

QUALITY IS NEVER AN ACCIDENT



Dr. Jamal Duncan
Assistant Director of Bands
University of Arkansas
duncan23@uark.edu



Dr. Armand Hall
Associate Director of Bands
University of Memphis
avhall@memphis.edu

GENESEO

Dr. Leah McGray
Director of Instrumental Studies
SUNY Geneseo
mcgray@geneseo.edu

The 71st Annual Midwest Clinic

Wednesday December 20, 2017

1:15-2:15 PM

McCormick Place West

Meeting Room W187

QUALITY IS NEVER AN ACCIDENT

I. Introduction

- Quality is never an accident.

II. What pieces are significant to YOU?

- *Do you remember:*
 - i. A piece that impacted you in middle school, high school, or college?
 - ii. The most rewarding piece you have ever performed?
 - iii. The first instrumental piece you purchased and listened to incessantly?

III. Insights on the importance of choosing quality repertoire

- "...for only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth." -H. Robert Reynolds

IV. Elements of a quality composition

- Using the artist merit check list to identify:
 - i. Technique
 - ii. Craftsmanship
 - iii. Artistry

V. Score Study

- Using an organized process to acquire an overview of the compositions.

VI. Ensemble Score Analysis

- Tool used quickly identify salient features of a composition.

VII. Representative pieces

- Examples of wind band, string orchestra, full orchestra pieces for the middle and high school levels

VIII. Programming - The Next Step

- Synthesizing collected information to create balanced programs.

IX. What does this mean for our students?

- Creating "aesthetic experiences of breadth and depth."

LITERATURE OF ARTISTIC MERIT CHECKLIST

I. Technical characteristics

- The piece contains varying elements of music theory
Key and Tonal Center _____
Meter _____
Harmonic Palette/Chord Function _____
- The piece has musicological importance
Historical Background _____
Form _____
Style _____
Innovative _____
- The piece contains appropriate demands on musicianship
For the entire ensemble _____
For individual sections _____
For the soloist(s) _____
- The piece contains multiple elements of craftsmanship
Is it structured with a logical form? _____
Does the piece include development? _____
Melodic development _____
Rhythmic development _____
Harmonic development _____
Is the orchestration appropriate? _____
Does the orchestration contain variety? _____
Is there melodic content in a variety of instrument sections? _____
Is the piece unpredictable? _____

II. Artistic characteristics

- The piece contains opportunities for musical judgment
For the players? _____
For the conductor? _____
- The piece intends to be evocative _____
Is it programmatic or impressionistic? _____
Is it derivative or does it relate to another art form? _____
Is it abstract? _____
- The piece intends to be sincere _____
What was the intent? _____
What is the piece trying to be? _____

PRESENTERS



Jamal Duncan is the Assistant Director of Bands at the University of Arkansas where he is Director of the Hogwild Pep Band, and Assistant Director of the Razorback Marching Band. In the fall, he serves as co-conductor of the Wind Symphony and in the Spring, he conducts the Symphonic Band. An advocate of new Music, Duncan also conducts the University of Arkansas New Music Ensemble. Duncan also teaches the first semester of Instrumental Conducting. Duncan received a doctorate of musical arts in wind conducting and a master of music in wind conducting from Michigan State University where he studied under the direction of Kevin L. Sedatole. He also received the Bachelor of Music Degree in Clarinet Performance with Teacher certification from the University of Michigan. Duncan taught in the public schools of Lansing Michigan for seven years where he taught middle school band, music appreciation and elementary general music. Duncan served as the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.



Armand Hall is the Associate Director of Bands at the University of Memphis, where he conducts the Symphonic Band, teaches courses in conducting and music education advises music education students, and serves as advisor for Kappa Kappa Psi and Phi Mu Alpha. He earned his Doctorate of Music Arts in wind conducting with Dr. Kevin Sedatole at Michigan State University and Master of Music and Bachelor of Music degrees in music education from the University of Michigan. Previously, Dr. Hall served as director of bands at Dunckel Middle School and assistant director of the North Farmington High School "Raider" Marching Band in Farmington Hills, Michigan. Dedicated to teaching, Dr. Hall is a teaching artist for the Archipelago Project, a non-profit organization charged with engaging students in the creation of music. Dr. Hall is an administrator for the Dr. William P. Foster Project, collaboration between Music for All, NBA, and CBDNA to support teachers and music programs in Title 1 schools across the country. He is also active as an adjudicator

and clinician, on the board of directors of the Archipelago Project and the PRIZM Ensemble.



Leah McGray is the Director of Instrumental Studies for the State University of New York at Geneseo. McGray conducts the Geneseo Symphony Orchestra, Geneseo Wind Ensemble, and teaches classes in conducting and music appreciation. Previously holding a similar position at Rhodes College in Memphis TN, she has been the conductor for Memphis Symphony Orchestra's "Leading from Every Chair" program and a guest conductor with the Memphis Youth Symphony Orchestra. McGray earned her Doctor of Musical Arts in conducting at Northwestern University in Evanston, Illinois, where she studied with Dr. Mallory Thompson. She received the Master of Music degree in conducting from University of Toronto, studying with Dr. Gillian MacKay, and Bachelor of Music and Bachelor of Education degrees from Acadia University, in Nova

Scotia, Canada. A two-time winner of Social Science Humanities and Research Council grants from the Canadian government, her research focuses on new works for winds, with an emphasis on the music of Joel Puckett. McGray has taught band and orchestra for middle and high school music programs in Canada, and is in demand internationally as a conductor and adjudicator.

Ensemble Score Analysis

Title: _____

Composer: _____

Arranger/Editor: _____

Publisher: _____ Copyright: _____

Performance Time: _____ Difficulty: _____

Names Of Movements: _____

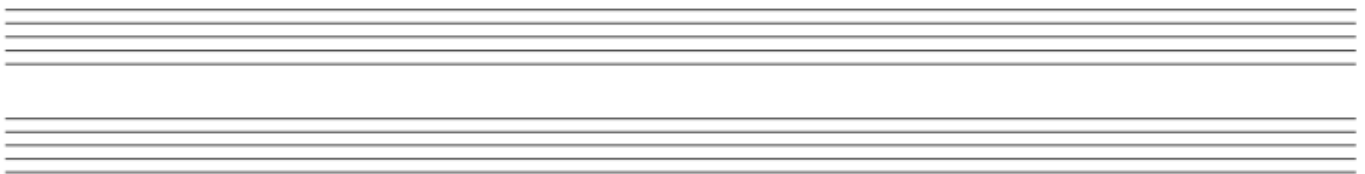
Form

Possible items to include: rehearsal/measure numbers, tonal centers/harmonic motion, and thematic/orchestration descriptions.

Melodic Structure

(General Description):

(Thematic Elements):



Two sets of five horizontal lines each, intended for musical notation.

Extreme Ranges

(Woodwind Tessitura)



Three horizontal lines, intended for musical notation.

(Brass Tessitura)



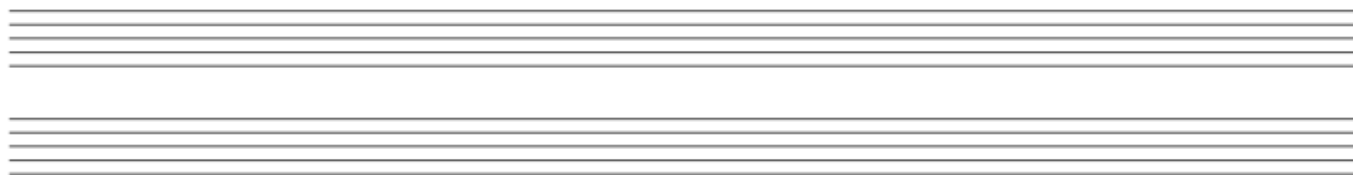
Three horizontal lines, intended for musical notation.

Rhythmic Structure
General Description:

Meters:

Tempo Indications:

Rhythm Pattern Elements:



Two sets of five horizontal lines each, intended for writing rhythm patterns.

Harmonic Structure
General Description:

Texture
General Description:

Expressive Elements

Dynamics:

Articulations:

Interpretation Markings:

Orchestration:

Historical Data

Bibliography