

Midwest International Band and Orchestra Clinic
67th Annual Conference
McCormick Place West • Chicago

Reflections and Refractions

The Kaleidoscopic View
through the Conductor's Looking Glass

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University of North Texas College of Music

WIND STUDIES



*“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.
Empty will to create awareness, develop trust, and earn respect.*

*Honor the composer’s intentions, ideas, and feelings.
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.*

*Value all the best in life and music.
They must remain inseparable.*

Eugene Migliaro Corporon



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Developing Musicianship

“The music we play must have the potential to Empower, Enrich, and Change lives”

Grade/Qualification

Craft – Mechanics
Objective Knowledge

Technical Ability – Work for the Body (Practice)
Intellectual Capacity – Work for the Mind (Study)

Teach
Skill

Artistry – Inspiration
Subjective Feelings

Personal Skills – Work for the Heart (Interact)
Spiritual Presence – Work for the Soul (Connect)

Nurturing Growth
Musicianship

Recommendation/Interview

“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

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 multiplies 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.

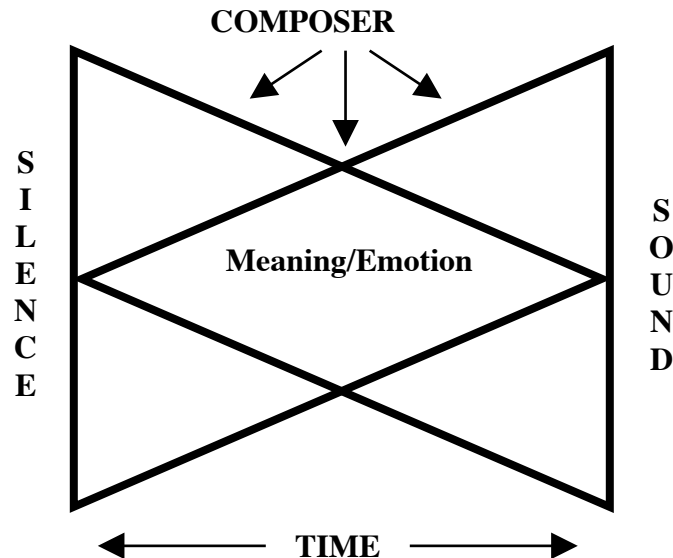
*“A key to a vital life is an eagerness to learn
and a willingness to change.”*

—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	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

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>thick to thin</i>)	Impacts	Clarity
Blend and Balance (<i>specific to general</i>)	Promote	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



WIND STUDIES

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

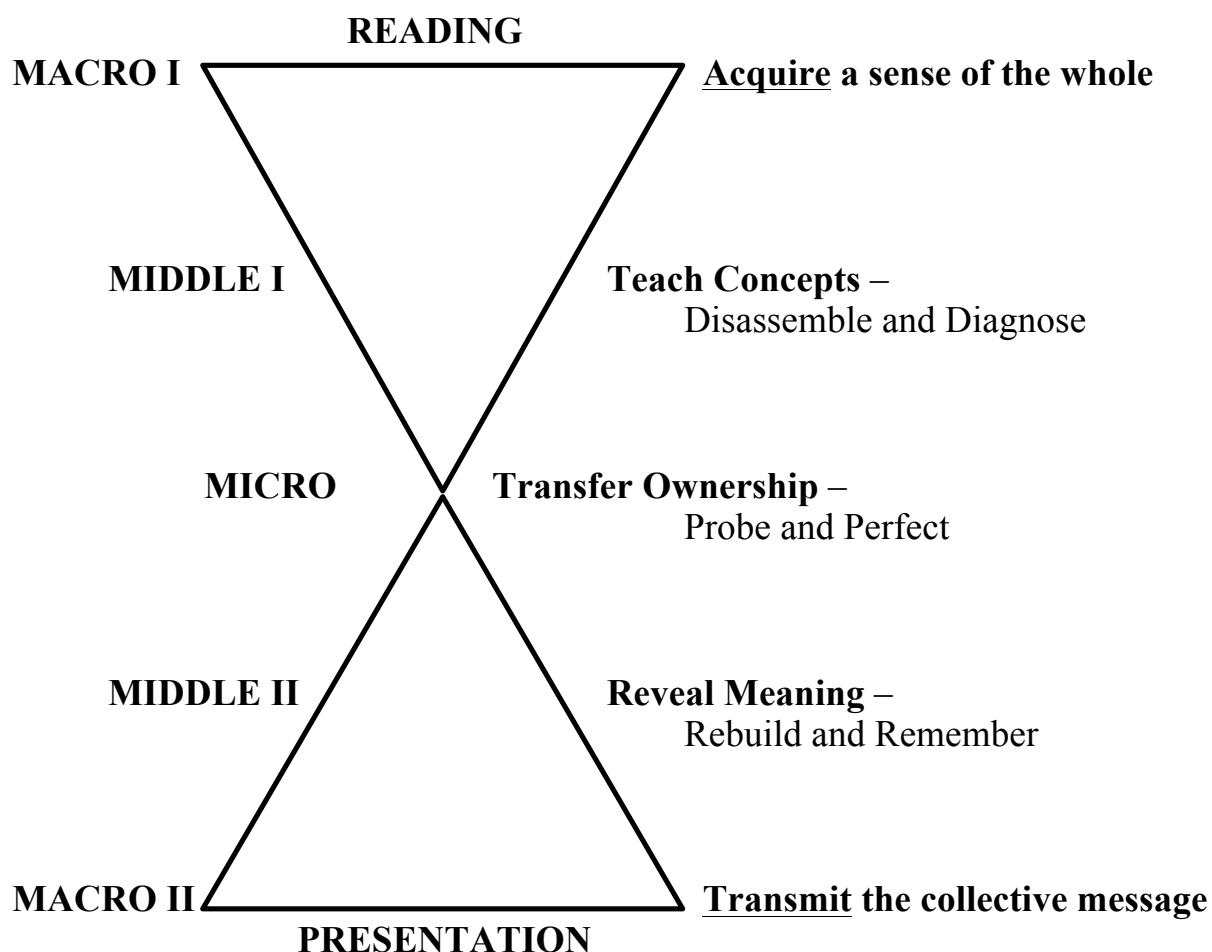
- Identify the problem
- Offer multiple solutions
- Understand / hear and feel the difference
- Incorporate the correction into muscle memory
- Acknowledge the Accomplishment

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



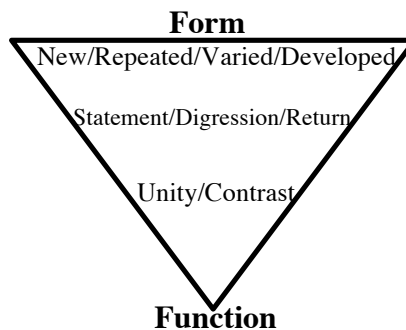
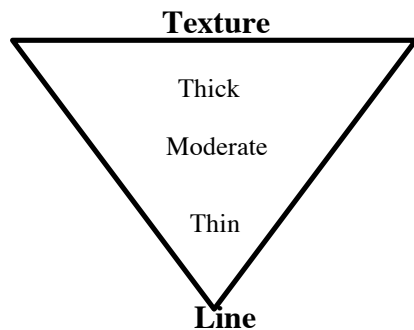
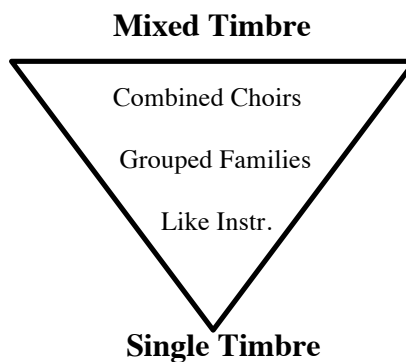
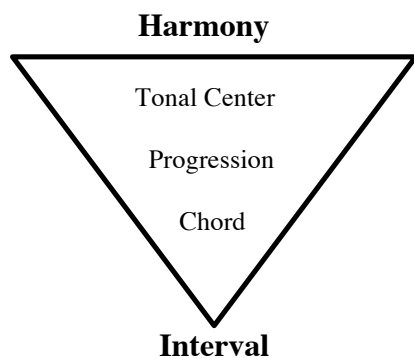
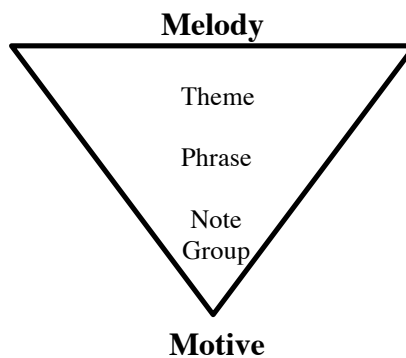
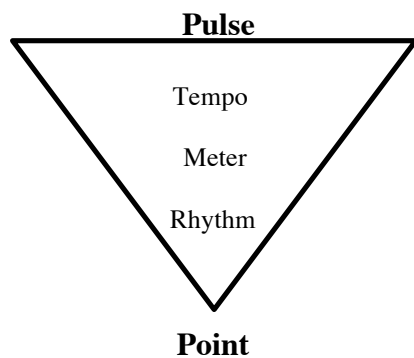
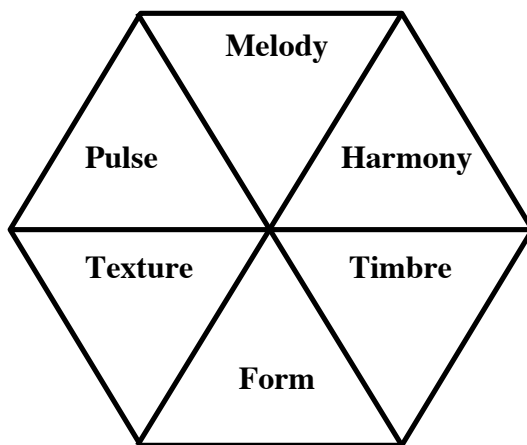
TEACHING PROCESS



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



Focused Listening Process





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“IN” Principles

IN TONE – Producing Characteristic Quality Sound (imagination and moving air are the allies)

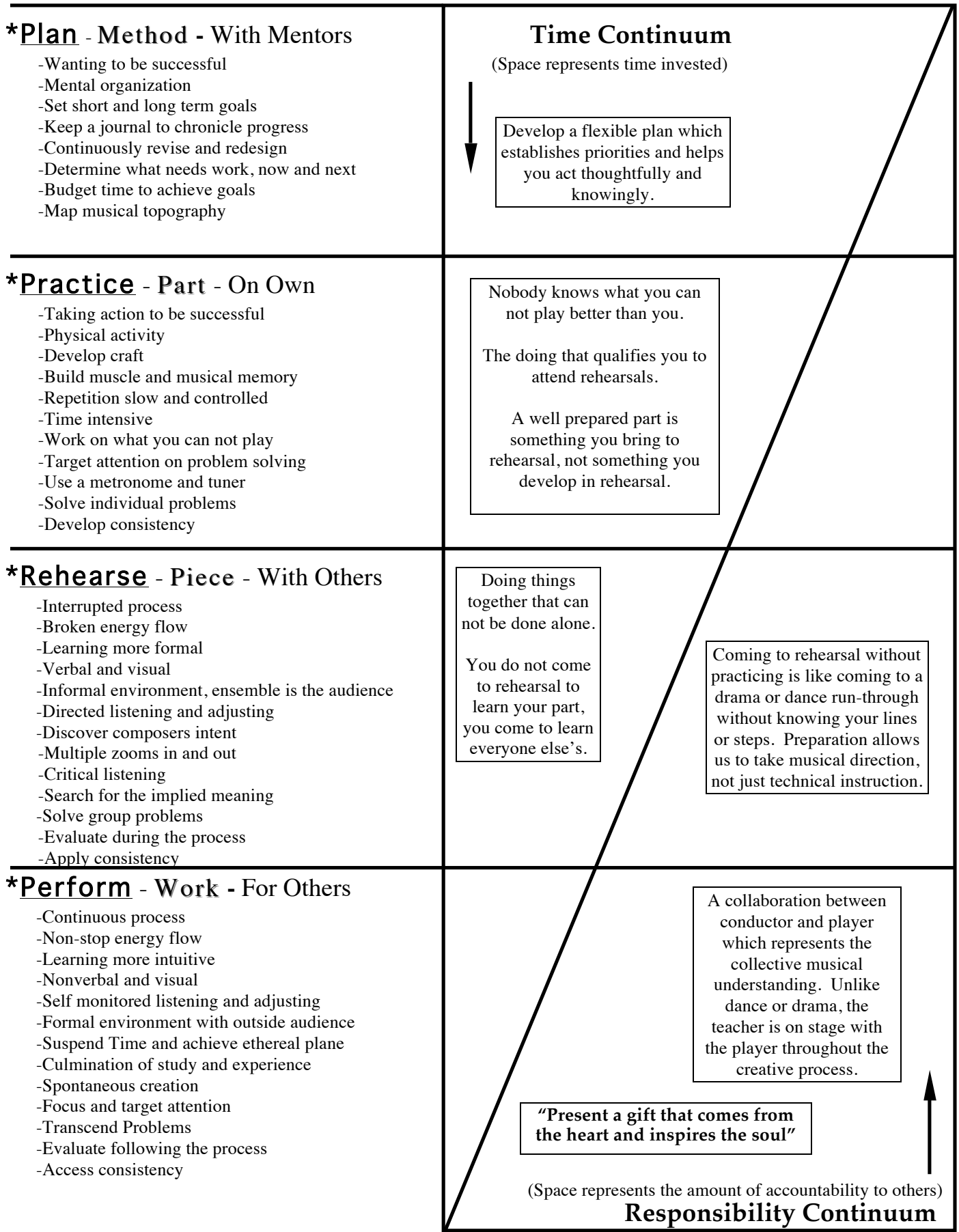
IN TIME – Internalizing Cumulative Pulse (traveling together in and through time)

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 Body)		
Mentally	Intellect	Insight
(understand the process in the Mind)		
Emotionally	Feeling	Inspiration
(intuit the message through the Spirit)		
Passionately	Communication	Expression
(transmit the message through the Soul)		

Playing Smart





WIND STUDIES

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”**



WIND STUDIES

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

Teaching Music through Performance in Band Resource Recordings

Vol. 9, Grade 4 and
Selections from Grade 5

North Texas Wind Symphony
Eugene Migliaro Corporon, conductor

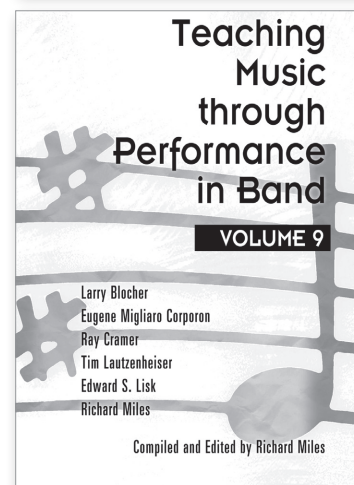
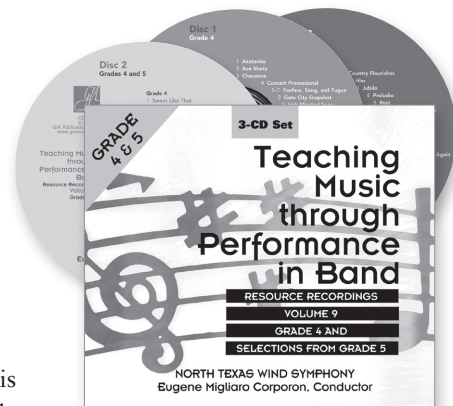
Teaching Music through Performance in Band, Volume 9 is a remarkable addition to this landmark series, providing incredible insights into the wind band profession and invaluable Teacher Resource Guides for 100 works for wind band, Grades 2 through 6.

In Part I: The Teaching of Music, Tim Lautzenheiser tells us “The Four Cornerstones of the Master Music Educator.” Ray Cramer focuses on “Flexibility: Bending Is Not Breaking.” Larry Blocher’s chapter, “Foundations,” pinpoints ways to create *intentional learning opportunities* for students. Eugene Migliaro Corporon balances leadership, work ethic, and decision-making in “Reflections on Conducting.” Edward S. Lisk outlines “Shaping Ensemble Sonority.” And Richard Miles delineates “Instrumentation: A ‘Sound’ Priority.”

The Teacher Resource Guides in Part II continue to bring to light 100 of the best wind band works published today at a range of difficulty levels, including works by Timothy Broege, Frank Ticheli, Donald Grantham, Leonard Bernstein, and many more. The companion CDs, recorded by Eugene Corporon and the North Texas Wind Symphony, provide stellar recorded models of these great works.

All told, *Teaching Music through Performance in Band, Vol. 9* continues the highest standards established by the other volumes in the truly invaluable *Teaching Music through Performance in Band* series.

G-8433 Hardcover, 1152 pages	\$59.95
CD-899 Grades 2 & 3 3-CD Set	\$39.50
New! CD-945 Grades 4 & Selections from Grade 5 3-CD Set	\$39.50



New in the GIA WindWorks Series

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GIA Composers Collection Series

GEORGE GERSHWIN

North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor

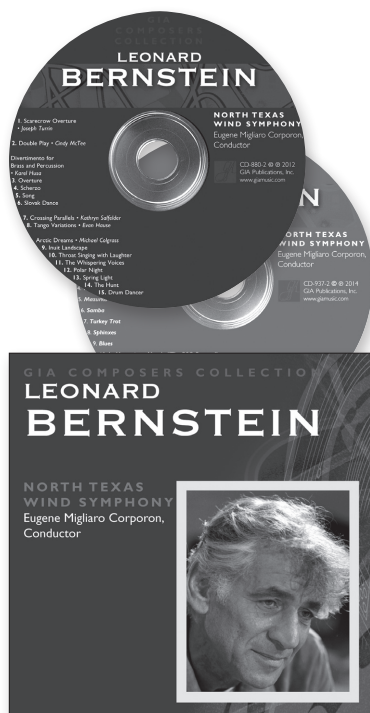
The GIA Composers Collection brings together recordings of the masterworks of the most respected composers of all time. Stunningly performed by the North Texas Wind Symphony under the direction of Eugene Corporon, this series also includes extensive liner notes about each composer and his or her contribution to the wind band.

George Gershwin (1898–1937) is recognized as one of America’s best-known composers, often mentioned in the same breath as Aaron Copland and Leonard Bernstein. In Bernstein’s words: “Gershwin was certainly one of the true authentic geniuses American music has ever produced. Time and history may even show him to be the truest and most authentic of his time and place.”

This incredible recording features the North Texas Wind Symphony, under the direction of Eugene Migliaro Corporon, performing his most beloved works, including *Rhapsody in Blue* and *An American in Paris*. This recording is a wonderful tribute to Gershwin’s genius and a true musical treasure.

Contents: Cuban Overture (1932), Rhapsody in Blue (1924), An American in Paris (1928), Porgy and Bess: A Symphonic Picture (1943), Promenade: Walking the Dog (1937), Three Preludes (1926), Strike Up the Band (Overture) (1927).

CD-936 2-CD Set \$25.95



GIA Composers Collection Series

LEONARD BERNSTEIN

North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor

Leonard Bernstein (1918–1990) is perhaps the first American-born composer to achieve worldwide fame and recognition, but as Ned Rorem pointed out: “His books and lectures have re-shaped the way America listens, and his mastery of keyboard and podium has defined the notion of American performance.”

This stellar recording of Bernstein’s great works features Eugene Migliaro Corporon directing the North Texas Wind Symphony, giving exceptional life to this wonderful music, including *Overture to Candide* and *JFK Fanfare*. This recording is spectacular on every level—a showcase of great music recorded by one of the great wind symphonies of our time.

Contents: JFK Fanfare (1961), Overture to Candide (1961) and Candide Suite (1993), Three Dance Episodes from “On the Town” (1945), Suite from “On the Waterfront” (1955), Danzon from “Fancy Free” (1944), Profanation (1942), Slava! (1978), Suite from “Mass” (1971), Divertimento (1980), Symphonic Dances from “West Side Story” (1961).

CD-936 2-CD Set \$25.95



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