

The 2005 Midwest Clinic – 59th Annual Conference

***The Band Room IS the Music Room:
Starting to Develop Comprehensive Musicianship!***

Presented by

Milton Allen

Doctoral Conducting Associate

University Bands

The Ohio State University

Sponsored by

The Ohio State University School of Music

Hilton Chicago, Chicago, Illinois

Room: PDR #1

1:00 - 2:00 p.m.
Wednesday, Dec. 14th

1:30 – 2:30 p.m.
Thursday, Dec. 15th

12:30 – 1:30 p.m.
Friday, Dec. 16th

The Band Room IS the Music Room: Starting to Develop Comprehensive Musicianship!

Clinic Content

This presentation will provide an approach to immediately incorporate for teaching comprehensive musicianship through band performance as well as how to construct rehearsals for maximum productivity! Also included are ideas to establish an overall curriculum focused on developing comprehensive musicianship.

Prologue: Dog-Ridin' Monkeys . . .

I. Like I'm Not Doing It Now

- A. National Standards 2, 3, 4, 5, 6, 7, 8, 9
- B. What does "comprehensive musicianship" mean?

II. The Big Picture

- A. Establish a Written Curriculum!
 - 1. Scope and sequence
 - 2. Literature based (2/4 year cycle of works)
 - 3. Hybrid (2/4 year cycle of both music fundamentals and works)

III. Yeah, Whatever, Now Gimme Something I Can Use Back Home

- A. The Warm-up (Sing, sing, sing!)
 - 1. Long Tones
 - 2. Listening exercises/number patterns/singing & tuning
 - a. Circle of 5ths "counter-clockwise" or "Sequence" in 4ths (V-I)
 - b. Use your fingers!
 - 3. Lip Slurs
 - 4. Technique exercises/Scales/articulations/tempos/rhythmic patterns, etc.
 - a. Apply what is used in the piece
 - b. TKDGLH AEIOU
 - c. Style
 - d. Contrast!!!! (even during rehearsal)
 - 5. Chorales

*******Apply what is used in the piece*******

- B. New stuff
 - 1. Direct application of warm-up materials
- C. Old stuff (don't forget to review)
 - 1. Direct application of warm-up materials
- D. Use elements of the Mini-Study Guide for direct application!

Warning: Don't be predictable or your musicians will just go through the motions!

IV. Ladies and Gentlemen, the Mini-Study Guide

A. What it is

1. Students fill out/Director fills out
2. Must be concise: 30 second glance or quick reference
3. Refer back. Play dumb. Ask questions
4. SPEAK ONLY IN MUSICAL TERMS!!! Deal in concepts, not technical nuts and bolts: that's what Warm-up is for!
5. Only quick reminders are allowed! ("F#, Thank-you!")
6. Make rainbows, Paint pictures. Work on the "whole"

And Finally: Our time is NOW! Be Your Vision of the Artist Educator/Conductor!

Attached Materials:

1. Suggested Reading/Reference (pp. 3-4)
2. Appendix of Strategies (pp. 4-5)
3. Warm-Up Ideas (p. 6)
4. Student Mini-Study Guide (p. 7)
5. Mini-Study Guide examples (pp. 8-9)
6. Clinician Bio/contact information (p. 10)

Suggested Reading/Reference

"*Teaching Music through Performance in Band*" series by GIA Publications features the best in the business on not only literature but on a wide variety of educational topics. If you have not seen any of these books, do it soon. There are several volumes to choose from and believe me they are worth every penny! Great resource(s): perfect to start with.

Battisti, Frank and Robert Garofalo. *Guide to Score Study*. Ft. Lauderdale, FL: Meredith Music Publications, 1990.

Blum, David. *Casals and the Art of Interpretation*. Berkeley, CA: University of California Press, 1977

Casey, Joseph L. *Teaching Techniques and Insights for Instrumental Music Educators*. Chicago, Ill: GIA Publications, Inc., 1991.

Fabrizio, Al. *A Guide to the Understanding and Correction of Intonation Problems*. Ft. Lauderdale, FL: Meredith Music Publications, 1994.

Garofalo, Robert. *Blueprint for Band*. Revised edition. Ft. Lauderdale, FL: Meredith Music Publications, 1983.

Harris, Frederick, Jr. *Conducting with Feeling*. Galesville, MD: Meredith Music Publications, 2001.

Jordan, James. *The Musician's Soul*. Chicago, Ill: GIA Publications, Inc., 1999.

Labuta, Joseph. *Teaching Musicianship in the High School Band*. Revised edition. Ft. Lauderdale, FL: Meredith Music Publications, 1997.

Lisk, Ed. *The Creative Director: Alternative Rehearsal Techniques*. Oswego, NY: ESL Publishing, 1990.

McBeth, W. Francis. *Effective Performance of Band Music*. San Antonio, TX: Southern Music Company, 1972.

MENC PUBLICATIONS!!!!

Thurmond, James Morgan. *Note Grouping*. Camp Hill, PA: JMT Publications, 1982.

Williamson, John. *Rehearsing the Band*. Cloudcroft, New Mexico: Neidig Services, 1998.

The Wisconsin Music Educators Association has a great website: <www.wmea.com>

Appendix of Techniques and Suggestions

Warm-up Ideas:

1. Long Tones/Scales

- Remington
- Spider
- 4 step descending/ascending chromatic
- intermittent vocalization
- tune from the Tuba and pass it "up" the group (Pyramid)
-students should hum pitch first to internalize!
- Curwen/Glover hand signs.
- Scales in groups, starting on beats 1, 3, 5 & 7
- Ascend scale in unison, then form Dominant Chord descending and resolve

Format: (Based on Scale Steps)

Group assignments are assigned by scoring/choir/part.
For examples, check out Ed Lisk's *Creative Director*,
Lynn G. Cooper's *Teaching Band and Orchestra* or
devise your own!

Group I:	7-8
Group II:	5-5
Group III:	4-3
Group IV:	2-1

- Progressions in different keys based on formulas, i.e. I-IV-V-I

Group I:	8-8-7-8
Group II:	5-6-5-5
Group III:	3-4-2-3
Group IV:	1-4-5-1

2. Listening exercises/number patterns/singing & tuning

Circle of 5ths "counter-clockwise" or "Sequence" in 4ths (V-I)

- Separate sections/groups by m3, M3, P4, P5 etc.
- Apply independent rhythms in each of the above
- IMPROVISATION – call/response

3. Lip Slurs

- See attached sheet of examples (p. 6)

4. Technique exercises/Scales/articulations/tempo/rhythmic patterns, etc.
 - Apply what is used in the piece, especially with regard to **Warm-up Ideas #1-3**
 - A good, solid method book works great! (Consistency)
 - How about penta-chords instead of full scales?
 - Teach scales using Curwen hand signals
 - Set tempo goals for scales as an ensemble
 - Use different rhythms on scales

5. Chorales
 - Playing & Singing!

Rehearsal Proper – Some Suggestions:

- Model with instrument, voice or a student/section
- Sizzle, clap, sing, tap, play attacks only
- Know when to “drive” and when to “ride”
- If you have the melody/counter-melody/ostinato, etc. STAND
- “Who has the melody before/after you?”
- Encourage listening vs. counting rests as the music is learned.
- Stop conducting
- Ask the “section” to phrase it differently
- Analogy/Simile gets at the AFFECT of the music
- Technical corrections must be understood with regard to their import to the MUSIC – not for their own sake!
- Shake up seating: general admission, in-the-round, facing each other, etc.
- Silent Running/”Monk” rehearsals
- Short phrases or words whenever possible
- Architecture: Paint Rainbows!
- Music is the motivation. YOU are the inspiration!
- Drilling is not making MUSIC!
- Achieving COMPOSER INTENT, not yours, drives rehearsal
- Ask yourself: “If all pedagogy (notes, rhythms, etc.) was accomplished, what would I have to offer on this piece?” The answer could very well determine a broader, yet encompassing, more comprehensive musical focus!

Can students answer: (Taken in part from <www.wmea.com/CMP/visitors/background.html>

1. Composer?
2. The key(s)?
3. The form?
4. All terms?
5. How interest is created/sustained?
6. What creates a musical effect – what moves them and why?
7. What typifies the composer’s style? What is atypical?
8. What is challenging and why?

Remember: Ultimately it is *not* the ensemble’s duty to judge the piece, but to serve as a musical conduit, allowing the audience to hear the composer’s intent. The audience, in turn, can decide for itself the worth of the piece according to personal criteria. It is the conductor’s responsibility at the outset to select appropriate music and to completely embrace the role of COMPOSER’S ADVOCATE!!! This, in turn, provides the anticipatory set needed for instruction in a performance-based, comprehensive musical environment!

Warm-up Ideas

Pattern

Remington

Spider

L
I
P
S
L
U
R
S

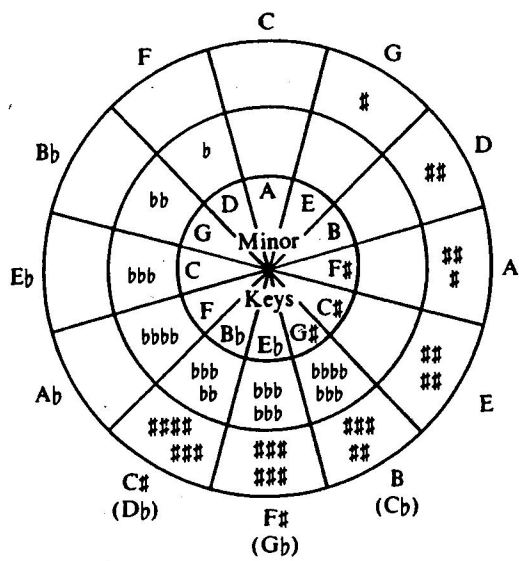
Then Ascend!

etc... etc...

etc... etc...

etc...

Circle of Fifths:
Taken from the Harvard Dictionary of Music



Study Sheet for

Composer:

Form:

Time

Key(s)

Dynamics

Terms/Markings

Study Sheet for *Overture for Winds*

Composer: Charles Carter, written in 1959

Form:

Overture in one movement **ABA** form with a short development section before the return of the A section. (Level I analysis) 188 measures, 4:14 - 5:30 dur.

<u>Measure</u>	<u>Section</u>	<u>Measure</u>	<u>Section</u>
1	Section A	64	theme c
1	theme a	79	Development of a
9	theme a	100	Transition
17	theme b	116	Section A
39	theme a	116	theme a
50	Transition (baritone solo)	124	theme a
52	Section B	132	theme b
52	theme c	156	theme a
		164	Coda

Time

2/4

C (4/4)

Key(s)

E♭ Major

C minor

B♭ Major

Dynamics

p: piano: soft

mp: mezzo piano: medium soft

mf: mezzo forte: medium loud

f: loud

ff: fortissimo: very loud

fff: fortississimo: very, very loud

Terms/Markings

1^o only:

I person only

a2:

add 2nd person/part

a tempo:

resume previous tempo (usually after a rit.)

Allegro con Moto:

cheerfully, lively with motion (emotion)

Andante:

moderately slow: at a walking pace

cresc.:

crescendo: gradually louder

cresc. Allarg.:

Gradually getting louder, slower and broader

dim.:

diminuendo: gradually softer

Maestoso:

Majestically

rall.

Gradually slower

Rit.

ritard: gradually slower

Ritard.

Gradually slower

Tempo I

tempo primo: return to original tempo

Study Sheet for *Prospect*

Composer: Pierre La Plante, written in 1983. Subtitled "Hymn for Band." *Prospect* is also known as the folk song "The Seaman's Hymn," from "The Southern Harmony and Musical Companion," a shaped note tunebook from 1835.

Form:

Folk song/song form.

<u>Measure</u>	<u>Section</u>	<u>Measure</u>	<u>Section</u>
1	Introduction, full band (no as/ts)	66	Melody, phrase 3, as/hn/tbn I-II
10	Melody, phrases 1-2, fl/cl/as	70	Melody, phrase 4, fl/ob/cl/bar
18	Melody, phrase 3, fl/cl I/hns	74	Melody, phrase 3, fl/ob/cl/ts/cor I/bar
21	Melody, phrase 4, fl/cl/as	78	Melody, phrase 4, fl/ob/cl I/ts/bar
26	Interlude, Upper ww/hns/tuba	83	Coda, phrase 3 motive
34	Melody, solo cor I, fl-countertermel.		
50	Interlude, key change, saxes, brass		
58	Melody, phrases 1-2, fl/ob/cl/ts/tbn countertermel. in al cl/hns/bar		

Time

3/4

Key(s)

F Major

Ab Major

Dynamics

p: piano: soft
mp: mezzo piano: medium soft
mf: mezzo forte: medium loud
f: loud
ff: fortissimo: very loud
fff: fortississimo: very, very loud

Terms/Markings

One only: 1 person only
 unis.: unison
 sempre legato: always legato
 semplice ed espressivo: simply and expressively
 tutti: full ensemble
 poco: a little
 lo stesso tempo:
 cresc.: crescendo: gradually louder
 poco allargando: a little slower and broader
 molto crescendo: much/large crescendo

About the Clinician . . .

Since 1985, **Milt Allen** has served as a teacher, clinician, guest conductor and professional musician throughout the United States, Canada and England. Recent appearances have included clinics at the 2005 BASBWE/RNCM International Wind Festival in Manchester, England, the MENC-SW Symposium in Dallas, Texas and upcoming scheduled appearances at both the 2006 MENC National Conference and MENC Student Leadership Conference. Active in the commissioning and recording of new wind works for both young and experienced bands, he has collaborated with many composers, including Michael Sweeney (*High Water Mark: The Third Day*), Mark Camphouse (*Watchman, Tell Us of the Night*), and James Bonney (*Courage and Compassion* and *TranZendental Danse of Joi*).

Allen is a 17-year veteran of the public school rehearsal room with a refreshing approach to music education. Ensembles under his direction have received numerous awards at local, state and national levels including recognition by the United States Congress for Musical Excellence. He is a two-time school Teacher of the Year, a Kansas Teacher of the Year Semi-Finalist, and is listed in various *Who's Who* publications. Other honors and distinctions include 5 awards from the Ohio State University School of Music recognizing his teaching and service and selection as a Conducting Fellow for the Eastman Wind Ensemble's 40th Anniversary.

Allen was selected as a doctoral teaching assistant at The Ohio State University in 2003. As the Doctoral Conducting Associate he is the Music Director for the University Band, Principal Conductor of the Collegiate Winds, Principal Guest Conductor of both the Wind Symphony and Symphonic Band, teaches undergraduate conducting and serves as teaching assistant for the band program. He anticipates completing his DMA program in wind conducting in spring of 2006. In addition, he is serving as Visiting Instructor of Music at Wittenberg University for the 2005-06 school year. There he conducts the Symphonic Band, Chamber Orchestra and teaches courses in music education and conducting.

Allen earned his Bachelor of Music Education degree with honors from the University of North Texas and the Masters degree in conducting from the University of Missouri-Columbia. His primary mentors include Dr. Russel Mikkelson (Director of Bands, OSU), Prof. Richard Blatti (Associate Director of Bands, OSU), Dr. Frank Tracz (Director of Bands, Kansas State University) and Gayle McMillen (Past-President, MENC-SW Conference). In addition he received the Diploma of Fine Arts in Wind Ensemble and Symphonic Band from the University of Calgary, Alberta, Canada where his instructors included Timothy Reynish, Stanley DeRusha, Craig Kirchoff, John Paynter and Frederick Fennell.

WORK I

Doctoral Conducting Associate
The Ohio State University Bands
1866 College Avenue
Columbus, OH 43210
614/292-5272
<allen.854@osu.edu>

WORK II

Visiting Instructor of Music
Wittenberg University
Ward Street at Woodlawn Avenue
Springfield, Ohio 45501-0720
937/327-7358
<allen.854@osu.edu>