

# BEYOND THE NOTES

**A Clinic for American Band College**

presented by:  
Paula A. Crider

# **THREE LEVELS OF PERFORMANCE:**



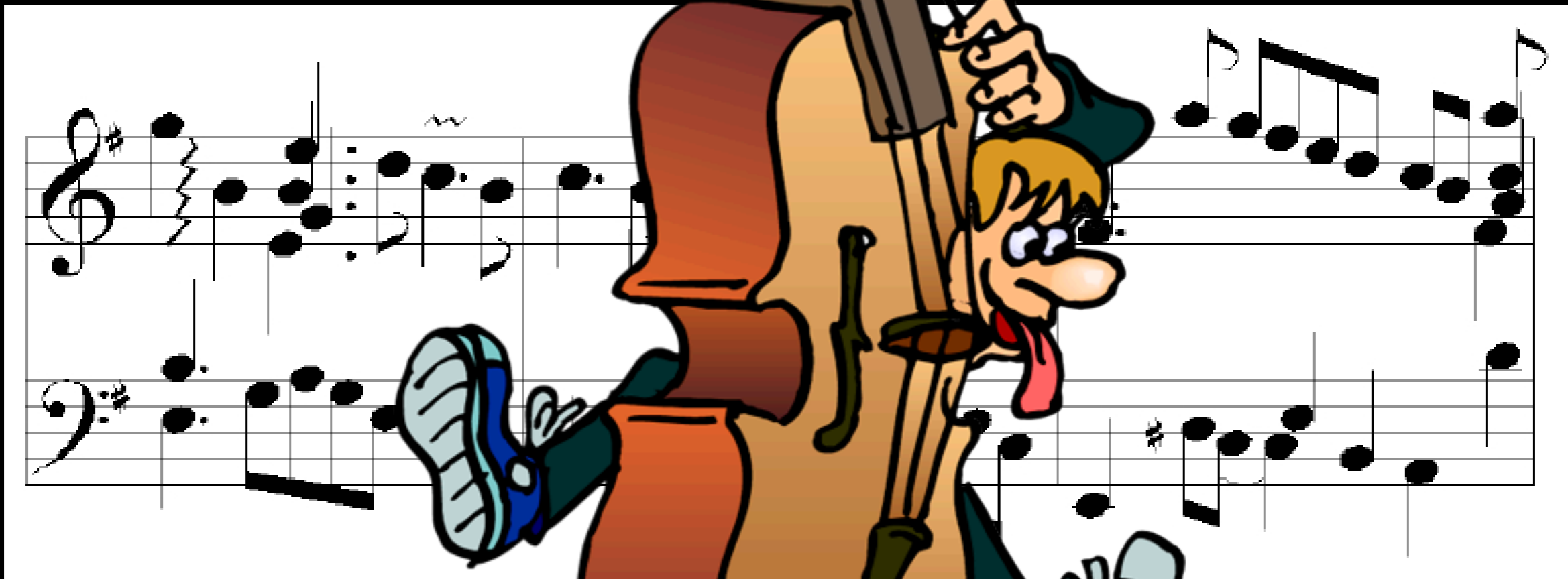
**EMOTIONAL**

**INTELLECTUAL**

**TECHNICAL**

- Technique. Wrong sound. All of this is sometimes astonishing ... but it is not enough.

Pablo Casals





Perhaps they should have just thought the music,  
then no one would have been the wiser.  
(Except, perhaps, the tune itself.)

# Finding the path to true Musical Artistry



COURAGE

PASSION

DISCIPLINE

HUMILITY

A vibrant blue and purple nebula with a bright white core, surrounded by a field of stars and a crescent moon.

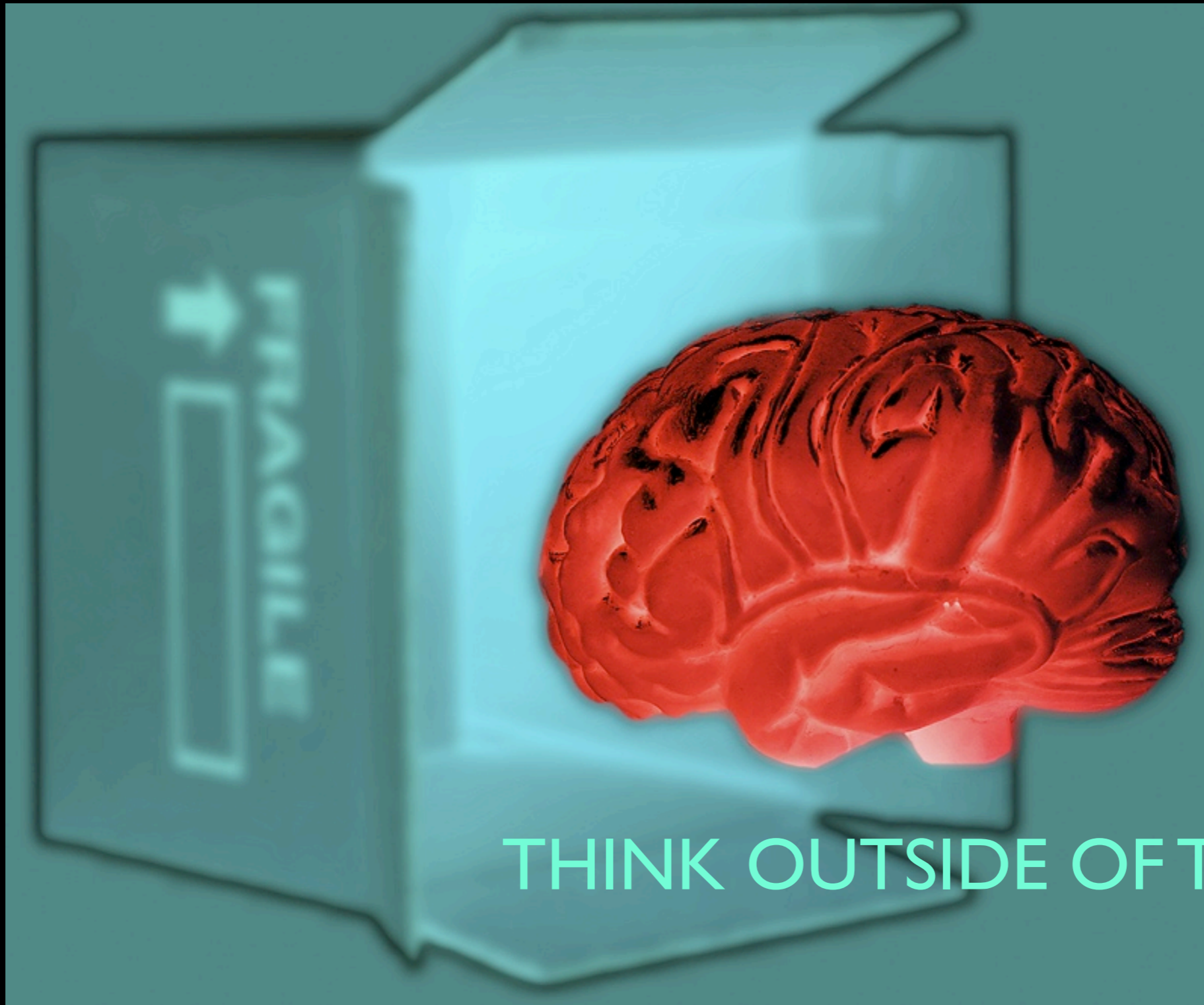
*BEYOND THE NOTES*



# CONDUCTOR'S INTELLECT

● **INFORMED MUSICAL OPINION**

# INTELLECTUAL



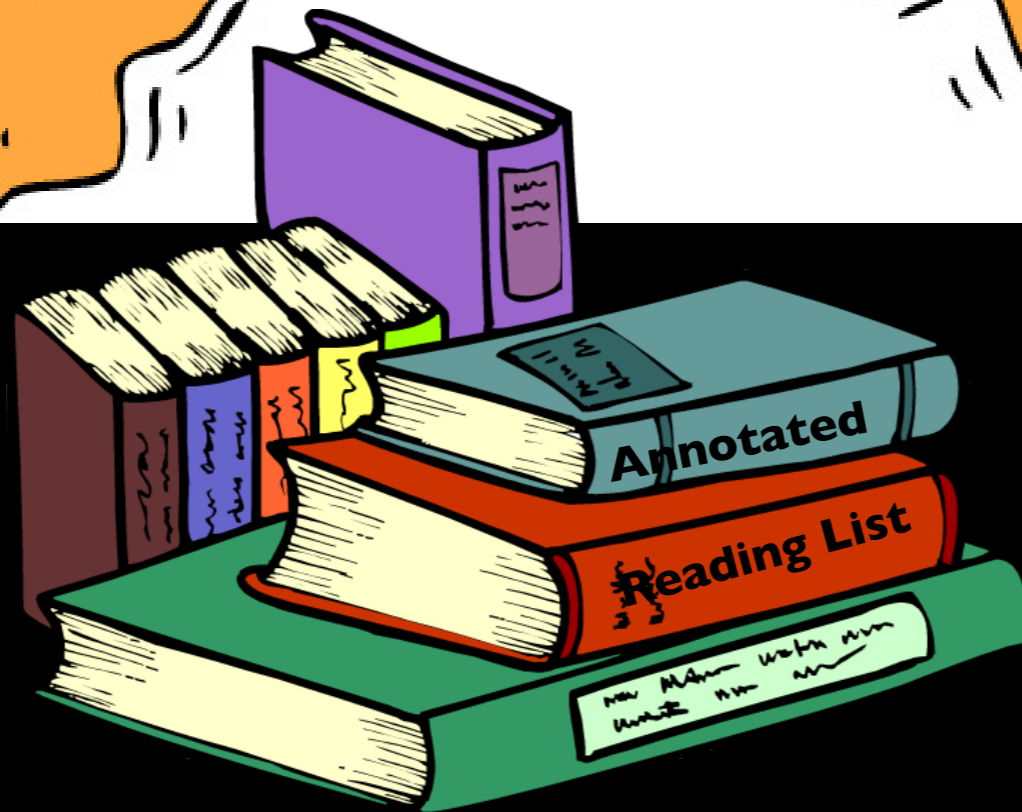
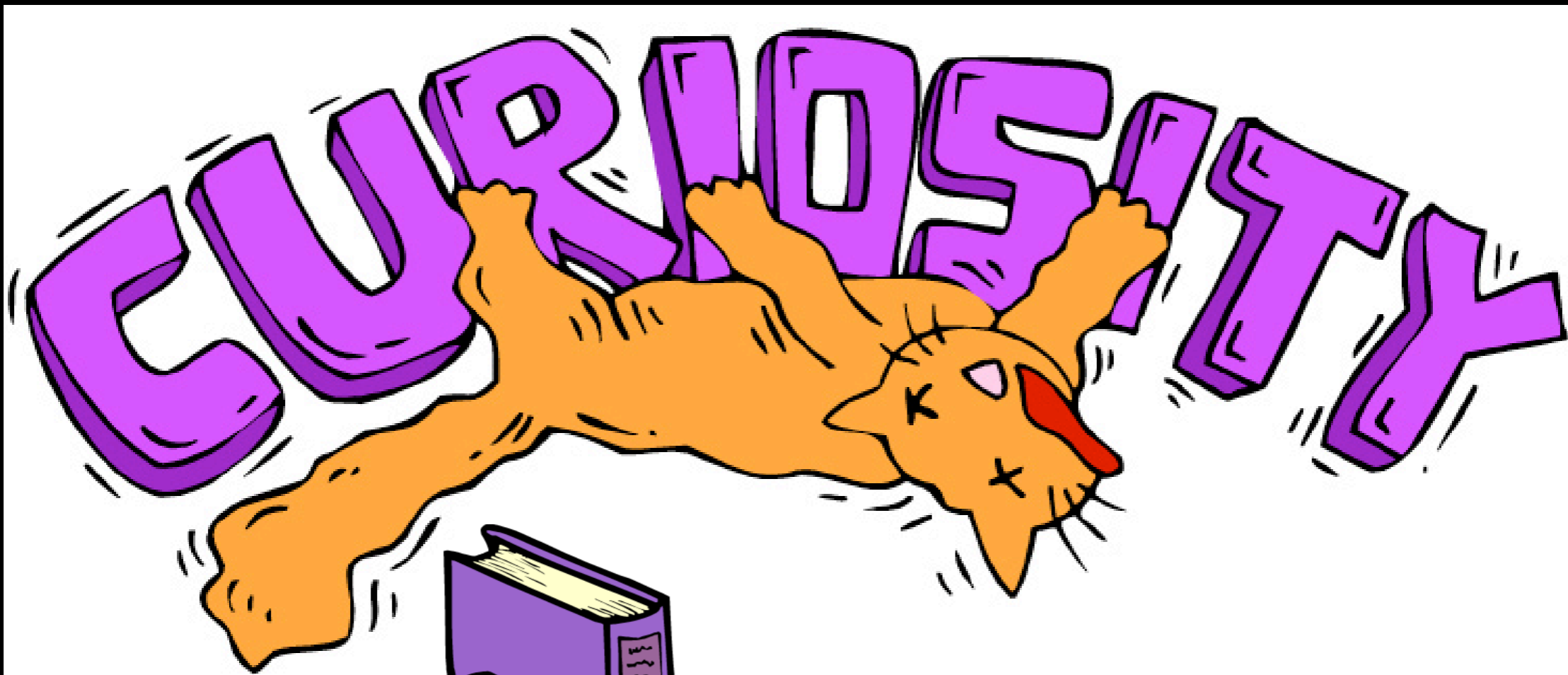
THINK OUTSIDE OF THE BOX

# KNOWLEDGE

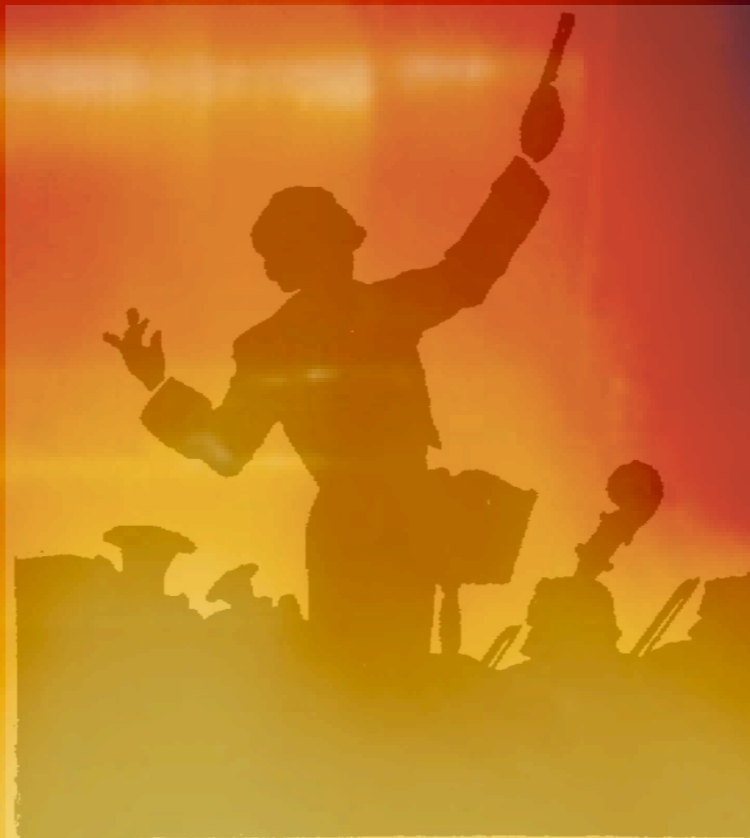


Knowledge  
is not  
the filling of  
a pail, but  
the lighting  
of a fire!

GREAT TEACHERS ARE LIFETIME LEARNERS

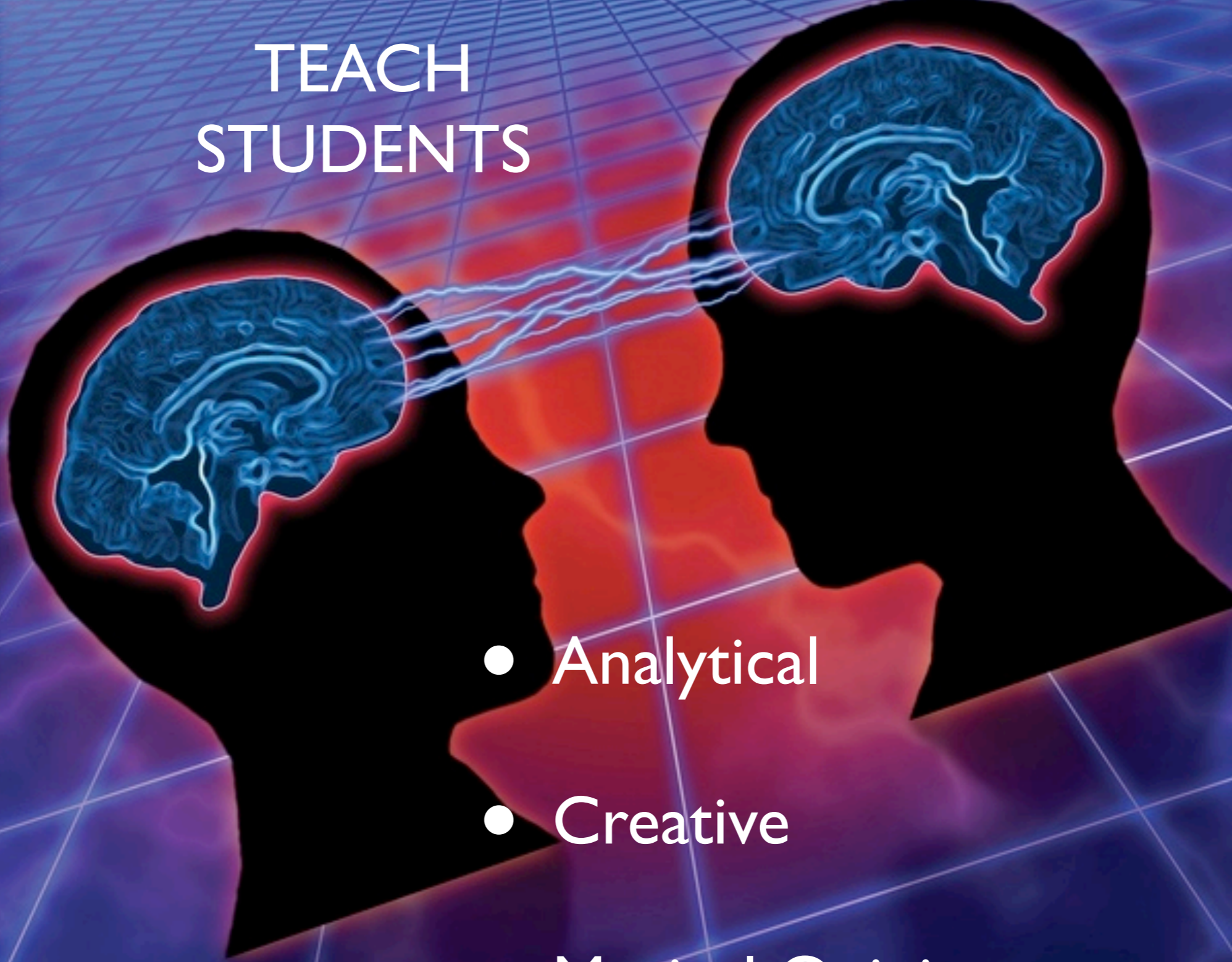


**ON FIRE  
!!!**



**WHATEVER  
IT  
TAKES!**

TEACH  
STUDENTS



- Analytical
- Creative
- Musical Opinion
- THINK for themselves

# **Teach Listening Skills**



**What to Listen For**

**How to Listen**

**ENCOURAGE MUSICAL OPINIONS**

# What is the function of your part?



## WHAT TO LISTEN FOR

- Melody or germinal idea?
- Harmony to the melody?
- Countermelody or obligato?
- Harmonic rhythm?
- Sustaining harmony?
- Bass line?
- Ostinato?
- Impact notes? etc. etc.

# Listen Beyond Your Part

- What do you hear?
- How does your part function?
- Who has the melody/most important line?
- Are you in tune? In tone? In rhythm? In Balance?
- Is the ensemble rhythmically secure?
- Is the blend within your section good?
- Is the tempo stable?
- Do you hear anyone who is an expressive leader?
- Where are the moments of tension? Repose?
- How do you **FEEL** the phrase should be shaped?



# PLAYING WITH FEELING



**EVERYONE PLAYS  
THE MELODY**

# Canterbury Walk -- Help Sheet

1

Two staves of musical notation for measure 1. The first staff begins with a dynamic marking of *mp*. The music is in bass clef, 2/4 time, and B-flat major. It consists of a series of eighth and quarter notes with slurs.

2

Two staves of musical notation for measure 2. The first staff begins with a dynamic marking of *mp*. The music continues with eighth and quarter notes, including a triplet of eighth notes in the second staff.

3

Two staves of musical notation for measure 3. The first staff begins with a dynamic marking of *mf*. The music features a sequence of eighth notes with accents.

4

Two staves of musical notation for measure 4. The first staff begins with a dynamic marking of *mf*. The music continues with eighth notes and accents.

5

Two staves of musical notation for measure 5. The first staff begins with a dynamic marking of *mp*. The music consists of half notes with a long slur spanning both staves. The second staff ends with a dynamic marking of *mf* and a wedge-shaped hairpin leading to a *p* marking.

6

Two staves of musical notation for measure 6. The first staff begins with a dynamic marking of *f*. The music features eighth notes with accents, followed by a triplet of eighth notes and a final chord.

Adaptation of the ... in ...

Handwritten musical notation on a staff, including notes, rests, and clefs.

Handwritten musical notation with various annotations and markings.

# SCORE STUDY

Handwritten musical notation on a staff.

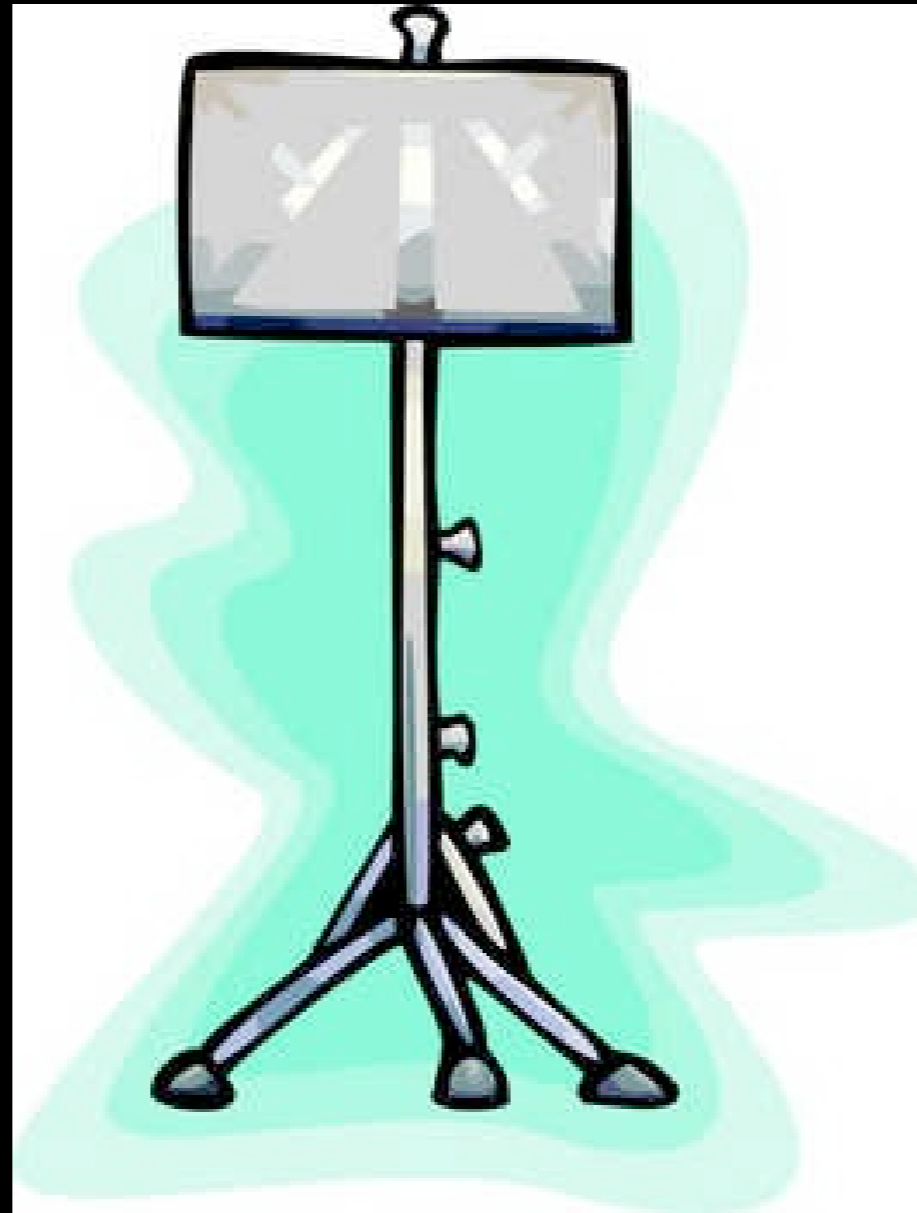
Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten notes at the bottom of the page.

# WHY SCORE STUDY ?

The more one brings  
to the music, the more  
the music gives in return.



- A COMMITMENT TO THE INTEGRITY OF THE ART, AND A **CONSUMMATE KNOWLEDGE OF THE MUSIC** WILL ALWAYS BRING OUT THE BEST IN MUSICIANS.



- **REHEARSAL PREPARATION** requires a daily (weekly, monthly, yearly) rehearsal plan that allows the teacher to systematically address all aspects of performance necessary to teach the piece.

## B. Phrase Analysis

Isolate melodic lines and construct the melodic contour you wish to convey to the students. Keep in mind there may be more than one right answer. For example, three possible phrasing choices for the “Chaconne” melody from the *Holst First Suite in E♭* appear below:

The image displays three musical staves, each representing a different phrasing choice for the same melodic line. The music is written in bass clef, E-flat major (two flats), and 3/4 time. The melody consists of 12 measures. Each staff shows a different way to group these measures with slurs and breath marks. The first staff has a slur over measures 1-4 and another slur over measures 5-8, with a breath mark at the end of measure 8. The second staff has a slur over measures 1-4, a slur over measures 5-6, and a slur over measures 7-10, with a breath mark at the end of measure 10. The third staff has a slur over measures 1-4, a slur over measures 5-6, and a slur over measures 7-12, with a breath mark at the end of measure 12. Dotted lines below each staff indicate the end of the phrase.

There's more than one “Right” answer

**FUHGEDDABOUDIT !!!**





*The longest, most  
arduous journey  
is from the head  
to the heart....*

**EMOTION**

# EMOTION

Some kinds of music dissipate  
in seconds.

Other music remains  
for a lifetime.

Stored in the limbs,  
or maybe the brain,  
...or even the heart.

Derrick de Kerckhove

# Nathan on the Cello

# THE VALUE OF “STORYING”



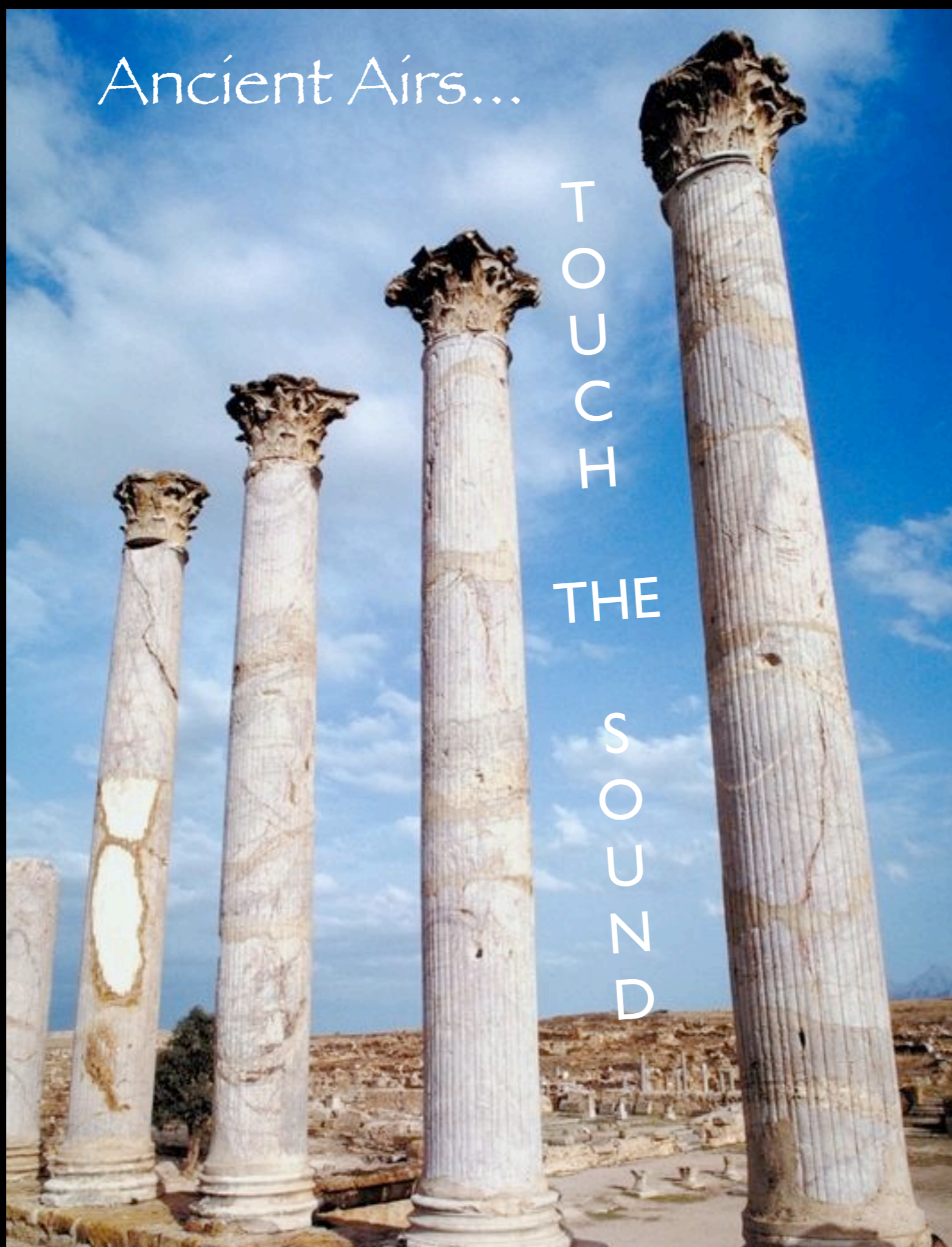
Relating the **Known** to the **Unknown**

# GREENWILLOW PORTRAIT



Ancient Aírs...

TOUCH  
THE  
SOUND



MUSIC allows students to be creative, to discover their passions.

The **EMOTIONAL** content of music affects us in a way that **NO** other subject can.

- Propose: Music Education take on the responsibility of educating the **EMOTIONAL** nature of the child. (That which traditional curriculum does not address)
- **Emotional content of music is real !**

Important to make students aware of how music makes us **FEEL**.



CREATING IMAGERY

From the KNOWN  
to the  
UNKNOWN

Search for the passionate & the  
extraordinary in children



Express  
the  
INEXPRESSABLE

**You are the only person alive  
who has sole custody of your life...**

- **Remind ourselves that through music we collectively create something of more lasting value and beauty that we could ever manage as individuals.**

- **If we can succeed in taking our students beyond the notes, to that realm of emotional expression so that what they experience through music is so meaningful; so profound that they will join the crusade to make the world understand that music is not a frill...but a necessity.**

- **It is the essential expression of our humanness.**

# Take Time For YOURSELF

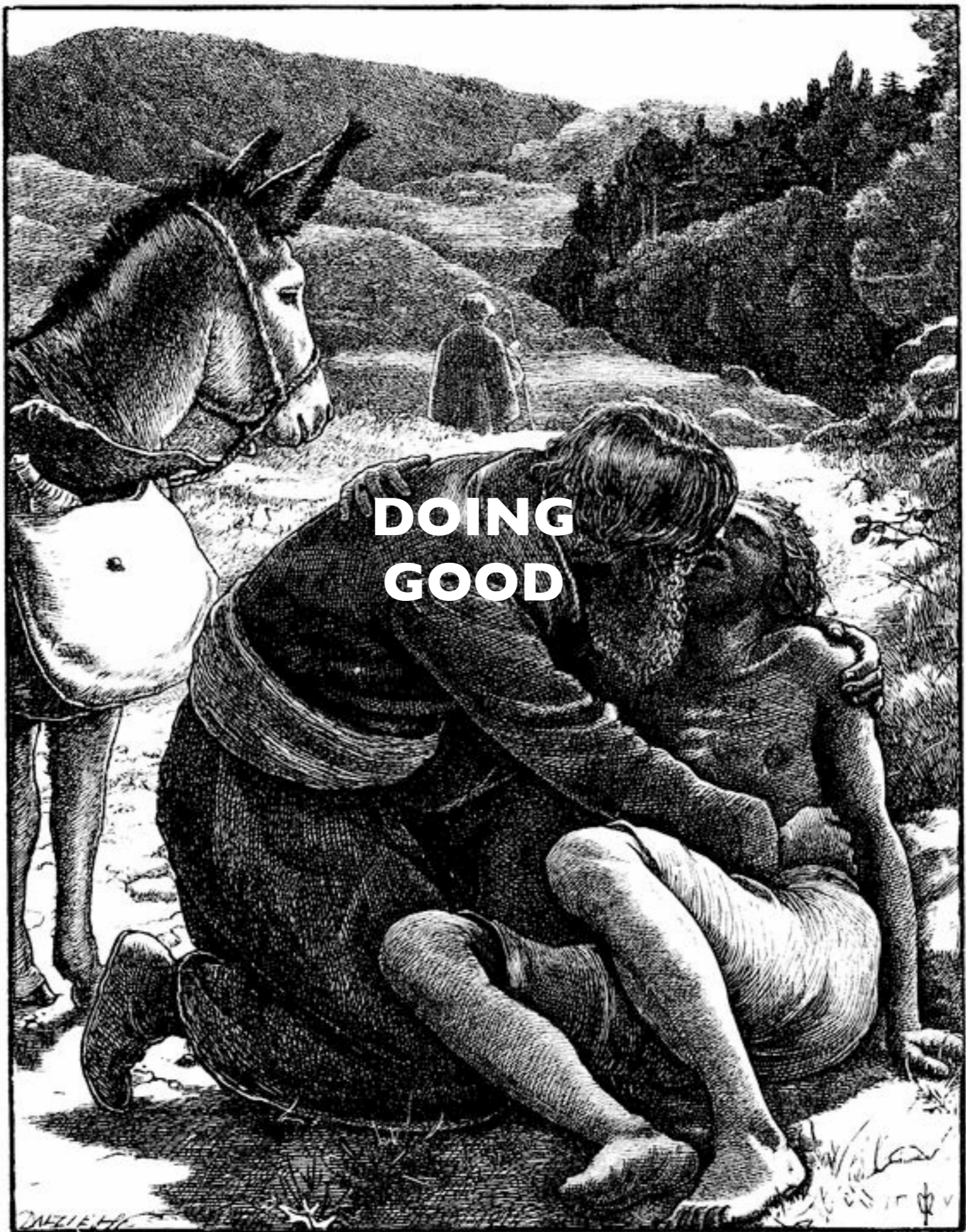
*Teachers, like children need to  
play.*

*Play replenishes the inner  
child.*

*School leaders who starve  
the inner child of teachers do  
so at the expense of the  
children.*

Parker Palmer:  
**THE COURAGE TO  
TEACH**



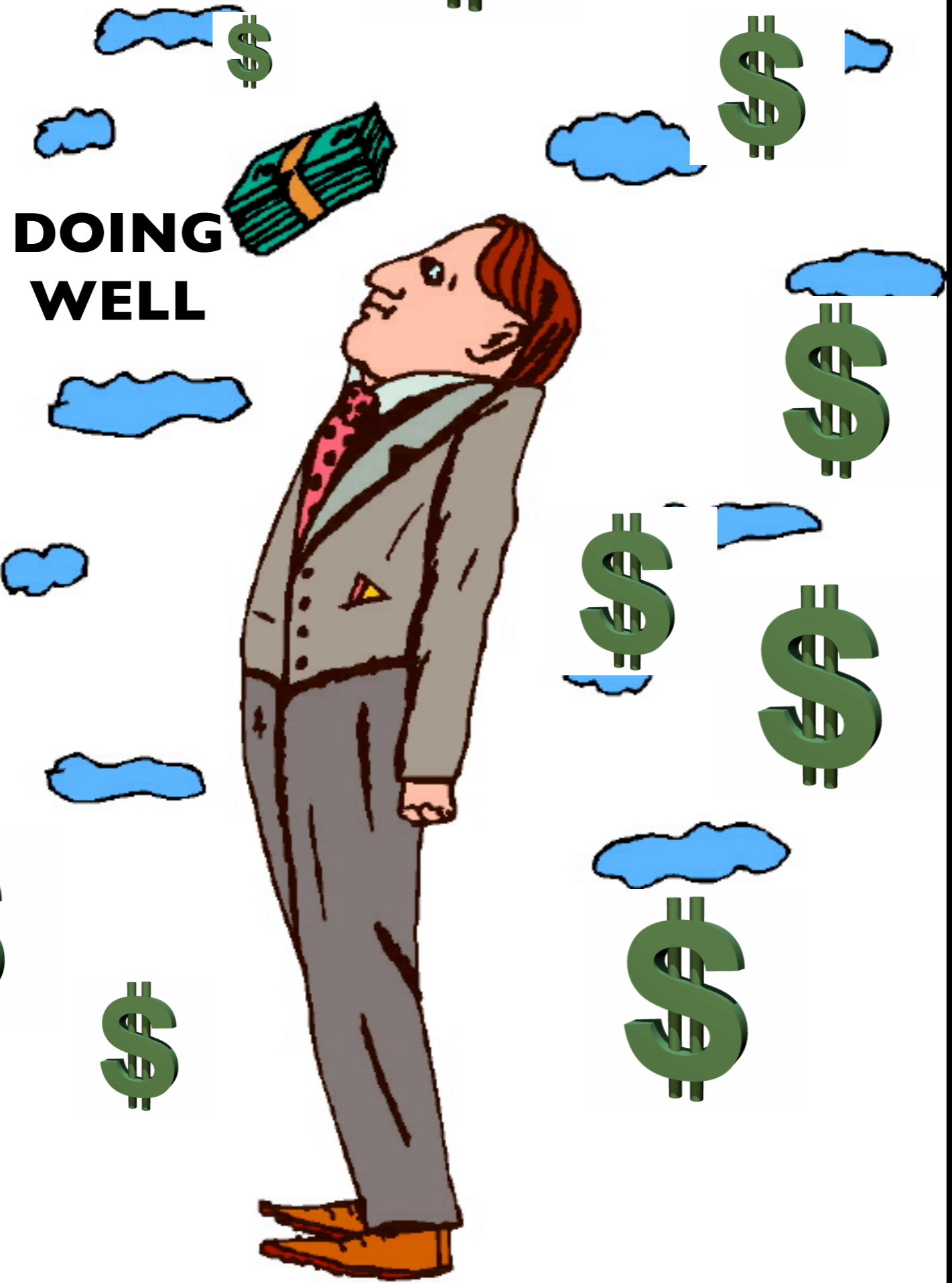


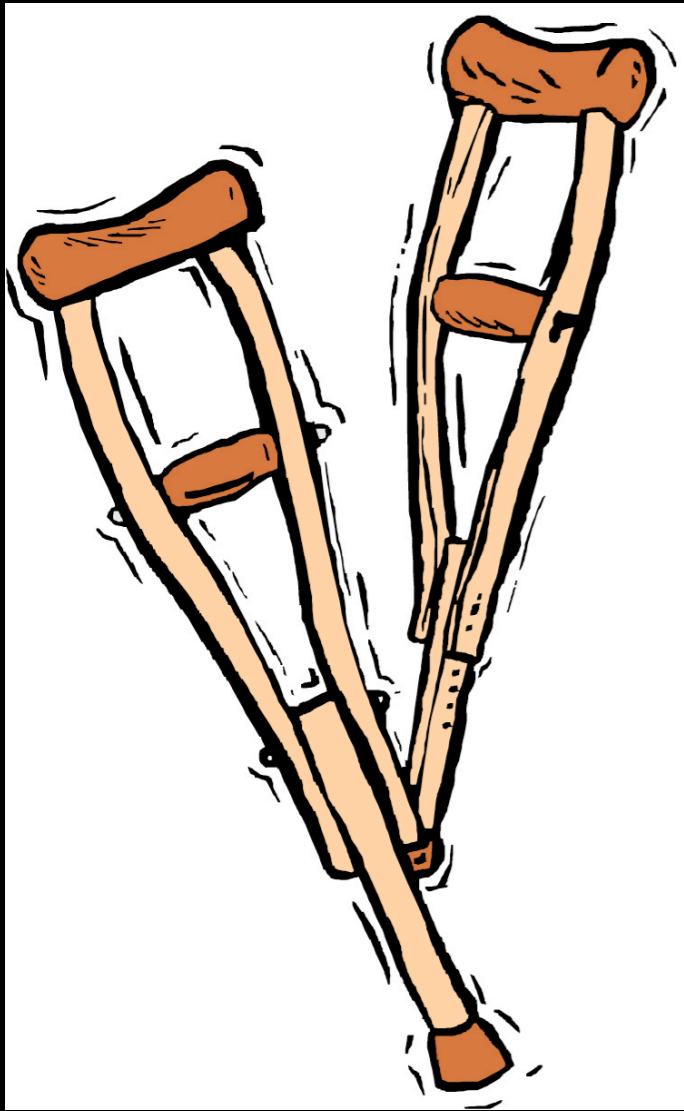
**DOING  
GOOD**

DANZIE H.

17 1/2

**DOING  
WELL**





**CYNICISM** IS THE CRUTCH  
OF THE INTELLECTUAL  
CRIPPLE! G.B. SHAW

Seek out stories of moral beauty  
Challenge cynical responses.

Create an environment  
where students feel safe



When we teach our students to be responsible, caring individuals, we place a positive force upon the earth.



When we teach our students to know goodness, and to appreciate beauty, we open a door to limitless expression





***A Story...***



**A TEACHER  
EFFECTS ETERNITY**

**HE/SHE HAS NO IDEA WHERE THIER INFLUENCE MAY LEAD**

You are the music...  
while the music lasts



# DONA NOBIS PACEM

Do - na no - bis pa - cem, pa - cem.

Do - - - na no - bis pa - cem

Do - - - na no - bis — pa - cem

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Do - na no - bis pa - cem, pa - cem.' The middle staff is a piano accompaniment with lyrics 'Do - - - na no - bis pa - cem'. The bottom staff is another vocal line with lyrics 'Do - - - na no - bis — pa - cem'. The music is in 3/4 time and B-flat major.

5  
Do - - - na — no - bis pa - - - - cem.

Do - na no - bis pa - - - - cem.

Do - na no - bis pa - - - - cem

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Do - - - na — no - bis pa - - - - cem.' and a measure number '5' above the first measure. The middle staff is a piano accompaniment with lyrics 'Do - na no - bis pa - - - - cem.'. The bottom staff is another vocal line with lyrics 'Do - na no - bis pa - - - - cem'. The music is in 3/4 time and B-flat major.



# Please Note:

This presentation is being shared with students of the American Band College for personal use only. It should not be used for presentations other than for your own ensemble.

Thank you and best wishes for musical success.

[pcrider@mail.utexas.edu](mailto:pcrider@mail.utexas.edu)

