



Texas Bandmasters Association Convention/Clinic July 22-24, 2021

Being Correct Don't Make It Right

**CLINICIAN:
Richard Floyd**



HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS



BEING CORRECT...

Don't Make It Right

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BEING CORRECT...

Don't Make It Right

I THE CURSE OF THE INK ON THE PAPER

II THE ARTIST'S POINT OF VIEW

III MUSIC ELEMENTS TO CONSIDER

- Articulation
- Dynamics
- Rhythms
- Metronome Markings

IV A CAVEAT

Everything that needs to be said has already been said. But, since no one was listening, everything must be said again.

—Andre Gide, French writer

V GENERIC ARTICULATION

Articulation is not tonguing. Rather...

Articulation is a fundamental musical parameter that determines how a single note or series of notes might be sounded. It defines not only the beginning and end of the note(s) but also the shape of the note and the qualities of attack and decay.

- Thus, articulation is all about “note shape” and the acoustic relationship between notes.
- Articulation = Expressive Musical Diction.
- The value of “feelingful” words.
- Sans marking – Tenuto – Staccato – Accent – Marcato

VI UNCONVINCING DYNAMICS

Dynamics are one of the composer's most basic tools with which to decorate the music, to create variety of expression—in short, to create real music.

—Gunther Schuller

- Dynamics do not exist until they are perceived by the listener.
- Dynamics that create contrast.
- Dynamics that create and/or enhance line.

VII THE FALLACY OF PERCEIVING RHYTHMS LITERALLY

The measurability of musical rhythm, and therefore the accurateness of its notation, is only approximate.

—Bruno Walter

- The imperative of “artistic license.”
- Mitigating factors.

VIII BEING OBSESSED WITH TEMPO MARKINGS

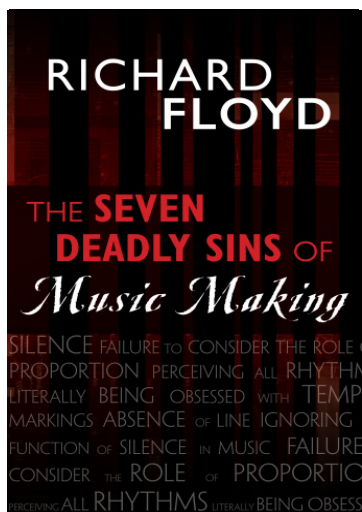
I do not believe that an exacting adherence to metronomic indications will by itself guarantee a good, a great, or a correct performance.

—Gunther Schuller

- Finding the “heartbeat” of the music.
- The importance of “feeling.”
- “A good tempo is a discovery.” —Bruce Adolph

PLAY ONLY WHAT IS ON THE PAGE AND...

You Will Be Wrong! —Mallory Thompson



THE SEVEN DEADLY SINS OF MUSIC MAKING

RICHARD FLOYD

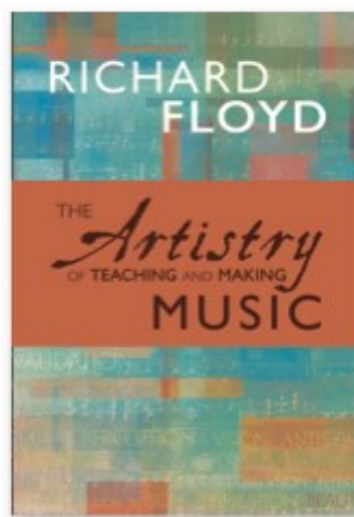
What are our musical sins? Are they obvious or subtle? When do we unwittingly commit such transgressions? And above all, how can we avoid them?

In this sequel to his acclaimed bestselling book, *The Artistry of Teaching and Making Music*, master teacher and conductor Richard Floyd makes a compelling case for *The Seven Deadly Sins of Music Making*, which he identifies and expounds upon as the following: articulation, dynamics, rhythms, tempo, line, silence, and proportion.

Using dozens of excerpts from the wind band repertoire to illustrate his points, Floyd guides readers through the thorny landscape of our musical wrongdoings, offering wisdom and actionable solutions that lead to, in the words of the author, “a world of artistic, expressive music making that goes beyond the printed page.”

Though the book addresses the wind band medium specifically, its observations and lessons about music making are universal. Musicians and educators in all disciplines are certain to profit from the nearly six decades of experience Richard Floyd expertly brings to the page.

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THE ARTISTRY OF TEACHING AND MAKING MUSIC

RICHARD FLOYD

In the context of an ensemble rehearsal, where does real music making begin? How can we also infuse our rehearsals with artistry to create deep connections for students, beyond correct rhythms, in-tune notes, and proper technique? How can we teach students to ultimately think for themselves?

With more than fifty years of experience, Richard Floyd is a highly distinguished teacher and conductor in Texas and across the United States. Over the years, he kept a journal to document rehearsal strategies that not only improve technique within the ensemble but also achieve artistic, musical results. *The Artistry of Teaching and Making Music* is a look into the precious pages of his journal. Each chapter contains inspiration for the conductor and simple, unique exercises designed to achieve artistry in every rehearsal. This is a book to revisit each summer before the school year begins and as a reference before each rehearsal. It will be a priceless addition to your personal library.

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