



**Is the Doctor In? DPA Training for
Successful Band Programs (Diagnose,
Prescribe & Administer)**

**CLINICIAN:
Harry Blake**

**Texas Bandmasters Association
2017 Convention/Clinic**

**JULY 20 – 22, 2017
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

IS THE DOCTOR IN?

DPA TRAINING

(DIAGNOSE, PRESCRIBE & ADMINISTER)

FOR

SUCCESSFUL MUSIC PROGRAMS

BY

**HARRY D. BLAKE
DIRECTOR OF BANDS, EMERITUS
BLINN COLLEGE
BRENHAM, TEXAS**

**PRESENTED
TEXAS BANDMASTER'S CONVENTION
JULY 22, 2017
8:00 – 9:00 A.M. CC 207**

DAILY CARE AND FEEDING

Visual Diagnoses

Improving the Sound Without Hearing.

The Eyes Have It !!!

LOOK, WATCH & LEARN

Consistent Physical Correction

Tough Love

Listening Diagnoses

Awareness of Total Ensemble Sounds

Listening Beneath the Melody

Inner Voice Mystery

Score Awareness

Mental Diagnoses

Students Focusing on Goals

Enjoyment in Music Learning

Enjoyment in Music Making

Excitement of Personal Success

Prescribing

Daily Information to Student

Peer Reinforcement

Know each Students Weaknesses

Challenging Success

Administering

Daily Rehearsal Reinforcement

Individual Help Sessions

Master Class Sessions

Weekly Sectional Rehearsals

60 GUIDELINES FOR MUSICIANSHIP

“The Assorted Goodies”

The following guidelines for building musicianship are offered with the understanding that all rules have exceptions. However, we as teacher's must establish general performance practices to allow the rehearsal process to deal with the exceptions, therefore establishing a high level of efficiency.

Brevity is important in teaching. Therefore, the suggested rules are given in the guise of “gulps” or “mottos” which may be more easily remembered by teacher and students. In this format it is understood that complete, exhaustive information is not possible, nor is it the intended goal.

1. Notes followed by rests are played LONGER than written (in legato context).
2. Let your last note “Touch the Rest”.
3. Pass the relay baton to the next voice (do not let the baton fall to the ground).
4. Make your last note “kiss” the first note of the next phrase.
5. When in doubt, do not breathe!
6. Taper releases
7. Lift releases
8. Air releases
9. Flutes, raise head on release (look to the heaven for help with pitch and release!).
10. Clarity of pitch on release – no pitch drooping.
11. Rhythmic release (abrupt release which creates punctuation from the absence of sound).
12. A Note followed by notes are played SHORTER than written (in a detached context).
13. Ping-Pong ball attacks – very short staccato, with definition.
14. Silly-Putty ball attacks – very short and light.
15. Golf ball attacks – very short and accented.
16. Tennis ball attacks – detached marcato
17. Basketball attacks –detached and heavy.
18. Medicine ball attacks – long, heavy; additional weight after the attack.
19. Bounce notes.

42. **If the line rises, give more sound; if it goes down, less sound. This does not mean there are not exceptions; there are always exceptions. But this is the general rule.**
43. **An immediate repetition should provide contrast - - more forte or piano; a change of color. Variety in art.**
44. **Repeated notes are never the same volume, they are either increasing or decreasing in tension.**
45. **Piano dynamic markings means in the RANGE of piano. This can mean all the way to forte to down to pianissimo.**
46. **The highest note in the phrase receives tenuto treatment ("sing" at the top of the phrase).**
47. **The lowest note in the phrase often receives elongation or tenuto.**
48. **Grace notes get emphasis and usually re-articulation.**
49. **Crescendo to dissonance.**
50. **Isolated ecclesiastical musical references are usually played without vibrato (Chorales).**
51. **Points of balance (establish the primary and secondary lines).**
52. **International symbol for no breath is: (N.B.)**
53. **Use descriptive, sensory oriented adjectives whenever possible, instead of "shorter", "louder", ; etc:
LYRICAL, ELOQUENCE, VITALITY, JOY, DESPAIR, TREMBLING,
FALTERING, WHISPER, SIGH, AGITATED, GRIEF, SORROW,
ETC.**
54. **Melodic accents (>) are long.**
55. **Rhythmic accents (^) are short.**
56. **Sizzle the air speed for intensity.**
57. **75% to 80% air speed – never 100%, take more air when you are at 15% -20% air supply. This will help tonal control.**
58. **Flutes – No smiling embouchures – corners down, lip plate under the lower lip.**
59. **Clarinets – Tongue position of a high EEE position. Is critical for sound and articulation.**
60. **Up-stream brass playing leads to the lack of flexibility, pinched sounds and poor intonation. To much pressure on the upper lip.**

Miscellaneous Tips

1. Check equipment – be sure it's clean and in good adjustment. Allow time at end of rehearsal to clean instruments and **INSIST** that they do.
2. Get everyone on a good mouthpiece. WW's should have several reeds and alternate among them.
3. Check embouchures. Basic to all wind instruments (a) minimal pressure; (2) contraction of lips; and (3) open oral cavity.
4. Check breath support: (a) insist on good posture; (b) equate support with breath pressure or speed (with proper focus); (c) demonstrate yourself the difference between a properly supported tone and one that is not.
5. Constantly work to develop a strong concept of good tone. Live or recorded examples are helpful, along with the director's constant insistence. Every student should have one or more heroes on his or her instrument.
6. Hear every student individually as often as possible. Have them play individually in rehearsal as well.
7. Capitalize on competition as a strong motivational force with frequent chair tests and challenges. Tests should be geared to the development of specific skills.
8. Schedule weekly sectionals. Work on band music should be secondary, with emphasis on master-class approach. Also, sectionals are ideal for tuning and testing.
9. Tape rehearsals frequently. Especially helpful as performance approach. Listen several times, focusing attention on different parts each time. Work on problem spots and put them back in context.
10. **Woodwind Mouthpiece and Reed Checks for Good Embouchures**

Oboe: Correct embouchure pressure should produce "C" on reed alone.

Bassoon: Correct embouchure pressure should produce "F#" on reed alone.

Clarinet: Mouthpiece alone should play C#, and a F# on mouthpiece and barrel; B on Alto Clarinet mouthpiece, F# on Bass Clarinet Mouthpiece.

Volume Loud = Flat, Soft = Sharp

**Saxophone: Mouthpiece alone: Alto Sax – A; Tenor Sax – G;
Baritone Sax - D**

**DAILY WORK CREATES GREAT PLAYERS
WITH OUTSTANDING SOUNDS**

HDBband@aol.com

FREDERICK FENNELL'S 31 POINTS FOR PERFORMANCE

1. Have some idea what the music is going to sound like before you play; learn to listen for **everything** – not just yourself.
2. Line up your chair and stand so that you may look directly over the top of the music at the conductor.
3. The conductor must have your eyes before he begins the music – especially if you do not play.
4. Play your whole instrument – learn to **LISTEN !**
5. **PREPARE!** Be cocked and ready to play – **LISTEN !**
6. Play with **INTENSITY** - **BREATH AND FINGER SUPPORT** - **KEEP YOUR STOMACH IN IT.**
7. Resonance is the whole reason for your instrument to exist and why you play it in the first place.
8. Learn to look at the conductor **once** every bar in music of slow pulse, **frequently** in music of rapid pulse - **LISTEN !**
9. Music is also a waiting game - **WAIT FOR ONE !**
10. **VIBRATE.** Music is also controlled and ordered vibration; you, too, must make it a vibrant sound; support your sound **constantly**.
11. Pulse is music's lifeblood as well as yours: Learn to feel it - for it is always present. Seek to play by it.
12. Learn to **listen** and **look** for the phrase - **listen** for phrase endings.
13. Help **stamp out** mechanical **ERROR** - **LISTEN !**
14. **THE PERFECTION** of ensemble playing is not a matter of acquisition. Rather it is a matter of elimination - of mechanical error, unnecessary motion, the wandering mind, and all those things that get in it's way - **LISTEN !**
15. Don't repeat your mistakes - they become a disease !
16. The group that plays together - stays together.

17. Get it the **first** time - get it right - **LISTEN !**
18. You can only read a piece of music for the first time - once. Make that one memorable.
19. Constantly widen your range of dynamics - Avoid **mezzo-nothing** - **LISTEN !**
20. At a pianissimo release, let the sound **evaporate**.
21. When the dynamic is fortissimo, hear only **yourself**, when the dynamic is pianissimo, hear only your neighbor.
22. Uncontrolled silence is the enemy of music. **LISTEN !**
23. The group that breathes together - plays together - **LISTEN !**
24. Music is not an art for the chicken hearted. Seek what is right, but **DON'T BE AFRAID TO BE WRONG**.
25. Give all of your energies to performance: Avoid fatigue. Blow out the chops; shake out the hands.
27. Legato playing is mostly a thu-thu (do-do) business.
28. Blow thru the whole passage.
29. Beware of the practice room sound - get out of that telephone booth.
30. Good performances are planned that way.
31. Seek the **STYLE** of the music - and this you can only do by listening **TO** and **FOR** everything.

LISTEN!!!!
KEEP YOUR HORN WARM
AND
YOUR REED WET!