“Who so would kindle another must himself glow.”

Living Expressively and Passionately Among the Symbols

Contribute to humanity. Advance the art with dignity and integrity.

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. They must remain inseparable.

Eugene Migliaro Corporon
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University of North Texas College of Music

WIND STUDIES

Designs in the Nowhere
Space/Weight/Time
Use Gravity or Defy Gravity

**MECHANICS**
Directed Listening and Ear Mapping

**Left Hand/Right Hand**

**Touch** (Finger to Thumb)

**Burst** (Flex/Press)

**Tap** (Wrist: Palm Down)

**Point** (Wrist: ¼ 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)


LABAN EFFORTS

OF SPACE / WEIGHT / TIME

IN COMBINATION TO DESCRIBE MOVEMENT

- as found in *Evoking Sound* by James Jordan

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

**Shape**

![Shape Diagram](Contour: Rise and Fall)

**Direction**

![Direction Diagram](Movement: Expand and Contract)

**Emphasis**

![Emphasis Diagram](Impact: Weight and Agogic Stress)

**Pulse**

![Pulse Diagram](Meter and Rhythm)

**Time**

![Time Diagram](Dimension: Traverse and Suspend Time)

**Scoring**

![Scoring Diagram](Function: Form and Structure)

---

**Vertical Plane**

Up and Down

**Horizontal Plane**

Back and Forth

**Sagittal Plane**

In and Out

**Point In Time**

Written to Stylized

**Simultaneous Planes**

Multiple layers of Activity

**Diagonal Process**

- Top to Bottom
- Bottom to Top
- Inside Out
- Outside In
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)
   Weight (Density and Resonance of the gesture)

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 multiples 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.

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

“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
   - Melody
   - Harmony

II. Elements of Form
   - Unity
   - Contrast

III. Elements of Structure
   - Work
   - Movement
   - Section
   - Subsection
   - Double Period

   - Timbre
   - Texture
   - Form

   - Statement
   - Digression
   - Return
   - New
   - Repeated
   - Varied
   - Developed

   - Period
   - Phrase
   - Sub-phrase
   - Motive
   - Note
### IV. Elements of Sound and Silence

<table>
<thead>
<tr>
<th>Element</th>
<th>Action</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Energy (low to high)</td>
<td>Intensifies</td>
<td>Reaction</td>
</tr>
<tr>
<td>Volume (soft to loud)</td>
<td>Stimulates</td>
<td>Response</td>
</tr>
<tr>
<td>Speed (slow to fast)</td>
<td>Affects</td>
<td>Excitement</td>
</tr>
<tr>
<td>Duration (long to short)</td>
<td>Delineates</td>
<td>Style</td>
</tr>
<tr>
<td>Emphasis (heavy to light)</td>
<td>Solidifies</td>
<td>Resolve</td>
</tr>
<tr>
<td>Note Morphology (start/sustain/end)</td>
<td>Engenders</td>
<td>Contrast</td>
</tr>
<tr>
<td>Timbre and Tessitura (dark to bright)</td>
<td>Encapsulates</td>
<td>Character</td>
</tr>
<tr>
<td>Texture (thin to thick)</td>
<td>Impacts</td>
<td>Clarity</td>
</tr>
<tr>
<td>Blend and Balance (specific to general)</td>
<td>Promotes</td>
<td>Democracy</td>
</tr>
<tr>
<td>Resonance (wet to dry)</td>
<td>Enhances</td>
<td>Reflection</td>
</tr>
<tr>
<td>Phrasing (contour/control/contrast)</td>
<td>Clarifies</td>
<td>Thought</td>
</tr>
<tr>
<td>Note Grouping (inflection within the phrase)</td>
<td>Reinforces</td>
<td>Meaning</td>
</tr>
<tr>
<td>Form (simple to complex)</td>
<td>Supports</td>
<td>Structure</td>
</tr>
<tr>
<td>Growth (vertical shape)</td>
<td>Reveals</td>
<td>Purpose</td>
</tr>
<tr>
<td>(horizontal movement)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(diagonal process)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(repose vs. tension)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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
“Knowing is not enough; we must apply. Willing is not enough; we must do.”
- Johann Wolfgang von Goethe
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”
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
The Morphology of Making, Sustaining and Finishing a Sound
“The way a sound Begins, Lives, and Ends its life”

**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 and yours.
(Adjust)

**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.
## Note Morphology

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

<table>
<thead>
<tr>
<th>Physically</th>
<th>Technique</th>
<th>Facility</th>
</tr>
</thead>
<tbody>
<tr>
<td>(portray the music with the <strong>Body</strong>*)</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Mentally</th>
<th>Intellect</th>
<th>Insight</th>
</tr>
</thead>
<tbody>
<tr>
<td>(understand the process in the <strong>Mind</strong>*)</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Emotionally</th>
<th>Feeling</th>
<th>Inspiration</th>
</tr>
</thead>
<tbody>
<tr>
<td>(intuit the message through the <strong>Spirit</strong>*)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Passionately</th>
<th>Communication</th>
<th>Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>(transmit the message through the <strong>Soul</strong>*)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 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.**

**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
Decoding The Message

S
O
U
R
C
E

Written Symbol
Performance Practice
Tradition
Interpretation

Version
Transcription
Edition
Arrangement

Delivering The Message

C
R
A
F
T

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

A
R
T
I
S
T
R
Y

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

“Imagination is Spiritual Perception;
Authenticity is Spiritual Presence”
- M.C. Richards (1916-1999)
“The music we play must have the potential to Empower, Enrich, and Change lives”
“It should have a convincing and compelling reason for being”

Qualified for the Interview (Grade)

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

Qualified for the Job (Recommendation)

“Excellence is:
Caring more than others think is Wise;
Risking more than others think is Safe;
Dreaming more than others think is Practical;
Expecting more than others think is Possible.”

-Ronnie Oldham
The Inner Game

P = P - I
E O N
R T T
F E E
O N R
R T F
M I E
A A R
N L E
C C C
E E

Awareness - Power of Observation
Willing - Direction and Intensity of Your Intent
Trust - Earned Not Demanded

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

<table>
<thead>
<tr>
<th>Objective</th>
<th>Subjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>See (Notice)</td>
<td>Experience (Feel)</td>
</tr>
<tr>
<td>Think (Understand)</td>
<td>Hear (Listen)</td>
</tr>
<tr>
<td>Know (Remember)</td>
<td>Imagine (Create)</td>
</tr>
</tbody>
</table>
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, personal, 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.
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
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?
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
GraceLand 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
Katsetsart University - Bangkok, Thailand
Kutztown State University
Luther College
McMurry University
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 Diego 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 Brownsville
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
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
**Making and Teaching Music**  
A “Jekyll and Hyde” Phenomenon

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

Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress. In order to trust the performers and enjoy their experience the audience needs the musicians to:

Offer Significant Programming  
(Innovative, Interesting, Informative, and Inspirational)

Comprehend the Music  
(Think and Understand)

Be in Command of the Music  
(Demonstrate Reliable Facility)

Be Comfortable with the Experience  
(Give an Effortless Performance)

Eliminate Error without Sterilizing the Music  
(Concentration or Preparation, determine the cause of the problem)

Develop Consistency  
(Be Count-On-Able)

Care About the Outcome  
(Invest Time, Energy, and Attention in order to do a great job)

Connect with the Message  
(Be passionate about the music)

Be Authentic  
(Be yourself because everyone else is already taken)

Be Original  
(The future of the wind band cannot be found in the orchestra’s past)

Contribute to History  
(Every performance impacts the future of the medium)

Entertain, Enlighten, and Entrance  
(Reach beyond flawless technique to achieve memorable artistry)