces your talent.**

Negativity interferes with and diverts you away from your personal best.

**BE FORGIVING**

**Compassion amplifies your talent.**

Understand that humans, even with the best of intentions, may not always succeed.

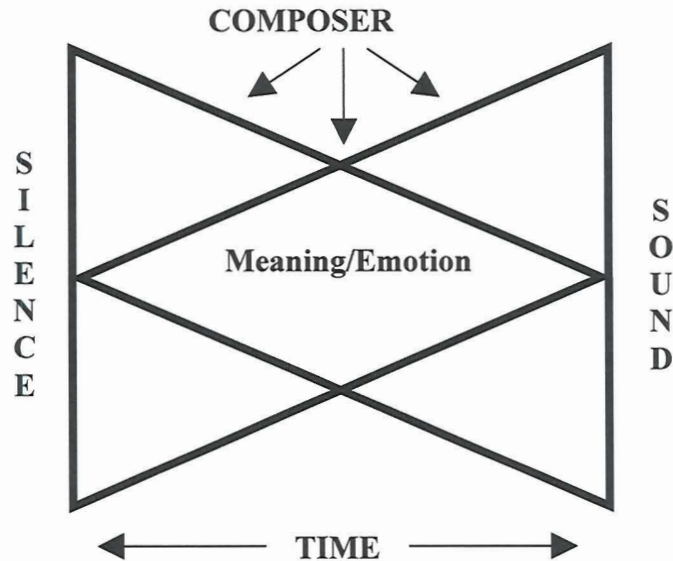
*“A key to a vital life is an eagerness to learn and a willingness to change.”*

—Mary Anne Radmacher

# Directed Listening Skills

## Core Elements

Music: An interplay of sound and silence, designed by a human, energized through and flowing in time, which converts the emotions and meanings of the spirit into a telepathic message that can be transmitted from one soul to another.



## Listening Components

### **I. Elements of Composition**

Pulse	Timbre
Melody	Texture
Harmony	Form

### **II. Elements of Form**

Unity	Statement	New
Contrast	Digression	Repeated
	Return	Varied
		Developed

### **III. Elements of Structure**

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

#### IV. Elements of Sound and Silence



<b>Element</b>	<b>Action</b>	<b>Result</b>
Energy <i>(low to high)</i>	Intensifies	Reaction
Volume <i>(soft to loud)</i>	Stimulates	Response
Speed <i>(slow to fast)</i>	Affects	Excitement
Duration <i>(long to short)</i>	Delineates	Style
Emphasis <i>(heavy to light)</i>	Solidifies	Resolve
Note Morphology <i>(start/sustain/end)</i>	Engenders	Contrast
Timbre and Tessitura <i>(dark to bright)</i>	Encapsulates	Character
Texture <i>(thick to thin)</i>	Impacts	Clarity
Blend and Balance <i>(specific to general)</i>	Promote	Democracy
Resonance <i>(wet to dry)</i>	Enhances	Reflection
Phrasing <i>(contour/control/contrast)</i>	Clarifies	Thought
Note Grouping <i>(inflection within the phrase)</i>	Reinforces	Meaning
Form <i>(simple to complex)</i>	Supports	Structure
Growth <i>(vertical shape)</i> <i>(horizontal movement)</i> <i>(diagonal process)</i> <i>(repose vs. tension)</i>	Reveals	Purpose



---

**WIND STUDIES**

---

**V. Elements of Clarity**

Pulse  
Pattern  
Precision  
Predictability  
Perceivability

**VI. Elements of Motion**

Energy (Will/Force/Focus)  
Space (Small to Large)  
Time (Conductor/Player)  
Speed (From Point to Point)  
Direction (Destination defined by change of direction)  
Distance (From Point to Point)  
Resistance (Thickness of the air between two points)  
Weight (Light to Heavy)

**VII. Elements of Change**

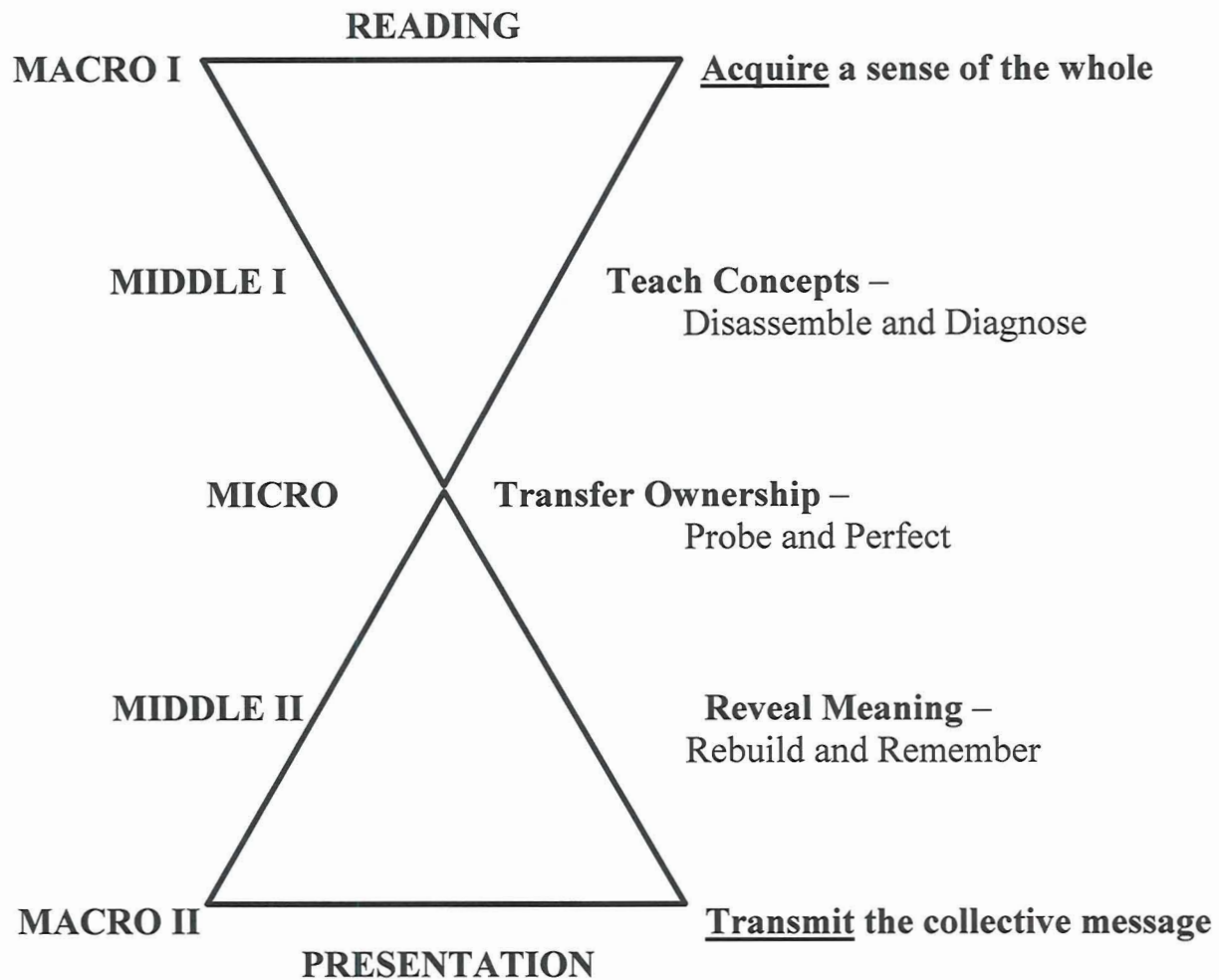
Identify the problem  
Offer multiple solutions  
Understand / hear and feel the difference  
Incorporate the correction into muscle memory  
Acknowledge the Accomplishment

**VIII. Musical Goals**

Movement/Repose  
Tension/Release  
Anticipation/Resolution  
Preparation/Execution  
Expansion/Contraction  
Shape/Contour  
Internal/External  
Whole/Part  
Cause/Effect  
Function/Form  
Surprise/Pattern/Illusion  
Successive/Simultaneous  
Foreground/Background  
Compare/Contrast  
Unity/Variety  
Lines/Layers  
Listening/Responding  
Form/Function



**TEACHING PROCESS**

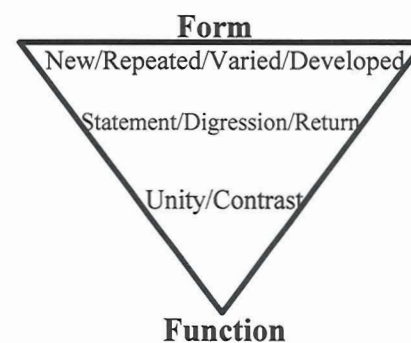
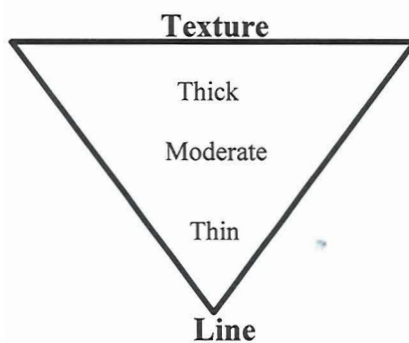
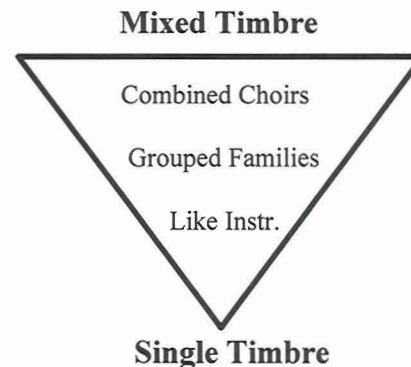
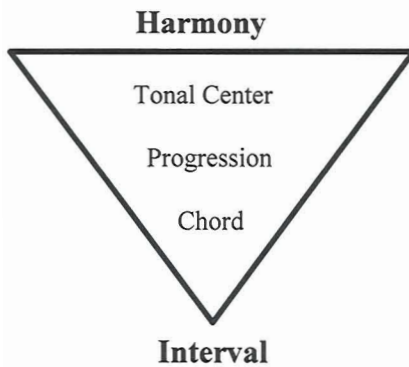
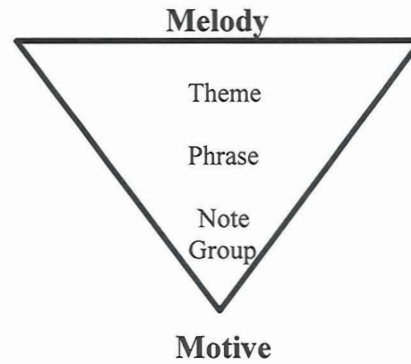
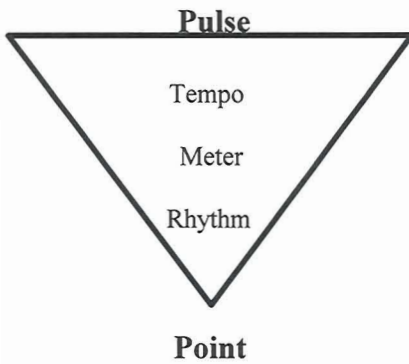
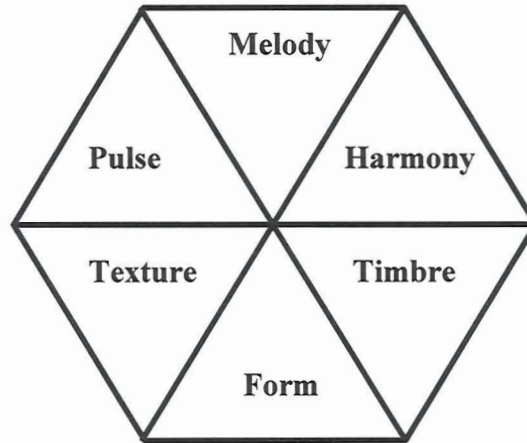


*“Knowing is not enough; we must apply.  
Willing is not enough; we must do.”*  
- Johann Wolfgang von Goethe



**WIND STUDIES**

**Focused Listening Process**





---

**WIND STUDIES**

---

**Receiving the Message**

**Listening**

Focus



Become Quiet and Still



Invest Time



Pay Attention



Direct Energy



Stop • Look • Listen • Think • Feel



**Sending the Message**

**Doing**

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

**“Good can become the enemy of  
great if one settles for good”**



---

## **WIND STUDIES**

---

### **Investigative Rehearsing**

#### **Choose the Time Frame**

- Isolate the sub-phrase, phrase, section, or page

#### **Disassemble the Structures**

- Dissect the compound events

#### **Inventory the Component Parts**

- Determine the number of events

#### **Clarify the Scoring of Lines**

- Catalog combined groups

#### **Anticipate Surprise, Pattern and Illusion**

- Anticipate the unexpected

#### **Diagram the Phrases**

- Shape the sound

#### **Develop the Style Concepts**

- Design the note morphology

#### **Balance the Texture**

- Prioritize the importance of events

#### **Blend the Timbres**

- Discover alternative mixed sonorities

#### **Unify the Relationships**

- Stitch the invisible seams together

#### **Experience a Change**

- Incorporate solutions into muscle memory

#### **Facilitate the Encounter**

- Communicate the decisions
- Give precise listening instructions
- Establish listening priorities
- Create an understanding of the listening goals
- Reveal emotion and meaning

#### **Make Music**

- Find the implied meaning in the written symbol
- Be expressively and responsibly creative
- Promote understanding and feeling
- Encourage flexibility and sensitivity
- Temper unity with contrast

#### **Make Right**

- Identify the problem
- Offer multiple solutions
- Understand / hear and feel the difference
- Incorporate the correction into muscle memory
- Acknowledge the accomplishment





---

**WIND STUDIES**

---

**The Morphology of Making, Sustaining and Finishing a Sound**

“The way a sound *Begins, Lives, and Ends* its life”

**T  
h  
e  
C  
o  
n  
t  
r  
a  
c  
t**

**Breathe** – Contains the *IMAGINED* Ideal;  
(Prep) Hear then Feel the Sound before  
you make the sound.

**Chi** – The exact moment the sound *BEGINS* its life.  
(Ictus)

**Sustain** – The place where the sound *LIVES* its life.  
(Rebound)

**Respond** – The interaction with sound that *CHANGES* its life  
(Adjust) and yours.

**Complete** – The exact moment the sound *ENDS* its life.  
(Release) *FINISH* the sound, don't just stop the note;  
Feel and anticipate the *SILENCE* before you  
end the sound.



---

**WIND STUDIES**

---

## Note Morphology

<b>Imperceptible</b>	Niente	Air only, embouchure/air speed begins the sound
<b>Slight</b>	Legato Tongue	Dah using d front, no burst of air
<b>Moderate</b>	Marcato tongue	Tah using t front, produces burst of air, no accent
<b>Extreme</b>	Accent	Tah using extreme t front, creates heavy accent



University of North Texas College of Music

---

**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 conflicting vibrations)

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

Physically (portray the music with the <b>Body</b> )	Technique	Facility
Mentally (understand the process in the <b>Mind</b> )	Thought	Intellect
Emotionally (intuit the message through the <b>Spirit</b> )	Feeling	Inspiration
Passionately (transmit the message through the <b>Soul</b> )	Expression	Communication

# Playing Smart

## **\*Plan - Method - With Mentors**

- 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

## **Time Continuum**

(Space represents time invested)



Develop a flexible plan which establishes priorities and helps you act thoughtfully and knowingly.

## **\*Practice - Part - On Own**

- 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

Nobody knows what you can not play better than you.

The doing that qualifies you to attend rehearsals.

A well prepared part is something you bring to rehearsal, not something you develop in rehearsal.

## **\*Rehearse - Piece - With Others**

- 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

Doing things together that can not be done alone.

You do not come to rehearsal to learn your part, you come to learn everyone else's.

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.

## **\*Perform - Work - For Others**

- 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

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.

"Present a gift that comes from the heart and inspires the soul"

(Space represents the amount of accountability to others)

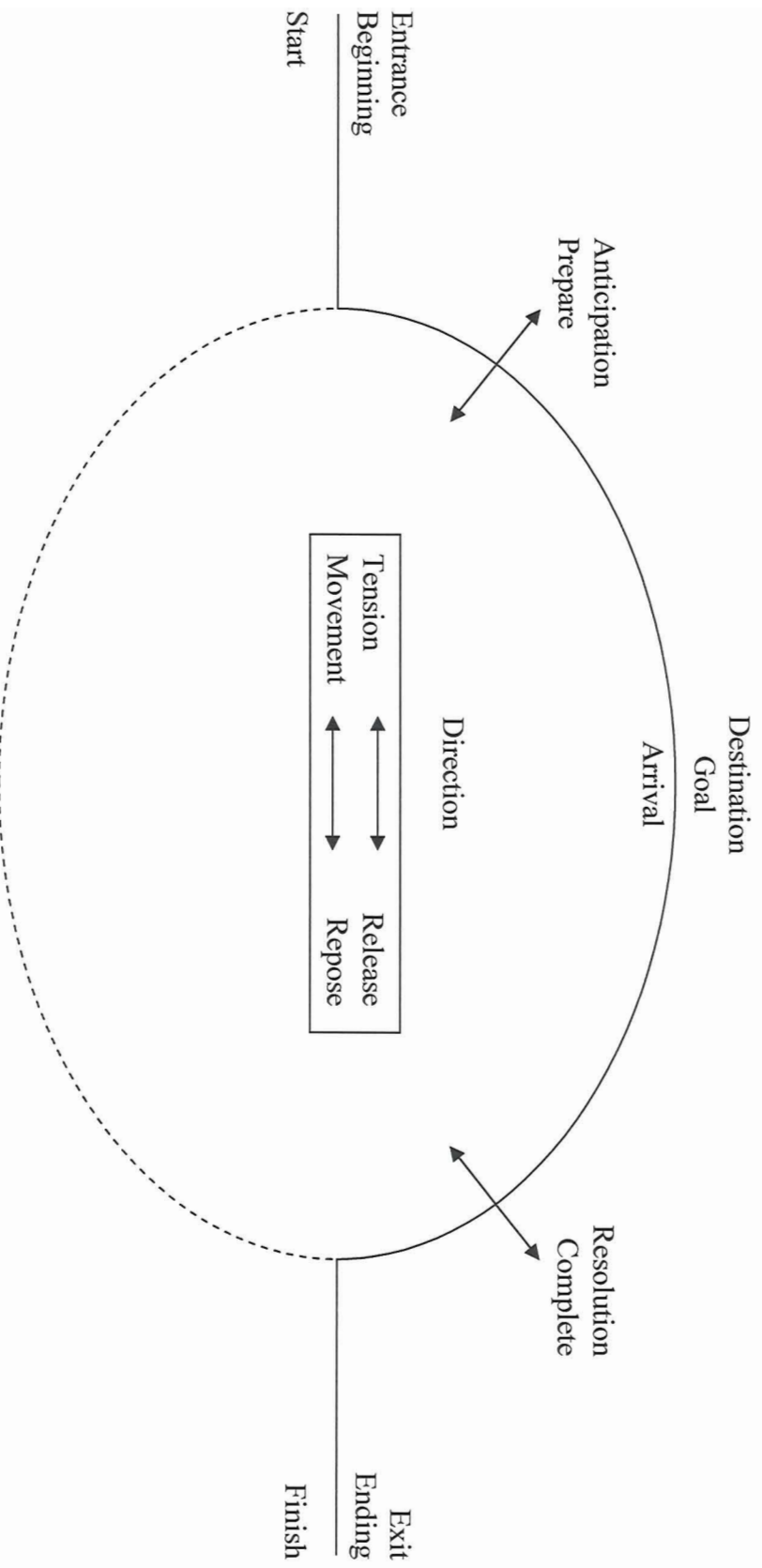
## **Responsibility Continuum**





The Phrase

Contour/Control/Contrast





**WIND STUDIES**



**Decoding The Message**

S  
O  
U  
R  
C  
E

Written Symbol	Version
Performance Practice	Transcription
Tradition	Edition
Interpretation	Arrangement

**Delivering The Message**

C  
R  
A  
F  
T

<b>Translate</b>	the code and decipher the message
<b>Transfer</b>	the ideas and feelings embedded in the code
<b>Transform</b>	the parts into a unified aesthetic whole

A  
R  
T  
I  
S  
T  
R  
Y

---

<b>Transmit</b>	the essence of the composition to an audience
<b>Transport</b>	the listener beyond the mundane to an aesthetic domain
<b>Transcend</b>	the moment to facilitate a personal interaction

*“Imagination is Spiritual Perception;  
Authenticity is Spiritual Presence”  
- M.C. Richards (1916-1999)*



University of North Texas College of Music

**WIND STUDIES**



**Teaching Musicianship**

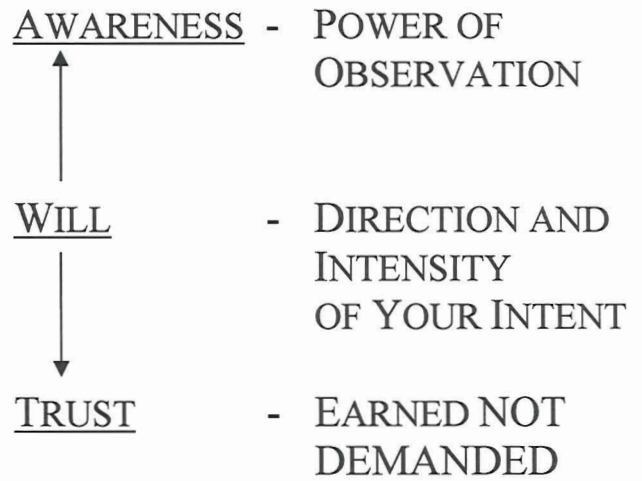
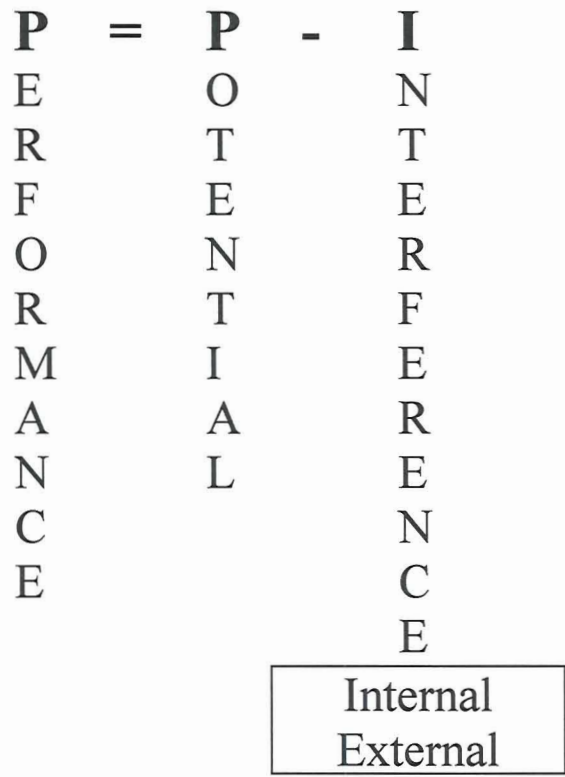
Craft - Mechanics <i>Objective Knowledge</i>	Technical – Work for the Body Intellectual – Work for the Mind	Teach Skill
Artistry - Inspiration <i>Subjective Feelings</i>	Personal – Work for the Heart Spiritual – Work for the Soul	Develop Musicianship

*“The music we play must have the potential to Empower, Enrich, and Change lives”*



**WIND STUDIES**

**The Inner Game**



\*Will is employed to create awareness, develop trust, and earn respect

**SKILLS OF AWARENESS**

Objective	Subjective
See (Notice)	Experience (Feel)
Think (Understand)	Hear (Listen)
Know (Remember)	Imagine (Create)





---

## WIND STUDIES

---

### 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 and classroom to be applied to ensemble performance.

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

**Preserve** the repertoire of the wind band, which has become a significant and serious means of musical expression.

**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 members to emphasize and utilize interactive musicing 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.

#### **ENSEMBLE 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

#### **ENSEMBLE CONSCIENTIOUSNESS**

- 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
- Compositional Elements
- Expressive Elements
- Musical Goals

#### **CONCEPTS**

- Embracing the *Inner Game* - "Awareness, Will, Trust"
- Highlighting musical imagery and creativity
- Expanding sensitivity to non-verbal communication
- Cultivating an understanding of verbal communication
- Influencing confidence in performance (Performance = Potential - Interference)
- Sensitizing note morphology (the lifespan of a note)
- Achieving clarity in performance
- Understanding what to listen for in music (the function of one's part)

#### **MUSICAL LITERACY**

- Explore performance practice
- Deepen knowledge of repertoire
- Champion comprehensive musicianship
- Elevate perception of the music
- Encompass a historical perspective
- Expose notational concepts
- Refine rehearsal skills
- Clarify formal Elements
- Identify structural Elements
- Demonstrate phrasal Awareness



---

## **WIND STUDIES**

---

### **Evaluations**

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.
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. Can the Candidate:
  - Disagree without being disagreeable?
  - Develop opinions without becoming opinionated?
  - Demonstrate good judgment without becoming judgmental?
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

---

### Do I Have A Future?

Here are a few of the jobs that people have gone on to out of various Wind Symphonies that I have conducted over the years

#### Service Bands

Air Force Band  
Air Force Band of Flight  
Air Force Band of the Golden Gate  
Air Force Band of the Rockies  
Air Force Band of the West  
Army Band "Pershing's Own"  
Army Field Band  
Coast Guard Band  
Marine Band "President's Own"  
Navy Band

#### Universities

Adams State College  
Alma College  
Arizona State University  
Arkansas State University  
Baylor University  
Bloomsburg University of Pennsylvania  
Brandon University - Manitoba, Canada  
California State University, Fullerton  
California State University, Long Beach  
Carroll College  
Centenary College  
Chabot Community College  
Coastal Carolina University  
Concordia College  
David Lipscomb University  
DePauw University  
Drake University  
East Carolina University  
Elizabethtown College  
Florida International University  
George Mason University  
Gonzaga University  
Grand Valley State University  
Hastings College  
Henderson State University  
Humboldt State University  
Idaho State University  
Indiana University  
Indiana University of Pennsylvania  
Ithaca College  
James Madison University  
Kansas State University  
Kantonsschule Kollegium Schwyz (Switzerland)  
Katsetsart University - Bangkok, Thailand  
Kutztown State University  
Luther College

McNeese State University  
Messiah College  
Montana State University  
Miami University  
Monterey Peninsula College  
Northern Illinois University  
Northwestern University  
Ohio University  
Oklahoma City University  
Pacific Lutheran University  
Pennsylvania State University  
Pennsylvania State University, Behrend  
Sam Houston State University  
San Jose State University  
Sinclair College  
Southeastern Louisiana University  
State University of New York  
Stephen F. Austin University  
Texas Christian University  
Texas Wesleyan University  
University of Alberta  
University of Arkansas  
University of Central Florida  
University of Central Oklahoma  
University of Connecticut  
University of Dayton  
University of Georgia  
University of Idaho  
University of Illinois  
University of Kansas  
University of Minnesota  
University of Montevallo  
University of Nebraska  
University of Nevada  
University of New Orleans  
University of North Dakota  
University of North Florida  
University of North Texas  
University of Oklahoma  
University of Southern Mississippi  
University of St. Thomas  
University of Texas at Arlington  
University of Texas at Tyler  
University of Wisconsin  
University of Wyoming  
Utah State University  
Washington and Lee University  
West Texas A&M University  
Western State University

Western Washington University  
Winthrop University  
Yale University  
Youngstown State University

#### Professional Ensembles

Abilene Symphony Orchestra  
Albuquerque Orchestra  
Anchorage Symphony  
Arkansas Symphony  
Atlanta Symphony  
Breckenridge Colorado Festival Orchestra  
Calgary Symphony  
Cambridge England Orchestra  
Cape Town Symphony  
Casper Symphony Orchestra  
Chicago Symphony  
Cleveland Orchestra  
Colorado Philharmonic  
Dallas Brass  
Dallas Opera Orchestra  
Dallas Symphony  
Dallas Wind Symphony  
Denver Symphony  
Des Moines Symphony  
Ft. Worth Symphony  
Houston Ballet Orchestra  
Knoxville Symphony  
Las Vegas Symphony  
Lone Star Wind Orchestra  
Madison Symphony  
Memphis Symphony  
Mississippi Symphony  
National Symphony  
New World Symphony  
New York Philharmonic  
Oklahoma Philharmonic  
Philadelphia Orchestra  
Rhythm and Brass  
Richardson Symphony Orchestra  
San Francisco Symphony  
Seoul Korea Philharmonic  
Shreveport Symphony  
Tenerife Spain Symphony  
Terre Haute Symphony  
"The Hague" Philharmonic  
Tokyo Kosei Wind Orchestra  
Vienna Philharmonic  
Waco Symphony



---

## WIND STUDIES

---

### Outline on Analysis and Score Preparation

#### I. Purpose of Analysis

- A. Provide a systematic method of approach to questions of musical style
- B. Comprehension of stylistic differences between the music of different composers or between composers within same style period.
- C. To distinguish norms of the style period; departure from the norm becomes very significant; that which is fresh and new within a composer's work.
- D. To soak-up the music; to become the work; "I am the Stravinsky *Octet*."
- E. To be selective; provide models.
- F. Provide you with a rehearsal plan of preparation.
- G. Help you to develop interpretive ideas.
- H. Provide you with information that will lead to a meaningful performance.

#### II. Elements of Composition

- A. Pulse (duration, accent, tempo, meter)
- B. Melody (rhythmic and pitch relationships)
- C. Harmony (chordal, counterpoint, polyphony)
- D. Sound (orchestration, dynamic texture)

#### III. Substructural Elements

- A. Motives (Smallest structural unit possessing thematic identity, not necessarily complete in itself. Melodic phrase may be constructed of several motives. Identity may be found in intrinsic qualities of rhythm, pitch, harmony, or timbre).
- B. Phrase (Smallest unit which conveys a more or less complete musical thought; phrases vary in length and are terminated at a point full or partial repose called a cadence).
- C. Period (Structure of two consecutive phrases, often built of similar or parallel melodic material, if first phrase is question answered by second.
  - 1. Antecedent/Consequent
  - 2. Half cadence/Authentic Cadence
- D. Double Period (At least four phrases, first two phrases form antecedent).

#### IV. Interpretive Elements

- A. Growth (Shape + Movement; the moving and shaping of sound in and through time)
  - 1. N = New Material
  - 2. R = Repetition
  - 3. V = Variation
  - 4. D = Development

- B. RT Factor
  - 1. R = Repose or composure
  - 2. T = Tension, forward motion, animation; balance on 1-10 scale; different levels can conflict (harmony tense, melody relaxed)
- C. Organic unity (Denotes state of unity in which all parts contribute to the whole; none of the parts can exist independently; the binding relationship among all parts of a composition; Hindemith *Symphony* recaps last movement; Dvorak *Serenade*).
- D. Phrasal organization (Subdivisions of musical thought; time line; direction; moving toward goal, reaching goal, or failing to achieve goal).

## V. Method - Descriptive/Synthesis and Conclusion

- A. Macro - Analysis (Cursory perusal, first encounters)
  - 1. Look for clues (Title page, Internet)
  - 2. Instrumentation (Unusual instruments)
  - 3. Notation (Modality)
  - 4. Rhythmic complexity
  - 5. Length
  - 6. Large events
  - 7. Textures (Scoring)
  - 8. Visual organization
  - 9. Meters
  - 10. Tempi
  - 11. Overall rhythmic style
  - 12. Large form (Movements)
  - 13. General melodic style
  - 14. Recurrence of melodic ideas
  - 15. General harmonic style
  - 16. Consonance and dissonance
  - 17. Broad overview of contrasts in timbre, dynamics, texture
  - 18. Technical problems presented (Playing and conducting; how ill you show the music to the performers?)
  - 19. Phrasal consciousness helps clarify your recreation
  - 20. Special effects (Mutes, flutter tongue, quarter tones, etc.).
  - 21. Emotional impact
- B. Middle Analysis
  - 1. Pulse
    - a. Metric and rhythmic structure of phrases and other formal units, and their interrelationships.
    - b. Growth
    - c. RT factor (Repose/Tension; Arrivals/Departures)
  - 2. Melody
    - a. Melodic shape in phrases and other formal units
    - b. Affective qualities (Psychological effects)
    - c. Pitch profile
    - d. Cadences

- e. Density
- f. Growth
- g. RT factor

3. Harmony

- a. Harmonic effect in phrases and other formal units
- b. Psychological effects in cadences
- c. Consonance and dissonance
- d. Contrapuntal, monophonic, homophonic, polyphonic
- e. Growth
- f. RT factor

4. Sound

- a. Orchestration or instrumentation of phrases and other formal units.
- b. Texture
- c. Dynamics
- d. Growth
- e. RT factor

C. Micro-analysis

- 1. Pulse (Details of rhythm at the motivic level; harmonic rhythm; density; relationship of rhythm to text in vocal music).
- 2. Melody (Melodic intervals; conjunct versus disjunct motion; tessitura, range; pitch profile; cadences; density; relationship of text to melody).
- 3. Harmony (Details of harmony - Harmonic analysis; consonance and dissonance; cadences; contrapuntal or polyphonic techniques; relationship of text to harmony).
- 4. Sound (Details of orchestration or instrumentation; texture; dynamics; relationship of voices to sound, text to sound).

## VI. Synthesis and Conclusions

- A. Assimilate collected data and information (Not all data gathered is necessarily relevant to your study. Be selective).
- B. Do you understand the composer and his music better?
- C. Where and how does it fit in?
- D. How is the piece unified?
- E. How does the piece function?
- F. How successful is the composer and the piece?
- G. Which elements contribute most to the uniqueness of the work?
- H. Is the composition different from others by the same composer? If so, how?
- I. Is the work unique among analogous works of its time in history?
- J. In what style period does the piece fall? In which historical/musical tradition?
- K. Is it distinctive among other works in this style period?
- L. Are the growth process and shape of the work unique among other works by this composer or among analogous works by others?
- M. Do you feel confident with the piece?
- N. Do you feel qualified to rehearse and perform the work?





## Outline on Conducting

**“People won’t remember what you said or what you did, but they will always remember how it made them feel”**

**Maya Angelou**

### **I. Functions of the Conductor**

- A. Provide artistic vision through creative impulse.  
(investigate ideas and express feelings)
- B. Listen/Inspire/Improvise/Lead/Motivate/Appreciate  
(direct the listening, bring order to the interaction, become the tour guide)
- C. Negotiate solutions/Mediate compromise/Dominate when required  
(identify and solve problems quickly, be fair, articulate and informed)
- D. Value time, energy, and attention, use it wisely.  
(invite them to play, rather than make them play)
- E. Study the score, understand its significance, intuit its meaning.  
(decipher the code, forward the message)
- F. Become the music, pass it on.  
(animate and portray the score, give away all that you have discovered)
- G. Swim in the sound and draw designs in the nowhere.  
(shape the abstract symbol into concrete sound)
- H. Facilitate the experience and encourage expression.  
(make the performers job easier, be efficient but thorough)
- I. Respect the people and the process.  
(do not put yourself before the music or the musicians)
- J. Develop the conscience of the ensemble.  
(you have to take action to achieve accountability)

### **II. Gestural Vocabulary**

- A. Everyday we begin again (Re-Examine/Re-Practice/Re-Think)
- B. Zen Concept (One needs to spend time with the simple if one ever hopes to understand the complex)
- C. Compulsaries (Figure Skating)
- D. The Desired Sound (Imagined ideal) is the genesis for all movement
- E. What meaning does a pattern have....none. Now a gesture, that is a different story.
- F. Stillness is to motion what silence is to sound. You can’t create/shape a phrase without stillness/silence.
- G. Fundamentally you have to know the rules in order to break them creatively.
- H. Conducting by nature is improvisatory (instigate/react/monitor)

- I. There is a difference between playing the piece and beating the piece.
- J. Earning the right to speak. When you make a verbal request in rehearsal it should be the second time you have asked.
  - i. Gestural request
  - ii. Verbal explanation
  - iii. Gestural reinforcement
- K. Conduct what you ask for! Teach them your sign language!
- L. You can't plan exactly how you will move and respond. But you can plan to be ready to move and respond.

### III. Centered Core (Are you pulled up?)

- A. Placement (shoulder width max. single step anchor).
- B. Collect Energy and Center Yourself. (Bring your body under control)
- C. Take a position (Hold your ground, solid stance, no tension).
- D. Legs (Springs, flexibility in knees).
- E. Torso (Bend at waist under control).
- F. Suspension and Elevation. (String pulling head and chest).
- G. Body (Position to group, territorial encroachment).
- H. Ready Position. (Forearms and palms parallel to ground slightly in front of torso, comfortable, barrel, Horizontal 50/50; Vertical 1/3 – 2/3).
- I. Elbows (Away from body, work in front)
- J. Shoulders (Down, relaxed).
- K. Arms (Shoulder energy flow. No interruptions or breaks).
- L. Spaceforming (Horizontal, Vertical, and Sagittal)
- M. Hinges and Sockets

### IV. Exercise (Senza stick)

- A. Toe lift
- B. Rib Cage shift
- C. Flopping arms
- D. Inside arch
- E. Flying bird
- F. Horizontal (Palms in)
- G. Vertical (Palms down)
- H. Out (Set spot; prepare, then execute)
- I. Resistance
  - 1. Taffy snap
  - 2. Partners create resistance
  - 3. Extended reach
- J. Rebound (High and low)
- K. Airplanes
- L. Finger Bursts
- M. Wrist shakes

### V. Exercise (Con stick)

- A. Grip (Variety and purpose: Open and close; finger flexibility; wave)

- B. Fingers (Forearm on table)
- C. Wrist (Forearm on table)
- D. Forearm (Elbow on table)
- E. Full arm (No table)
- F. Ictus Placement (Partner's palm - Watch, then feel)
- G. Rebound (low/high)
- H. GOS/Staccato (Paper on tip of stick)
- I. Horizontal
- J. Vertical
- K. Out (Thumb up)
- L. Paint/Hammer/Screw

## **VI. Plane and Pattern Placement**

- A. Ready position (Barrel)
- B. Preparatory (Sets tempo, articulation, dynamics)
- C. Ictus (Point of execution)
- D. Rebound (Resonance)
- E. Compound/Duple/One
- F. Meter (Grouped icti)
- G. Horizontal plane (Back & Forth)
- H. Vertical plane (Up & Down)
- I. Pattern clarity
- J. Pattern placement (In relation to body)
- K. Spatial areas (In relation to shoulders)
  - 1. Left space
  - 2. Right space
  - 3. Center channel of communication
- L. Balanced Pattern
- M. Pattern Variety (Freedom of choice)
- N. Physical Effect (Time, distance, resistance, and speed as it relates to tempo – Rit., accel.)
- O. Visual Effect (Time, distance, resistance, and speed as it relates to the players)
- P. Divided Beat (Transition from wrist to stick)
- Q. Anacrusis
  - 1. Traditional
  - 2. Counter-clockwise
  - 3. Clockwise

## **VII. Release**

- A. Preparatory (Players need time to finish notes)
- B. Point of release (Ictus)
- C. Resonate in rebound (check mark)
- D. Movements in relation to acoustical time
- E. Style (Amount of energy and impact)

- F. Types
  1. Simple (Stop sound, varieties)
  2. Lifted (Double function; release is also prep.)
  3. Compound (Release, then prep.)
- G. Transfer of Energy (Fermata)
  1. Right to left
  2. Left to right

### VIII. Left Hand

- A. Mirror
- B. Independent (Without right)
- C. Character (Organize and energize the fingers)
- D. Style and Variety (L/C/O)
- E. Control
- F. Fingers and resistance
- G. Function
  1. Reinforce
  2. Influence
  3. Change
  4. Encourage
  5. Highlight and shade
  6. Clarify intent

### IX. Style (Expressive gestures are created by what happens between the beats)

- A. Space forming or space sculpting
- B. Speed/Distance/Resistance/Time
- C. Legato (Smooth, moderate resistance, flow ictus less important than feel).
- D. Tenuto (Sticky legato; high resistance, tip of stick follows hand; illusion more important than ictus).
- E. Marcato (Arched, well-placed ictus; point of execution; every beat feels like a downbeat).
- F. Detached (Separated, deliberate; not as heavy as marcato).
- G. Staccato (Wrist flick; stop stick; short distance).
- H. Gesture of Syncopation (Abrupt gesture; causes reaction; no preparation)
- I. Dead Gesture (Mark the passing of time; no impulse of will; recitative)
- J. Neutral conducting (Clear the way; do less so that you can influence more; *a case for contrast*).
- K. Melded Gesture (De-emphasize certain beats to call attention to others; stress; conduct music, not beats).

### X. Cue

- A. Preparation (Prep to cue often more important than cue).
- B. Point of execution (Ictus)
- C. Respond (Rebound)
- D. Areas of execution (Divide space in half – left and right of center)

- E. Method of execution (Set, then execute)
  - 1. Right hand
  - 2. Left hand
  - 3. Head, chin, eyes
- F. Style (Gesture appropriate; let the cue fit the crime).
- G. Planes (Instrument area assignments)
- H. General
  - 1. Arrivals/Goals
  - 2. Large sections of players
  - 3. Large timbral changes
  - 4. Important dynamic changes
- I. Specific
  - 1. Individuals
  - 2. Solos
  - 3. Important lines
- J. Establish listening priorities (Something is always most important)
- K. Dynamics (Crescendo and diminuendo)
- L. Redirect if not satisfied (Continue to focus intensity until you get desired result).

## **XI. Psychological Conducting**

- A. Impulse of will (Confidence in the player)
- B. Back story (To draw out referential feelings, not necessarily programmatic material)
- C. Player psychology (Group motivation. Have players do what you want, but enjoy the process)
- D. Mime (Less gesture, more face. Ours must ultimately be a non-verbal art. Become a bigger than life version of yourself).
- E. Eye contact (When things are right as well as when they're wrong, your eyes are your most expressive part)
- F. Score (Use as a reference. Occasionally glance down, not the opposite)
- G. Animate (How does a particular sound feel?)
- H. Feel the sound (Style, density, and weight of sound should be reflected in gestures. Mozart should feel different than Stravinsky)
- I. Sensitivity (To players as people and to the music they make)
- J. Honesty (Be yourself, but keep working to improve)
- K. Confidence (Believe in yourself and those you work with, and project that belief)
- L. Process vs. Product
- M. Inner Game



---

**WIND STUDIES**

---

**Making and Teaching Music**

**A “Jekyll and Hyde” Phenomenon**

**SUBJECT (Purpose)**

PROCESS  
PERFORM  
CURRICULAR  
INTRINSIC  
MAKE MUSIC  
CREATE A KNOWLEDGEABLE CONSUMER  
ENLIGHTEN  
QUALITY  
SET GOALS  
LASTING VALUE  
CRITICAL THINKING  
INVEST  
ENSURE AUTONOMY  
SELF DETERMINATION  
MEANINGFUL DIRECTION  
OWNERSHIP/SHAREHOLDERS  
SERVES  
CREATE  
GENUINE  
EARN TRUST  
BROAD  
FULFILL POTENTIAL  
SUBJECTIVE  
ART  
EDUCATE  
THOROUGH  
CONNECTED  
NEW AND RISKY  
COACHING SELF-DISCOVERY

**ACTIVITY (Pressure)**

PRODUCT  
EXECUTE  
EXTRACURRICULAR  
EXTRINSIC  
MAKE RIGHT  
BE CONSUMED  
ENTERTAIN  
QUANTITY  
DEMAND DISCIPLINE  
SHORT TERM REWARD  
MINDLESS REPETITION  
EXPLOIT  
TRAIN AN ENSEMBLE  
ASSIMILATED BY THE BORG  
EMPTY INSTRUCTION  
SLAVE LABOR  
USES  
REPLICATE  
SUPERFICIAL  
FOSTER SUSPICION  
NARROW  
CAUSE INTERFERENCE  
OBJECTIVE  
CRAFT  
WIN  
EFFICIENT  
UNATTACHED  
FAMILIAR AND COMFORTABLE  
OVER INSTRUCTING

**Knowledge is a process, not a product.**



---

## WIND STUDIES

---

### Some Things I Know

Be grateful for composers, they give us a reason to get up in the morning. Their creations give us purpose and keep us going.

Conducting is not just showing what happens when. It is mostly about revealing what matters.

Making music should not be separated from teaching music. We have to make music as we teach it, and teach music while we make it.

Artistry provides the power to make what you think and feel audible and available to others.

Skill without imagination is merely technique. Technique with imagination becomes artistry.

We need not share a spoken language to share musical moments. Music provides a telepathic means of communicating thoughts and feelings.

You must give your all so that the performers and audience can be sure they are getting your BEST.

We don't compete for ratings, we compete for input. Always remain modest and teachable.

If you have not achieved your personal best, you cannot lead others to theirs. To inspire others we must have done our work. Inspiration is a byproduct of good old-fashioned hard work.

It is crucial to learn how to form opinions without becoming opinionated, develop good judgment without becoming judgmental, and disagree without being disagreeable.

Thoughtful study and focused analysis yields individualized interpretations. We must free our interpretations from the tyranny of imitation.

The music we play must have the potential to Impact, Enrich, and Change lives.

It is important to treat people well, with empathy and respect.

It is alright to hold people accountable to the "greater good."

What's important always converts to who's important.

Player's don't make music. People make music.

People want to succeed, however they may need help.

Making a musical connection is about making a personal connection.



---

**WIND STUDIES**

---

Music and life are different expressions of the same force.

It is imperative that we document the band's history and write our own story. We must continue to champion our own repertoire; the wind band will not find its future in the orchestra's past. We are obliged to:

*Preserve the Past*  
*Protect the Present*  
*Foster the Future*

“Your Years Are Your Treasure”  
Russian Proverb