

TEACHING ENSEMBLE FUNDAMENTALS WITHIN THE MUSIC:

An Approach to Maximize Rehearsal Efficiency

PRESENTERS:

DR. JOHN D. PASQUALE, UNIVERSITY OF MICHIGAN

PATRICIA D. HUGHES, CEDAR RIDGE HIGH SCHOOL

ARRIS A. GOLDEN, GRAVELLY HILL MIDDLE SCHOOL

DEMONSTRATION GROUP

THE GRAVELLY HILL MIDDLE SCHOOL CONCERT BAND

SIXTY-SIXTH ANNUAL

MIDWEST CLINIC

AN INTERNATIONAL BAND & ORCHESTRA CONFERENCE

MCCORMICK PLACE WEST

ROOM W184

WEDNESDAY, DECEMBER 19, 2012

1:10 PM

TEACHING ENSEMBLE FUNDAMENTALS WITHIN THE MUSIC:

An Approach to Maximize Rehearsal Efficiency

PRESENTERS:

DR. JOHN D. PASQUALE, UNIVERSITY OF MICHIGAN
PATRICIA D. HUGHES, CEDAR RIDGE HIGH SCHOOL
ARRIS A. GOLDEN, GRAVELLY HILL MIDDLE SCHOOL

DEMONSTRATION GROUP

THE GRAVELLY HILL MIDDLE SCHOOL CONCERT BAND

SIXTY-SIXTH ANNUAL

MIDWEST CLINIC

AN INTERNATIONAL BAND & ORCHESTRA CONFERENCE

MCCORMICK PLACE WEST

ROOM W184

WEDNESDAY, DECEMBER 19, 2012

1:10 PM

TEACHING ENSEMBLE FUNDAMENTALS WITHIN THE MUSIC:

An Approach to Maximize Rehearsal Efficiency

1. The Directed Listening Hierarchy

Pulse

1. internalization of subdivided pulse
2. metered inhalation
3. metered exhalation
4. start of the note precisely in time
5. length of note (precise durational value)
6. change of the note precisely in time
7. release of the note precisely in time

Body of Sound

1. embouchure
2. air stream
3. articulation production
4. vowel shape
5. characteristic sound quality
6. resonance
7. note shape
8. release of note
9. executive skills
10. instrumental tendencies

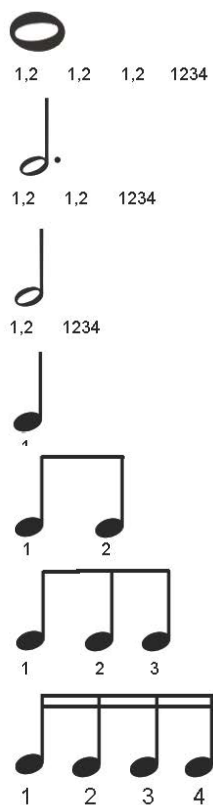
Symmetry

1. tonal strength
2. volume
3. levels of listening
4. ensemble symmetry chart
5. manipulation of the ensemble symmetry formula

Musicality

1. forward motion
2. tonal energy
3. style
4. dynamics
5. cadential clarity

2. Synopsis of the referenced counting system



Rhythmic Examples

The following examples show rhythmic patterns in different time signatures with their corresponding counting systems:

- Example 1 (4/4):** A sequence of eighth and quarter notes. Counting: 1 1 2 1 1 1 1 2 3 4 1,2 1234 1 1 2 3 121 2 1 2 3 1,2 1234.
- Example 2 (3/4):** A sequence of quarter and eighth notes. Counting: 1,2 1234 1 1 1,2 1234 1 1 2 1 2 1,2 1,2 1234.
- Example 3 (2/2):** A sequence of half and quarter notes. Counting: 1,2 1234 1 1 2 1 1 1 1 2 3 4 1,2 1234.
- Example 4 (6/8):** A sequence of eighth and quarter notes. Counting: 1 2 3 1 2 3 1 2 3 1 2 3 12 3 12 3 123 123.

3. List of fundamental articulation syllables for each instrument

Flute	“dah”
Double Reeds	“dah”
Clarinet	“dee”
Bass Clarinet	“doo”
Saxophones	“doo”
Trumpet	“dah”
Horn	“dah”
Trombone	“dah”
Euphonium	“dah”
Tuba	“dah”
Percussion	“dah”

*Syllables with which the tongue touches the teeth or reed and subsequent shape of the tongue as it rests inside the oral chamber following the articulation.

4. Fundamental parts of the instrument to assess proper embouchure production and tongue placement.

Flute	Headjoint
Oboe	Reed
Bassoon	Bocal and reed
Clarinet	Mouthpiece and barrel
Bass Clarinet	Mouthpiece and neck
Saxophones	Mouthpiece and neck
All Brasses	Mouthpiece
Percussion	Mallets or sticks appropriate to the instrument played

Concert pitches that should be produced by woodwind fundamental parts

Flute

Open Open/Overblown Closed Closed /Overblown

Clarinet - mouthpiece only unless otherwise indicated

Eb Sop. Bb Sop. Bb. Sop.
mouthpiece
and barrel Eb Alto Bb Bass EEb Contra BBb Contra

Saxophone - mouthpiece only

Soprano Alto Tenor Baritone Bass

Saxophone - mouthpiece and neck

Alto Tenor Baritone

Bassoon

#2 Bocal and Reed Reed Only

Oboe

Reed Only

Brasses should match a reference pitch.

5. Physical ratio of air stream to lip vibration used in the cup of the mouthpiece of brass instruments for fundamental tone production.

Trumpet	50% air, 50% lip vibration
Horn	50% air, 50% lip vibration
Trombone	60% air, 40% lip vibration
Euphonium	60% air, 40% lip vibration
Tuba	70% air, 30% lip vibration

Figure 1. Ensemble Symmetry Chart *

Upper Voices	Middle Voices	Low Voices	
Piccolo Flute Oboe E-flat Clarinet B-flat Clarinet A	English Horn Alto Clarinet Alto Saxophone B	Bassoon Bass Clarinet Tenor Saxophone Baritone Saxophone Contra Clarinet Contra Bassoon C	Percussion
Trumpet D	Horn E	Tenor Trombone Euphonium Bass Trombone Tuba F	 G

Figure 2. Ensemble Symmetry Formula *

$$A = B = C = D = E = F = G$$

*The goal of Figures 1 and 2 are to aid the students in creating a frame of reference of ensemble balance with specific listening responsibilities in real time. For the beginning of conceptual understanding of ensemble balance, students should have a tangible reference tool from which to manipulate their sounds. Often times, educators assume this skill to be innate within the students when, in fact, it is not. These figures provide a suggested starting place for instruction. By no means are the clinicians suggesting that all voices in music should be heard equally.

Commonly Used Ensemble Pedagogy Terms and Definitions

Air Stream: The column of air used to play a wind instrument.

Articulation: The physical action of beginning a note with the tongue.

Back-side of the note: A physical description of where the sound stops.

Balance: The volume manipulation component of creating symmetry of sound within ensemble settings.

Body of sound: The “core” between the articulated front-side and back-side of the note.

Cadential clarity: The symmetrical hearing of voice-leading and resolution within a musical context.

Characteristic sound: The result of allowing the instrument to vibrate in the center of the harmonic series as a result of the balance of air, resistance of the instrument to create resonance, strength of the embouchure, and mental audition of the pitch.

Clarity of Note Shape: The clearly defined articulation, consistently sustained body, and release of a note.

Dynamic production: The physiological process of creating changes in volume within a musical context.

Embouchure: The physiological components of the face and oral cavity involved in properly producing a resonant and characteristic sound on a wind instrument.

Ensemble Clarity: The result when individual players combine with other players in producing sounds that are precisely together, fundamentally characteristic and resonant, symmetrical, and performed musically in regard to the composer’s intent.

Ensemble Color: The specific combination of characteristic sounds from individuals, sections, or voices that consist of the most mature, vibrant, and consistent sounds throughout all registers.

Ensemble Volume: The sum of combined decibels when each instrument of the wind ensemble is playing together in a symmetrical sound.

Executive Skills: The physiological and mechanical skills of finger dexterity, lip flexibility, and rate of articulation.

Forward Motion: The manipulation of relationships between note beginnings with prior or subsequent releases within a musical phrase.

Front-side of the note: A physical description of where the sound starts.

Fundamentals: The individual pedagogical skills required to begin, sustain, change, and release a note on each instrument.

Instrument tendencies: Specific, inherent individual performance issues associated with the construction of each instrument.

Internalization of pulse: The technique of a player feeling the pulse within their body before and while they play.

Level 1 listening: The listening responsibility when the individual player solely listens to himself or herself.

Level 2 listening: The listening responsibility when the individual player listens and matches others in the section or voice color.

Level 3 listening: The listening responsibility when the section or voice color listens and matches all other sections within the ensemble.

Macrobeat: The primary beat within the meter.

Microbeat: The division of a primary beat within the meter into duple or triple components.

Meter: Organizing equal divisions of time into patterns of strong and weak beats.

Metered Inhalation: Breathing in for a prescribed number of beats prior to the start of a note.

Musicality: The relationship between musical events as per composer intent and conductor interpretation.

Note changes: The relationship of instrumental fundamentals, mechanics, and note shape at the precise time within the meter from one note to another.

Note starts: A physical description of the front of the note.

Open-throat note release: The most resonant ending of a note where the throat, oral cavity, and embouchure do not move as the note is released.

Phrasing: The result of proper instrumental fundamentals, tonal strength, tonal energy, and forward motion within a defined musical context.

Pulse: The equal division of time into portions.

Resonance: The quality of a sound as a result of sympathetic vibrations within the harmonic series achieved through proper playing fundamentals.

Rhythm: The relationship between sound and silence in relation to pulse.

Side-to-side energy: An individual matching of all aspects of wind playing with performers on either side.

Style: The manipulation of note shapes and releases following the note's articulation within a given musical context.

Subdivision: Deconstructing meter to its smallest rhythmic value appropriate to the tempo.

Symmetry: The result of each instrument heard at a tonal strength appropriate for the music.

Texture: The result of the combination of various instruments or voices playing together.

Tonal Energy: The relationship and manipulation of individual and ensemble sounds played with tonal strength.

Tonal Strength: The combination of resonance, quality, timbre, and volume in an individual sound.

Vowel sounds: A technique for wind instruments of shaping the tongue with a vowel sound within the oral cavity to create a desired tone quality depending on the register of the music.

Pasquale, John D. "Directed Listening for Wind Ensemble Conductors: a Pedagogy For Developing Aural Analysis and Effective Rehearsal Strategy." D.M.A diss., University of Oklahoma at Norman, 2008.

Bibliography

- Agnew, John, and Douglas E. Bish. *The Fundamental Band Director*. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1993.
- Baker, Alan Lee. "Creating Conductors: An analysis of conducting pedagogy in American higher education." D.M.A. diss., Stanford University, 1992.
- Bish, Douglas, E. *The Fundamental Band Director: A Guide To Teaching The Modern Concert Band*. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1993.
- Boonshaft, Peter Loel. *Teaching Music with Passion; Conducting, Rehearsing, and Inspiring*. Galesville, Maryland: Meredith Music Publications, 2002.
- Bowen, José Antonio, ed. *The Cambridge Companion to Conducting*. Cambridge: Cambridge University Press, 2003.
- Brand, M. and V. Burnsed. "Music Abilities and Experiences As Predictors Of Error-Detection Skill." *Journal of Research in Music Education* 29, no. 2 (Summer 1981): 91-96.
- Carpenter, Robert A. "A Descriptive Analysis of Relationships between Verbal Behaviors of Teacher-Conductors and Ratings of Selected Junior and Senior High School Band Rehearsals." *Update: The Applications of Research in Music Education* 7, no. 1 (1988): 37-40.
- Cavitt, M.E. "A Descriptive Analysis Of Error Correction In Instrumental Music Rehearsals." *Journal of Research in Music Education* 51 (Fall 2003): 218-30.
- Creston, Paul. *Principles of Rhythm*. Melville, New York: Belwin Mills Publishing Corp., 1961.
- Dalby, Max F. *Band Rehearsal Techniques: A Handbook for New Directors*. Northfield, Illinois: The Instrumentalist Publishing Company, 1993.
- Demaree, Robert W., and Don V. Moses. *The Complete Conductor*. Englewood Cliffs, New Jersey: Prentice Hall, 1995.
- Dodson, Tom. "Are Students Learning Music in Band?" *Music Educators Journal* 76, no. 3 (November 1989): 25-9.
- Doerksen, Paul F. "Aural-Diagnostic and Prescriptive Skills of Preservice and Expert Instrumental Music Teachers." *Journal of Research in Music Education* 47, no. 1 (Spring 1999): 78-88.
- Farkas, Philip. *The Art of Brass Playing*. Rochester, New York: Wind Music, Inc., 1962.
- Formas, C. "A Frustration In Every Class For The First Year Of Teaching: The Diary Of A Beginning Director." *The Instrumentalist* 58(September 2003): 32-36.
- Frederiksen, Brian. *Arnold Jacobs: Song and Wind*. Edited by John Taylor. Gurnee, Illinois: WindSong Press Limited, 1996.
- Gallops, Wayne. "Taking Note of Notes. What Makes for Good Articulation and Tone?" *Teaching Music* 7, no. 1 (August 1999): 32-35.
- Garofalo, Robert J., and Frank L. Battisti. *Lead and Inspire: A Guide to Expressive Conducting*. Silver Spring, Maryland: Whirlwind Music Publications, 2005.
- Goolsby, T.W. "Verbal Instruction In Instrumental Rehearsals: A Comparison Of Three Career Levels And Preservice Teachers." *Journal of Research in Music Education* 45, no. 1 (1997): 21-40.
- Green, Eddie, John Benzer, and David Bertman. *Essential Musicianship for Band: Ensemble Concepts*. Milwaukee, Wisconsin: Hal Leonard Corporation, 2004.
- Green, Elizabeth A. H. *The Modern Conductor*. 6th ed. Upper Saddle River, New Jersey: Prentice Hall, Inc., 1997.
- Green, Elizabeth A. H., and Nicolai Malko. *The Conductor and His Score*. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1975.
- Grunow, Richard Frederick. "An Investigation of the Relative Effectiveness of Four Modes of Score Preparation On Visual-Aural Discrimination Skills Development." Ph.D. diss., The University of Michigan, 1980.
- Harris, Jr., Frederick. *Conducting with Feeling*. Galesville, Maryland: Meredith Music Publications, 2001.
- Hasty, Jr., Robert, G. "Critical Listening While Conducting: A Study of Conducting As A Music Cognition Paradigm In Divided Attention Within A Multiple Task Environment." D.M.A. diss., Northwestern University, 2004.
- Heston, M.L. "Job Satisfaction and Stress Among Band Directors." *Journal of Research in Music Education* 44, no. 4 (1996): 319-27.
- Hooten, Ronald Dean. "A Study Of The Effect Of An Instructional Program On Student Conductors' Ability To Critically Evaluate Concert Band Performance." D.A. diss., The University of Mississippi, 1980.
- Hunsberger, Donald, and Roy E. Ernst. *The Art of Conducting*. 2nd ed. New York: McGraw-Hill, Inc., 1992.
- Kahn, Emily. *Elements of Conducting*. 2nd ed. New York: Schirmer Books, A Division of Macmillan Publishing Co., Inc., 1975.
- Kohut, Daniel L. *Instrumental Music Pedagogy: Teaching Techniques for School Band and Orchestra Directors*. Champaign, Illinois: Stipes Publishing L.L.C., 1996.
- Kohut, Daniel L., and Joe W. Grant. *Learning to Conduct and Rehearse*. Englewood Cliffs, New Jersey: Prentice Hall, 1990.
- Labuta, Joseph A. *Basic Conducting Techniques*. 5th ed. Upper Saddle River, New Jersey: Pearson & Prentice Hall, 2004.

- Lester, Joel. *The Rhythms of Tonal Music*. Charbondale, Illinois: Southern Illinois University Press, 1986.
- Lisk, E.S. "The Creative Director: Beginning & Intermediate Levels." *Teaching Music* 10 (August 2002): 73-4.
- Maiello, Anthony. *Conducting: A Hands-On Approach*. Miami: Belwin-Mills Publishing CORP, 1996.
- Marple, Hugo D. *The Beginning Conductor*. New York: McGraw-Hill Book Company, 1972.
- McElheran, Brock. *Conducting Technique: For Beginners and Professionals*. New York: Oxford University Press, 1966.
- _____. *Conducting Technique: For Beginners and Professionals*. 3rd ed. New York: Oxford University Press, 2004.
- Middleton, James, Harry Haines, and Gary Garner. *The Band Director's Companion*. San Antonio: Southern Music Co., 1998.
- Nichols, Mark A. "Beginning Band Methods: Rating of Selection Criteria by Virginia Beginning Band Directors, With A Content Analysis of Selected Methods." M.M. doc., James Madison University, 1999.
- Parkes, Marcia Bornhurst. "The Development And Implementation Of An In-Service Course In Comprehensive Musicianship For Elementary Band Directors: Measurement Of Teacher Attitude Shift, Student Attitudes and Student Achievement." Ph.D. diss., University of Rochester, 1988.
- Phillips, Harvey and William Winkle. *The Art of Tuba and Euphonium*. Secaucus, New Jersey: Summy-Birchard, Inc., 1992.
- Phillips, Kenneth H. *Basic Techniques of Conducting*. New York: Oxford University Press, 1997.
- Pontious, Melvin Floyd. "A Profile Of Rehearsal Techniques And Interaction Of Selected Band Conductors." Ed.D. diss., University of Illinois at Urbana-Champaign, 1982.
- Prausnitz, Frederik. *Score and Podium: A Complete Guide to Conducting*. New York: W.W. Norton & Company, 1983.
- Raiber, Michael. 2005. Diagram of Forward Motion. Lecture, University of Oklahoma, Norman, OK.
- Ridenour, Thomas. *The Educator's Guide to the Clarinet: A Complete Guide to Teaching and Learning the Clarinet*. 2nd ed., 2002.
- Riddle, Travis Clayton. "Perceptions of Selected Band Directors on the Process, Implications and Expectations of Working With a Beginning Band Program." Ph.D. diss., The Union Institute, 1995.
- Ross, Allan A. *Techniques for Beginning Conductors*. Belmont, California: Wadsworth Publishing Company, 1976.
- Rudolf, Max. *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*. 3rd ed. New York: Schirmer Books, 1995.
- Sang, Richard Charles. "Modified Path Analysis of a Skills-Based Instructional Effectiveness Model For Beginning Teachers in Instrumental Education." Ph.D. diss., University of Michigan, 1982.
- Scherchen, Hermann. *Handbook of Conducting*. London: Oxford University Press, H. Milford, 1933.
- Shaw, J. "Right From The Beginning." *The Instrumentalist* 60, no. 9 (April 2006): 64-+.
- Shepherd, William. *A Conducting Workbook*. Belmont, California: Wadsworth Group / Thompson Learning, 2002.
- Thurmond, James Morgan. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Galesville, Maryland: Meredith Music Publications, 1982.
- Ulrich, Jerry. "Conductor's Guide to Successful Rehearsals." *Music Educators Journal* 79, no. 7 (March 1993): 34-35+68.
- Van Bodegraven, Paul, and Harry Robert Wilson. *The School Music Conductor*. Minneapolis: Hall & McCreary Company, 1942.
- Wagner, Richard. *Ueber das Dirigiren: A Treatise on Style in the Execution of Classical Music*. 3rd ed. Translated by Edward Dannreuther. Norbury, Great Britain: The New Temple Press, 1909.
- Westphal, Frederick W. *Guide to Teaching Woodwinds: Flute, Oboe, Clarinet, Bassoon and Saxophone*. Dubuque, Iowa: WM. C. Brown Company Publishers, 1962.
- Wittry, Diane. *Beyond the Baton: What Every Conductor Needs to Know*. Oxford: Oxford University Press, 2007.

ABOUT OUR PRESENTERS

JOHN D. PASQUALE



Dr. John D. Pasquale

Dr. John D. Pasquale is a member of the conducting faculty at the University of Michigan serving as the Assistant Director of Bands. In this position, he is the conductor of the University Band; conductor of the Campus “Maize” and “Blue” Bands; Associate Director of the Michigan Marching and Athletic Bands; Director of the Michigan Hockey Band; guest conductor with the Symphony Band, Symphony Band Chamber Winds and Concert Band; inaugural conductor of the Alumni Concert Band; teaches conducting and program administration through independent study; and directed the summer program, “Instrumental Music Education in China: Cross-Cultural Performance and Pedagogy,” in Beijing, Shanghai and Xi’an, China.

In addition to his responsibilities at the University of Michigan, Dr. Pasquale served as the Music Director of The Dodworth Saxhorn Band, “America’s Premier 19th Century Brass Band.” In this position, Pasquale guided the historically authentic recreation of 19th century brass band repertoire, played on period instruments, through performances and tours spanning the United States and Canada. In the genre of marching and pageantry arts, Dr. Pasquale served

as the Associate Brass Caption Manager of the Santa Clara Vanguard Drum and Bugle Corps from Santa Clara, California, and taught ensemble music as a member of the Brass Staff of the Cavaliers Drum and Bugle Corps from Rosemont, Illinois. Through his teaching at the Cavaliers, Pasquale was a contributor to the instructional DVD entitled, *The Cavaliers Brass: From the Concert Hall to the Football Field*, which has been met with international acclaim. During his tenure from 2002-2009, the Cavaliers have been named Drum Corps International World Champions three times and the recipient of two Jim Ott Awards for “Excellence in Brass Performance.”

Receiving the Doctor of Musical Arts degree in Conducting from the University of Oklahoma at Norman in 2008, Pasquale served as a conducting associate to the Wind Symphony, Opera Orchestra, “The Pride of Oklahoma” Marching Band, New Century Ensemble, Faculty Composer Concert Series, Symphony Band, Concert Band and the Weitzenhoffer Family Department of Musical Theatre. In addition, he was an adjunct instructor and graduate teaching assistant within the Music Education Department. He holds a Master of Music degree in Instrumental Conducting from the University of Oklahoma and a Bachelor of Music Education degree from Texas Christian University in Fort Worth, Texas.

Prior to attending the University of Oklahoma, Dr. Pasquale conducted an internationally recognized and competitive middle school wind ensemble holding the position of Director of Bands at Griffin Middle School in The Colony, Texas, within the Lewisville Independent School District. During his four year assignment, Pasquale was the 2001, 2002 and 2003 recipient of the “Making A Difference Award” given by the student body of Griffin Middle School and received the 2003 nomination for Griffin Middle School “Teacher of the Year.”

Dr. Pasquale is in demand as a conductor, clinician, pedagogue and adjudicator in band and orchestra programs throughout the United States and Asia.

CONTACT INFORMATION | jdpas@umich.edu | 734-763-5891

PATRICIA D. HUGHES



Patricia D. Hughes

Patricia D. Hughes is the Director of Bands at Cedar Ridge High School in Hillsborough, North Carolina. A 1990 recipient of the North Carolina Teaching Fellows Scholarship, Ms. Hughes attended the University of North Carolina at Chapel Hill, earning the Bachelor of Music Education Degree in 1994 and later attended The University of North Carolina at Greensboro (UNCG) earning the Master of Music Education Degree in 2004. She received certification from the National Board for Professional Teaching Standards in 2007.

Since the foundation of the band program at Cedar Ridge, ensembles have performed concerts and participated in festivals throughout the eastern United States, and in 2006, was a featured ensemble at the annual North Carolina Music Educator's Conference in Winston Salem, North Carolina. Student performers in each of the Cedar Ridge Bands have achieved numerous individual accolades and are members of countywide, district-wide, collegiate, and all state honor bands each school year.

As a member of the Central District Bandmasters Association (CDBA), Ms. Hughes has served in many capacities throughout her career. She has been chairperson of the Central District High School All-District Band Clinic and has served as the chair and site host of the Central District Middle and High School Concert Band MPA from 2005-2012. Most recently, she served as the Secretary for this organization, from 2004-2012.

Patricia was chosen by her colleagues as the North Carolina Central District Award of Excellence recipient in 2006 and was selected as the Central District's Band Director of the Year in 2005. In 2008, Ms. Hughes was the North Carolina Representative featured in School Band and Orchestra Magazine's annual "50 Directors Who Make a Difference" article. Ms. Hughes was also featured in the Conn-Selmer Keynotes Magazine as the "Director of Note" in the spring of 2006. Most recently, Ms. Hughes has been elected by her peers to the prestigious American School Band Director's Association. Ms. Hughes is also active as an adjudicator for both concert and marching band and is a member of the UNCG Summer Music Camp conducting staff.

ARRIS A. GOLDEN



Arris A. Golden

Arris A. Golden is the Director of Bands at Gravelly Hill Middle School in Efland, North Carolina. Ms. Golden received her undergraduate degrees in Music Education and Political Science from the University of North Carolina at Chapel Hill in 1996 and 1991, respectively, and received the Master of Music Education degree from the University of North Carolina at Greensboro (UNCG) in 2004. Ms. Golden has also completed coursework toward the Doctorate in Educational Leadership from the University of North Carolina at Chapel Hill.

Since the opening of the Gravelly Hill Middle School in 2006, the Gravelly Hill Bands have grown to a membership of 101 students, featuring band classes for all grade levels, percussion ensemble, jazz ensemble, as well as numerous smaller ensembles that meet throughout the school year. The Gravelly Hill Concert band has participated in multiple adjudicated festivals in the past six years, receiving only Excellent and Superior Ratings. Student members of the Concert Band have worked with numerous clinicians during its six years of existence, including the premier of two newly commissioned works for young band, “Kitsune: The Fox Spirits,” written by Mr. Brian Balmages, and “The Machine Awakes” for young band and electronics by Mr. Steven Bryant. In November 2010, the Concert Band was honored to be one of two featured middle school bands at the North Carolina Music Educators Association Annual In-Service Conference held in Winston-Salem, North Carolina; this invitation included a concert performance by the band, as well as a clinic performance under the leadership of Dr. John Pasquale, Assistant Director of Bands, the University of Michigan, Ann Arbor. The Gravelly Hill Concert will also premiere new works for young band by Mr. Pierre LaPlante and Mr. Michael Markowski in 2014 and 2015 respectively.

Ms. Golden was chosen by her peers as the CDBA Award of Excellence recipient in May 2009. In March 2008, Ms. Golden was honored with induction into the prestigious American School Band Directors’ Association, and in the 2006-2007 school year, Ms. Golden was named one of the United States “Fifty Directors Who Make a Difference” by School Band and Orchestra Magazine. A Nationally Board Certified Teacher, Ms. Golden was also named the Central District’s Band Director of the Year in 2004 and was the recipient of the Cary Chamber of Commerce “Honor a Teacher” Award in Fine Arts, Music, and Performing Arts in the same year. Also a published author, Ms. Golden has had articles and interviews featured in the Music Educators Journal, the North Carolina Music Educator and School Band and Orchestra Magazine.

Ms. Golden is in constant demand as a guest conductor, concert band clinician, marching band instructor, and marching band adjudicator throughout North Carolina and Virginia. Ms. Golden has also served as a guest conductor for the Cape Fear Wind Symphony, Director of Athletic Bands at Campbell University and is on staff as a conductor for the UNC-Greensboro Summer Music Camp. Ms. Golden’s professional affiliations include the American School Band Directors Association, Music Educators National Conference, the North Carolina Music Educators’ Association, the Central District Bandmasters’ Association, and Sigma Alpha Iota: Women’s Professional Music Fraternity.

CONTACT INFORMATION | arris.golden@orange.k12.nc.us | 919-245-4050



NOTES

Lined area for notes, consisting of multiple horizontal lines.

[illegible]

