



**Texas Bandmasters Association  
Convention/Clinic July 21-23, 2022**

**Craft And Creativity: Aligning The  
Mind's Eye With The Mind's Ear**

**CLINICIAN:  
Eugene Migliaro Corporon  
TBA Featured Clinician**



**HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS**

# The Quantum Conductor



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# Teaching Musicianship

Craft – Mechanics <i>Objective Knowledge</i>	Technical Ability – Work for the Body (Practice) Intellectual Capacity – Work for the Mind (Study)	Teach Skill
Artistry – Inspiration <i>Subjective Feelings</i>	Personal Rapport – Work for the Heart (Relate) Spiritual Presence – Work for the Soul (Connect)	Nurture Musicianship

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

*Figure 1. Balanced learning process*

*Flow: The Psychology of Optimal Experience*

Mihaly Csikszentmihalyi (Harper Perennial, 1991)

**Every relationship is one of give and take. Giving engenders receiving, and receiving engenders giving. What goes up must come down, what goes out must come back. In reality, receiving is the same thing as giving because giving and receiving are different aspects of the flow of energy in the universe. And if you stop the flow of either, you interfere with nature's intelligence.**

# *Flow: The Psychology of Optimal Experience*

Mihaly Csikszentmihalyi (Harper Perennial, 1991)

**A cell is alive and healthy when it is in a state of balance and equilibrium. This state of equilibrium is one of fulfillment and harmony, but it is maintained by a constant give and take. Each cell gives to and supports every other cell, and in turn is nourished by every other cell. The cell is always in a state of dynamic flow and the flow is never interrupted. In fact, the flow is the very essence of the life of the cell. And only by maintaining this flow of giving is the cell able to receive and thus continues its vibrant existence.**

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

Figure 2. Four principles (in order) for establishing ensemble clarity.

## Playing Smart

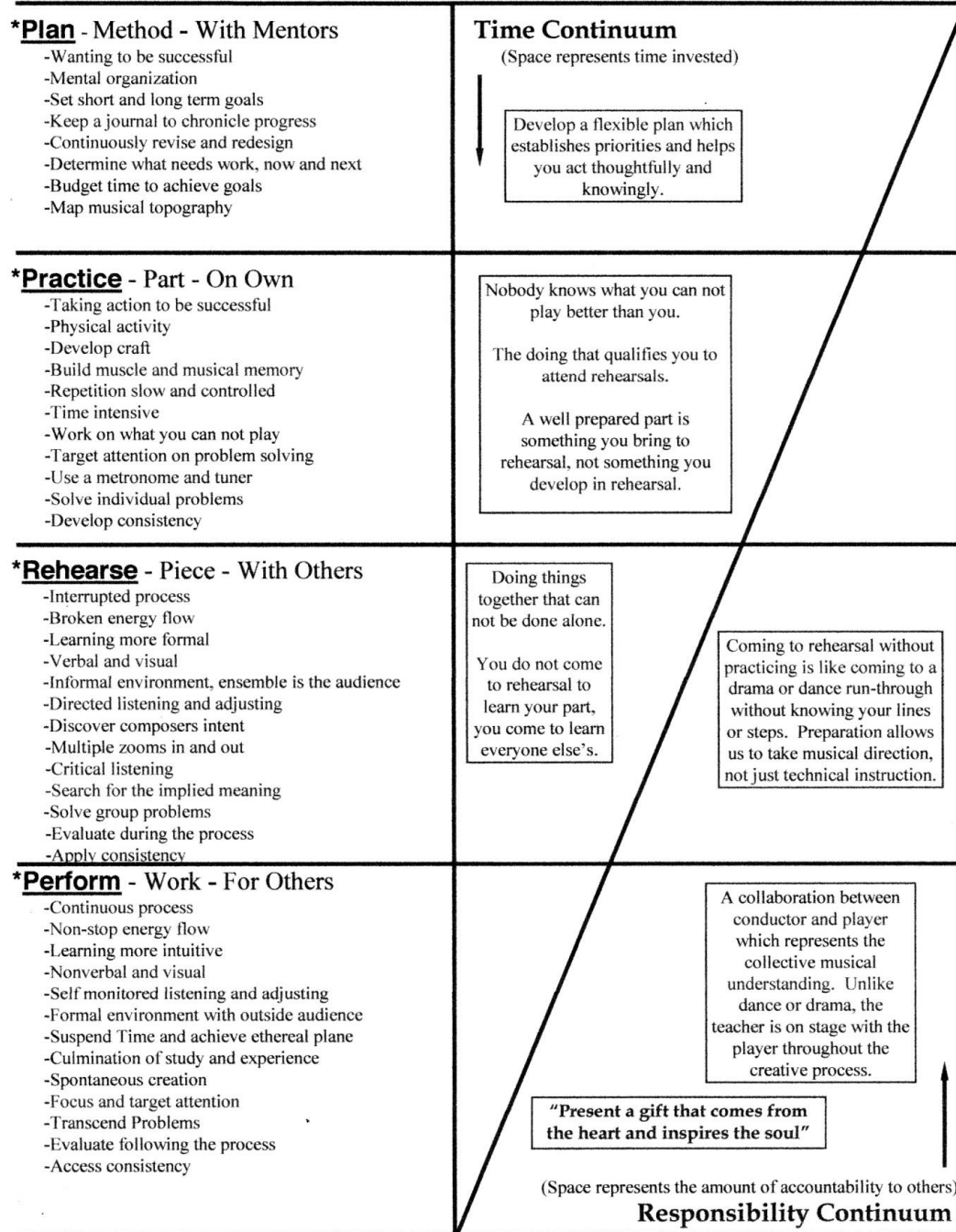


Figure 3. Playing smart.

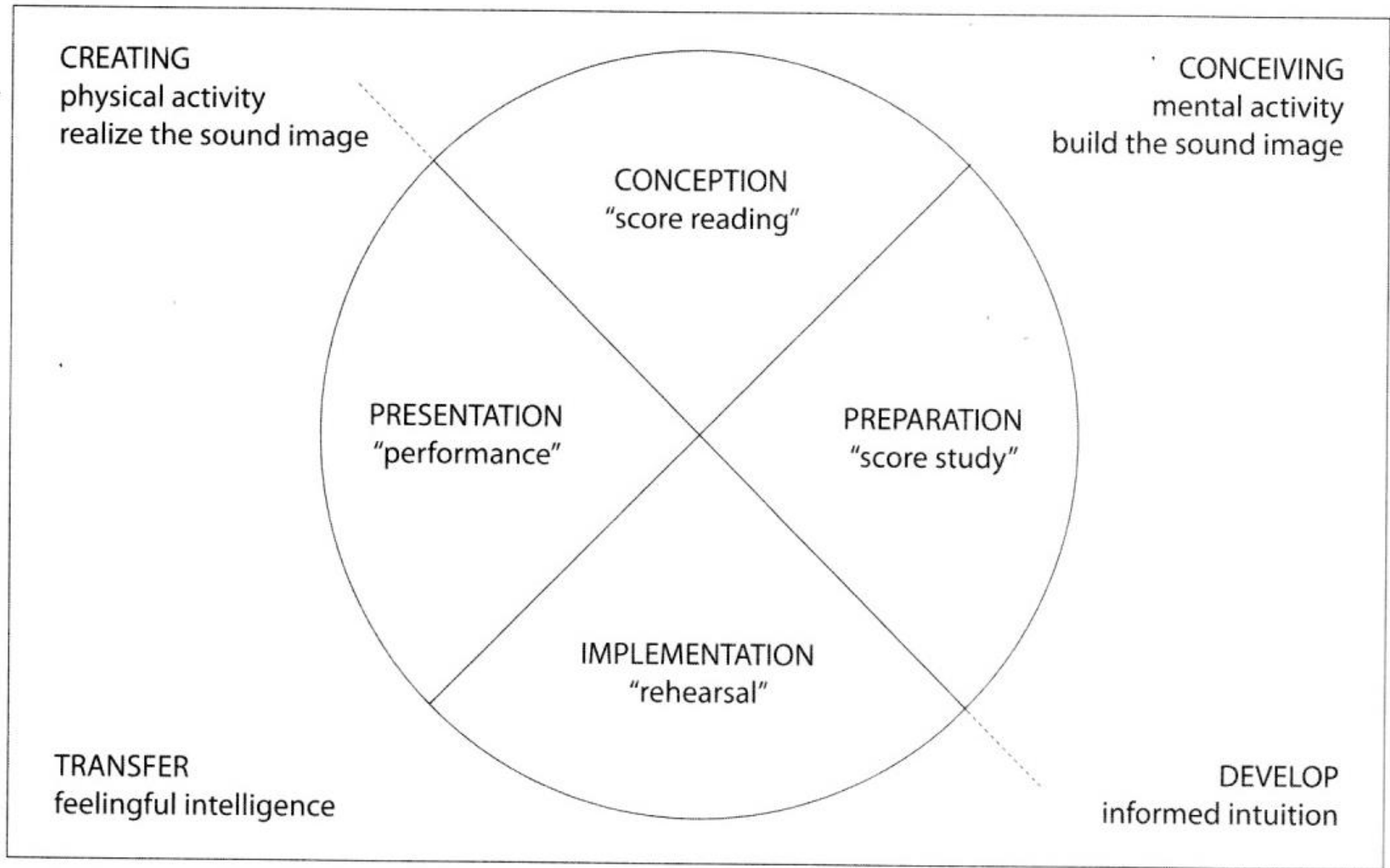
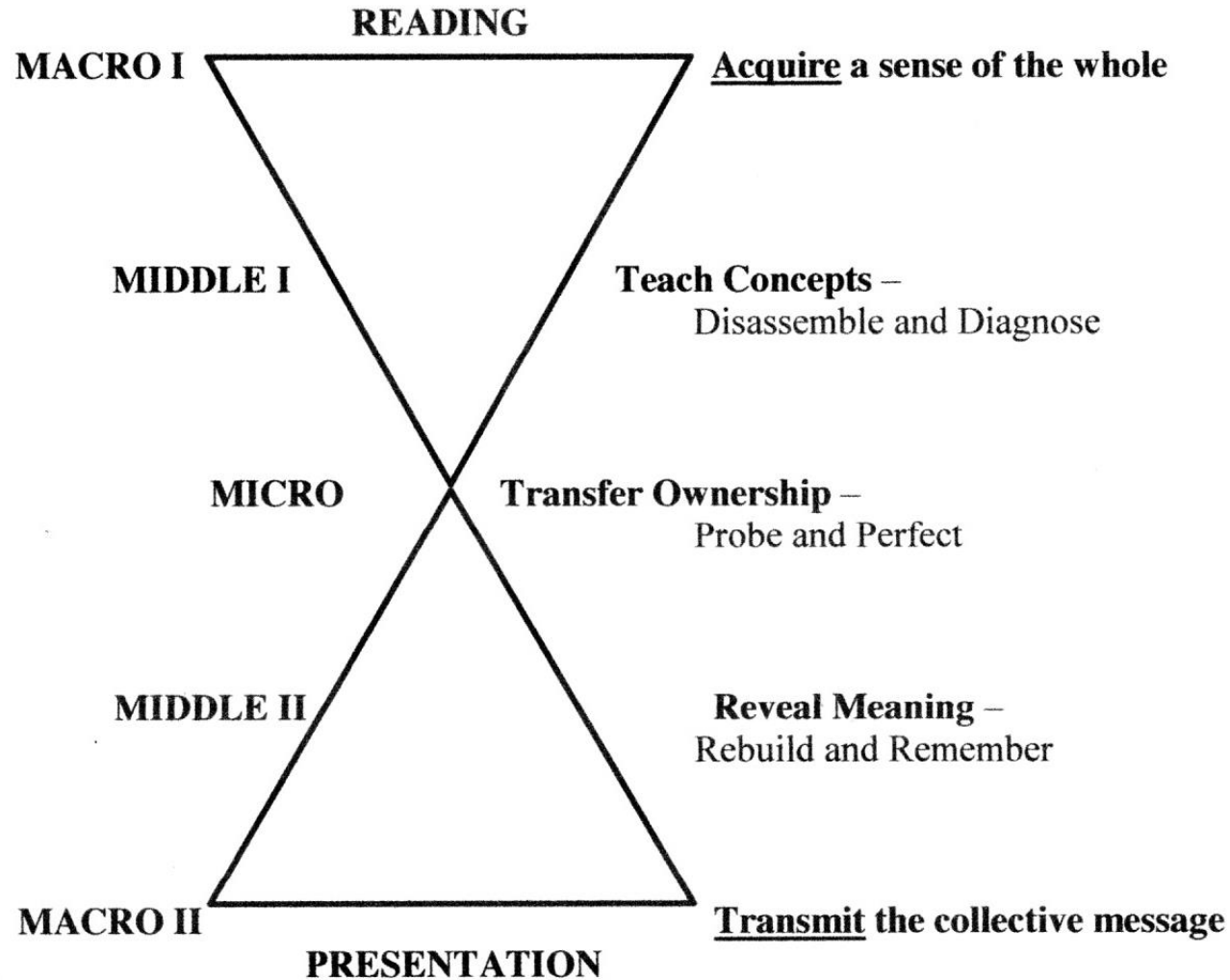


Figure 4. Quantam conductor sphere.



# TEACHING PROCESS



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

Figure 5.  
Sample overall plan with timing.

## 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

Figure 6. Listening components.

#### IV. Elements of Sound and Silence



Element	Action	Result
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>(thin to thick)</i>	Impacts	Clarity
Blend and Balance <i>(specific to general)</i>	Promotes	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

Figure 7(a). Expressive elements.

## **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

Figure 7(b). Expressive elements.

1. Is this the best you can play this piece?
2. What passages went well?
3. What passages will need the most work?
4. How will you practice the difficult passages?
5. What makes the passage difficult?
6. What is the general style of this piece?
7. What is the form of this piece?
8. Describe this piece in one or two word phrases.
9. Will this piece be difficult to learn?
10. How long will it take to learn this piece?
11. Is this a good piece? Why?

Figure 8. Sample questionnaire.

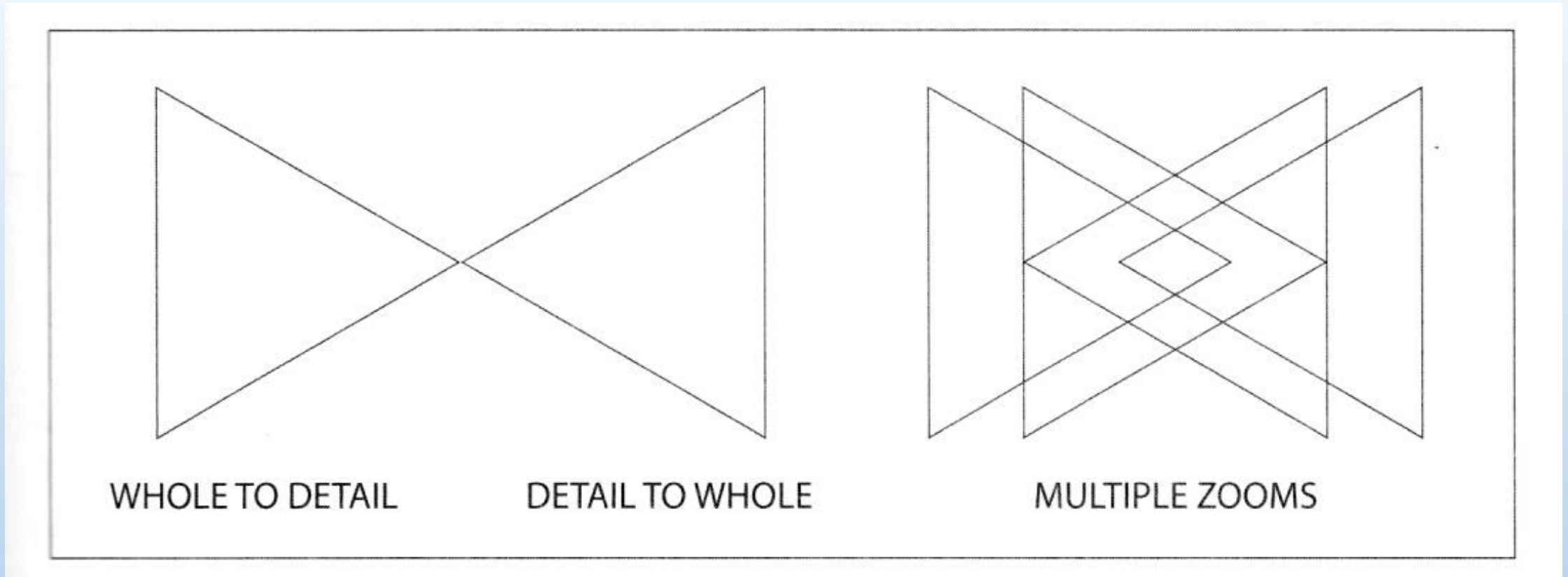


Figure 9. Rehearsal Pacing.

Consider the following:

- Keep the tempo of the rehearsal moving.
- Change the dynamics of the rehearsal as well as the mood to appropriately reflect the qualities you hope to extract from the music.
- Use instructions that are simple and doubt-free.
- Avoid confusion by giving instructions that focus on one primary issue at a time.
- Let your players know why you stopped and what to do to make it better.
- Be sure the musicians experience a change, not just understand the concept.
- Avoid letting the rehearsal lapse into a practice session.
- Be clear about whether you are dealing with an error of preparation or an error of concentration before you begin to fix a problem. After all, it may not be broken, only out of focus.
- Remember that thought must be present for change to occur.
- Make sure time spent acknowledging accomplishment is, at the very least, equal to the time spent calling attention to a problem.
- Let your players know you appreciate their good work. As the leader of the process, showing appreciation is one of your primary responsibilities.

**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

Figure 10. Investigative rehearsing.



## SKILLS OF AWARENESS

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

Figure 11. Six skills of awareness.

“It is imperative that we help our students to assess and evaluate their own developing musicianship.”

(Music Matters, David Elliot)

**Elliot’s options to help students map their progress include:**

- **Compiling a musical process folio**
- **Writing an ensemble rehearsal critique**
- **Keeping a practice journal or diary**
- **Notating a listening log**

## Sample questions for reflection and goal setting:

- What did you like about our performance?
- Is there still room for improvement?
- Do you think any performance can be absolutely perfect?
- If perfection is an impossible goal, what is the goal?
- Did you experience something in this performance that was new?
- Did you hear something in the music that was new?
- Did you see anything that you hadn't noticed before?
- Did you remember things you forgot you knew?
- Did you use your imagination to create images?
- Were you moved by this experience?
- Do you think you moved the audience?
- Do you feel connected to the music?
- Did you feel connected to your fellow musicians?
- Do you have any other comments or thoughts about this experience?
- What do you think you will remember most about this experience ten years from now?

He said, "Write it on your heart that every day is the best day in the year. He is rich who owns the day, and no one owns the day who allows it to be invaded with fret and anxiety. Finish every day and be done with it. You have done what you could. Some blunders and absurdities, no doubt crept in. Forget them as soon as you can, tomorrow is a new day; begin it well and serenely, with too high a spirit to be cumbered with your old nonsense. This new day is too dear, with its hopes and invitations, to waste a moment on the yesterdays."

*Ralph Waldo Emerson*

# SELECTED RESOURCES

***Teaching Music through Performance in Band, Volume 1***  
***Richard Miles, editor (GIA G-4484)***

This presentation is based on material found in this edition.



***Explorations, Discoveries, Inventions, and Designs in the Know Where (2017)***  
***Eugene Migliaro Corporon (GIA G-9294)***

A collection of twenty years of insights originally published in Volumes 1-11 of *Teaching Music Through Performance in Band*.

***Teaching Music through Performance in Band***  
***Solos with Wind Band Accompaniment: A Compendium of Compositions (GIA G-8188)***  
***Eugene Migliaro Corporon, compiled and edited by Richard Miles (2012)***

A comprehensive listing of 2,400 published solos with wind band accompaniment by more than 1,000 composers, organized by instrument.

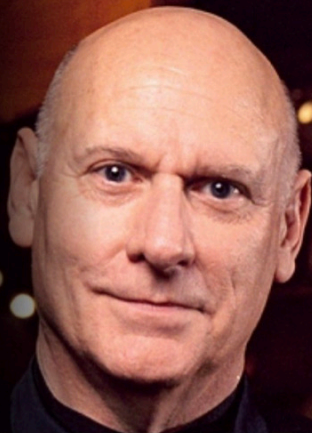
(Searchable indices available at [www.teachingmusic.org](http://www.teachingmusic.org))

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Manhattan Residency: Wednesday, July 5 - Sunday, July 9, 2023  
Carnegie Hall Concert: Saturday, July 8, 2023, 7:30pm

For application and details, visit <https://bit.ly/NYECarnegieHallMAP>



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