

YOU ARE...

The Band Whisperer

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Pre clinic video-8 year old Jonathan conducting Beethoven's 5th
<http://www.youtube.com/watch?v=0REJ-ICGiKU>

These are my notes; now they are yours!
Feel free to jot some more notes in the margins.
I am going to throw a lot of things at you very quickly.
If you try them, they will work.

Slide 1 YOU ARE The Band Whisperer

Slide 2 Hidden In Plain Sight

Student Teachers

Rough-mysteriously better

No magic bullet-consistent process principles applied with
craftsmanship and artistry over time

Slide 3 20 Japanese Band Directors

how can band play in tune when never work on it?

"Tuning is a way of life"

Slide 4 Some Assembly Required

First day-2 pieces

Couldn't touch the easiest one

Realized then

Slide 5 A Kit with no instructions

Slide 6 Assembling a Kit With a Machine

Slide 7 Machine

Recording like a picture of the finished kit-no idea how to get there

Notes under music stand-since really good at kit building-ready to share-learned/discovered/invented/borrowed with anyone who will listen

Following is a universal set of instructions for any kit out there

Slide 8 The Warmup

Time worth it psyche

Slide 9 Warm up 1

Slide 10 Warm up 2

Brass mp

Magical powers

Something for everyone to get better at

Slide 11 Engineer The Environment

Start right out instant focus

Slide 12 Concert BeeFlat?

Solo clar, sect lead, everyone

Have sing in head and play in tune with self

Listen louder

Build Bb Concert Chord-Remington

Slide 13 Bach Chorales

42 chorales
blend
bal
shape
tune chords
legato playing
warm up done but not forgotten
tuning on stage then disaster when perf starts

Slide 14 Typical Rehearsal Routine

- besieged by and handle a variety of excuses, broken promises,
 1. 1.On the way from your office to the podium get besieged by and handle a variety of excuses, broken promises, complaints, impromptu therapy sessions, and let-downs

Slide 15 Critical Last Step

- 2.On your last step to the podium wipe your mind completely
 - clean of all of these problems and any other worries in your life;
 - choose to be happy and love life as you look forward to doing
 - something that you truly enjoy. **PLAY TO THE BEST STUDENTS IN THE BAND,**
 - AND THEN PRETEND EVERYONE IS A BEST STUDENT.**

If you can accomplish 1. And 2. Above, the rest of the rehearsal

will go smoothly, regardless of your plan.

3. Warm ups

4. Read something that is too easy for your band

5. Work on some spots of a piece that fits the band then run chunks

6. Try a little of something that is too hard for your band (they may surprise you)

7. Play something “fun”

8. Announcements

9. Repeat step 1. On your way back to your office

10. Shut the door to your office and cry softly

11. Recover and come up with a plan to attack the challenges

presented to you, and be ready for next time

Two things during rehearsal

1. assemble the kit

2. honing in and ens playing skills while doing so

Slide 16 Rubric's Cube...

Things we work on in rehearsal

1. Tone

2. Pitch

3. Balance

4. Blend

5. Technique

6. Rhythm

7. Articulation

8. Clarity

9. Dynamics

10. Style

11. Musicianship

There are those who would focus on each of aforementioned issues one at a time, excluding the others. If only life were that simple!

Committing to one issue for any significant length of time, without being open to notice the others would be akin to saying that “Today, I am going to breathe, but not eat or sleep, and tomorrow I am not going to breathe, but only eat, etc.” That’s not how life, or its reflection in art, works.

Slide 17 Eclectic Thinking
Spinning Plates Analogy

Slide 18 Sculpting, Not Strangling
Variety of tools
Gradually chip away
Is both synergistic and detail oriented

Exciting because unlike marble, students can self-correct.
Teacher teaches students to apply the tools!

Slide 19 Tools and Craftsmanship
Real value of tools relies on the skill of the craftsperson using them. Good tools don't necessarily make good craftsmen. There are lots of great books out there that tell you what to do, but not how-really how-to do it.

Everyone can get better at this, whatever the level

Slide 20 Tone: Korean Folk Song Kit

Tools

1. Ask for and expect good tone
2. Clar low E
3. Project round sound out to a focus 20 ft
4. Alto sax mp should sound con A above staff-tenor F or G. loosen up till you can do it, then put it on the horn with the same feeling
5. on the triplet variation have tpt play 4 times on the mp then right away on the horn with the same feeling
6. on oboe solo variation have oboe and bassoon get crow on reed (old computer dial up sound) then put on the horn immediately and play with the same feeling
7. on chorale variation have everyone blow on the thumb to feel proper support, then on inst right away
8. on intro have everyone sing "opera" style and relate to playing an instrument. Juxtapose this with "James Brown" style as what you don't want to do.

Slide 21 Pitch

Overtone bass clarinet generate throat G

Tuba tbone generate con D

Slide 22 Bad Smell Theory

Is motivation

Then jingle keys creates confidence

Try something-if it works great, if not, do the other thing

Isolate-open 4ths, add people

beats
Flarp

Slide 24 Momentum

The party never ends!

Encourage the students to self correct and use the tools themselves

Slide 25 Balance

Harmonic
Hierarchal

Slide 26 Vanishing Point Triangles

Harmonic balance contributes to depth and blend

Triangle of balance listen down and listen THROUGH

Slide 27 Without Perspective

Without Hierarchal balance everything competes for your attention-it's as simple as students knowing their role-melody, accompaniment, or background.

Slide 28 With Perspective

Provides depth and directs the ear

Harmonic balance contributes to characteristic ensemble tone by creating blend. Creating a new "instrument" in combinations of single instruments-floboe.

Hierarchal balance contributes to clarity-all parts are cooperating to be heard not competing to be heard.

Slide 29 Blend

Play in tune, but also play "in tone"
Darken sound

Slide 30 Technique

The picture is the essence of technique-making the difficult look easy.

Slide 31 Variations Technique

Korean folk variation project-how to make a lot of fast notes sound comfortable

Slide 32 Technique isn't speed; it's evenness

Slide 33 Technique Tools

First two notes even
Swing and reverse swing
Let fingers do walking
One plus one
First note of each grouping

Slide 34 Rhythm

Slide 35 Subdivision

Quarter consists of 2 eighths, dotted quarter of 3
Works great on mixed meter

Slide 36 The Eighth Candle

8ad a (da-wa da) de da (da-wa) (da-wa) (da-wa) (da-wa) da
de da (da-wa)

Slide 37 "Cello"

The foot is your metronome
Feel the subdivision of the beat by accentuating the down
and the up. Use afterbeat scales.
Put foot down and don't play
Pick up foot and play

Slide 38 Counting Can Be Confusing

Counting can be confusing-one-e-and-aaaahhhh!

Slide 39 How Many Fingers?

Feel; don't count
Mnemonics

Slide 40 Moving Train Theory

Feeling time during rests
Eliminates push-pull when multiple entrances
Internal click track
Come in late then speed up to catch up-very unsettling

Slide 41 Worksheets

Keeps everyone involved
Weaker players get pulled along
Everyone gets a challenge

Slide 42 Strange Language

Slide 43 Worksheet again

Incantation worksheet pronunciation
I like to use the analogy of a strong, strange language to
drive the point home here.

The first part is felt, “da-ugh, de-ugh, da-e-aw-a, de-e-e-ya, ugh, de, da-wa-e- a, de”.

The second part is, “ugh, da, ugh, da-wa-wa-wa, do, wah, ugh, de, ugh, da-wa”.

(the “ugh’s” being 8th rests).

If both parts adhere to this extreme and violent subdivision, the piece will come alive.

If not, well, good luck!

Slide 44 Articulation

Students mistake the tongue for an air compressor instead of an air moderator.

Slide 45 Water Faucet Theory

Tongue doesn't initiate air-like turning the water on and off.

Slide 46 Flow Moderator

The tongue acts like an interrupter of the air like running the fingers through a water stream.

Slide 47 tHO HO HO

Super soft cleanly tongued notes -establishes little "t"

Loud breath attacks-establishes "HO"

Combine the two-"tHO" you are not attacking with the tongue, you are releasing the air.

Slide 48 Right vs. Wrong

The right thing feels "wrong" and the wrong thing feels "right".

Tuning is a great example-students lip against the tuning slide until you trick them into the correct feeling which feels wrong to them. Tell them it's right!

Slide 49 Dee Dee

"D" not "T" it's all about air control
vocalize a phrase on dee then play

Slide 50 Clarity

Clarity ties all of the rest of it together
Tone, pitch, balance, blend, articulation-
It's like asking the band to yell each of their names at the same time, and then trying to hear if one of them has an Italian accent!

Slide 51 Blinking Light

The last bridge to clarity
You notice change-on off, sound no sound

Slide 52 Dynamics

Full range of volume, especially at the low end (like whispering)
Effective changes in dynamics. Start by terracing

Slide 53 Style

Think of musical style as proper pronunciation and appropriate lingual accent and inflection.

Articulation style

Legato

Staccato half value until you reach 1/4 beat, then leggiero

Marcato

Clip

Tongue vs slur it absolutely has to be done

Ties-pulsing

Slide 54 Musicianship

So far we have been dealing with communicating mainly information

Now we deal with communicating feeling and emotion

The info is necessary but not sufficient to create music

Its why we do everything else!

Slide 55 Tension and Release

Rules of phrasing gets you close to expression

Long note heavy note

Ascend crescendo, descend decrescendo

Words in a sentence

Always a direction (goal)

Third time is a charm happy bday forza del destino

Last note ends on rest

Small note

Careful not to wring out expression on individual notes

True expression evolves from how one connects and moves between notes, creating tension, release, and direction-shape

WE RESONATE WITH TENSION AND RELEASE

THAT'S WHY MUSIC TOUCHES US SO DEEPLY

Slide 56 Roadblocks: Be Stoic (Cool)

Our mores prevent us from getting in touch with our expressive (vulnerable) side

don't express wonder or enthusiasm, don't be too good at anything, don't stand out, don't be vulnerable, don't be creative, don't be spontaneous, don't.....don't....don't..... But.....DO be cool.

Slide 57 Blinded by The Numbers

We get distracted by focusing solely on building the kit. Part of the answer is to address expression from the start-keep that plate spinning.

Slide 58 Learning to Ride

Another part of the answer!

The theory of “learning to ride a bicycle” applies here;

Just about everyone has experienced this process. First we look at the rickety bike that seems to defy gravity and many other intuitive rules of physics.

At some point, an adult convinces us to suspend our disbelief, and to trust the process. They assure us that they will be there to catch us as we take a leap of faith and get on the bike.

Then the critical step; we are pushed to a certain “just below synergistic speed”, and we are asked to pedal to gain speed. Inexplicably, a miracle happens; we feel the unseen

gyroscopic force that stabilizes everything from motorcycles to atlas rockets.

Slide 59 Beginning Band

Challenges to expression with young players

Distractions of holding the inst

This helps

Show them that they are already expressive with their speech

Have them sing band phrases -express without distraction

Show them expression with gestures and visual feedback

Slide 60 Expressive Teaching

Be vulnerable; it's worth it!!

Warm up 2

Warm Ups

Dave Morrison

22

Fl. Ob.

B♭ Cl.

A. Sax.

T. Sax.

22

B♭ Tpt.

Hn.

Tbn. Bar.

Tuba

22

Perc.

22

Sound Byte Technology

Rehearsal Comment Worksheet

1. As you are listening to the sample, jot down comments in the appropriate categories below. Include the instrument (s) where the problem exists. Hold the comments to several words. Don't be afraid to guess.

a. Tone

b. Pitch/Blend

c. Note accuracy

d. Rhythm/Time

e. Articulation

f. Expression marks

g. Style

h. Musical expression/Phrasing

2. Summarize and prioritize (limit to one or two major ideas) your thoughts below.

3. Write a two sentence sound byte below. This should include:

- a. Statement of the the problem**
- b. Origin of the problem (what instruments/sections)**
- c. Location of the problem -measure (s)**
- d. Proposed solution and a tool the students can use to solve the problem**
- e. Something motivational**

Sound Byte:

(As you become comfortable with filling out this form, wean yourself off of it, and come up with the entire process as you "think on your feet")

4. Present your two sentence sound bytes to the band (you can practice by looking in the mirror, or just go for it in class).

- a. Cut off with the baton**
- b. Look at the band (mirror)**
- c. Deliver the sound byte**
- d. Start the "band"**
- e. While the band is playing repeat the process.**

Evaluate your effectiveness below. As you watch a video of your performance, make a little chart and use the criteria including, but not limited to the following:

- 1. Clear cut off**
- 2. Eye contact**
- 3. Clear speaking voice**
- 4. Conviction**

5. Cogent assessment of the problem
6. Clear instructions for solution to the problem
7. “Gut” feeling of the effectiveness of the performance by the conductor/ is the band inspired to act?
8. How would you feel about being in your band?

**PLEASE LET ME KNOW WHAT YOU
THINK ABOUT THE CLINIC AT
thegiftofmusic100@gmail.com
OR CONTACT ME IF YOU ARE
INTERESTED IN BRINGING ME IN
TO DO A CLINIC WITH YOUR
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THANK YOU!

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