



# THE EXPRESSIVE CONDUCTOR

by J. Steven Moore, DMA

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# ***10 principles for expressive conducting***

through a radical reappraisal of modern assumptions  
about conducting gestures and the role of the  
conductor

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# IN APPRECIATION

## TO MY CONDUCTING TEACHERS

J. Larry Moore, Lafayette High School, ret.

James K. Copenhaver, University of South Carolina, ret.

William J. Moody, University of South Carolina, ret.

W. Harry Clarke, University of Kentucky

Richard Clary, Florida State University

David MacKenzie, New Bedford Symphony, Orchestra  
Massachusetts

# RULES

Rules are not inviolable.  
They can be adapted or  
broken when  
appropriate.



# OVERVIEW OF PROCESS

- Sound is the impetus for all gestures.
- All conducting precedes.
- Each active pulse is generally demonstrated by an up and down motion.
- The rate of the motion should be predictable.
- The rate may be consistent (typically in sustained motion) or decelerate on the upbeat and accelerate toward the ictus on the downbeat (typically in quick motion).
- The manner in which you strike the soundboard may evoke the appropriate articulation (beginning of sound).
- The body of the note is demonstrated by the rate and manner in which you move from ictus to ictus. The rate and manner should match the air stream, bow speed, or mallet roll.
- Sustained music is evoked through sustained motion: float, glide, press, or wring.
- Separated music is evoked through quick motion: flick, dab, punch, or slash.
- Active beats have a vertical, up and down motion from the table.
- Passive beats have a horizontal, side to side motion parallel to the table.
- Passive beats may be demonstrated by melding gestures, or by “holding sound” with an open palm up.
- Notational beats are smaller, or are depicted by the release or initiation of sound.
- Musical intensity or tension is evoked when motion is more bound.
- Musical release is evoked when motion is more free.
- Releases are usually in the left hand and visually represent the style of the release.
- Keep the information in the tip of the baton or fingers.



# CONNECTING GESTURE TO SOUND

- Every gesture may be inspired by the music.
- The music is the impetus for the movement.
- In turn, the conductor's movements evoke and inspire music from the musicians.
- Gestures should evoke the articulation, body, and release of sound. Avoid a series of “swipes” in a pattern.



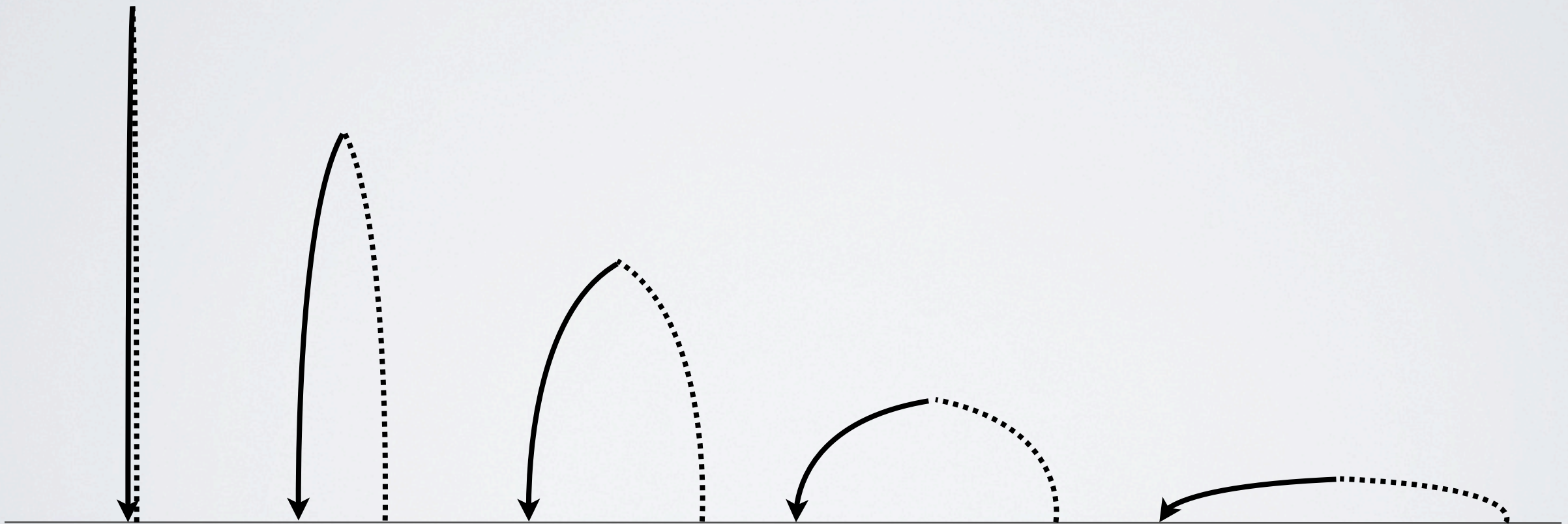
# ALL CONDUCTING PRECEDES

- The conductor develops a sound template in her mind through score study and experience.
- Preparatory motions evoke the appropriate time, style, volume, and other musical qualities.
- Sound is influenced, inspired, and evoked by gesture and facial expressions.
- Musicians respond to the gestures that precede the sound.
- Tempo changes are depicted in the preparatory beat that precedes the tempo change.
- Dynamic changes are depicted in the preparatory beat that precedes the dynamic change.
- Patterns can be conceived of as a series of preparatory beats.
- Musicians breathe and move together in preparation to play or sing together.
- Preparatory beats:
  - Play now or sing now (up and down)
  - Breathe, play
  - Conductors and musicians may move and breathe together



# THE BEAT

Beats have an upward and downward motion.  
The pulse is expressed through this motion.

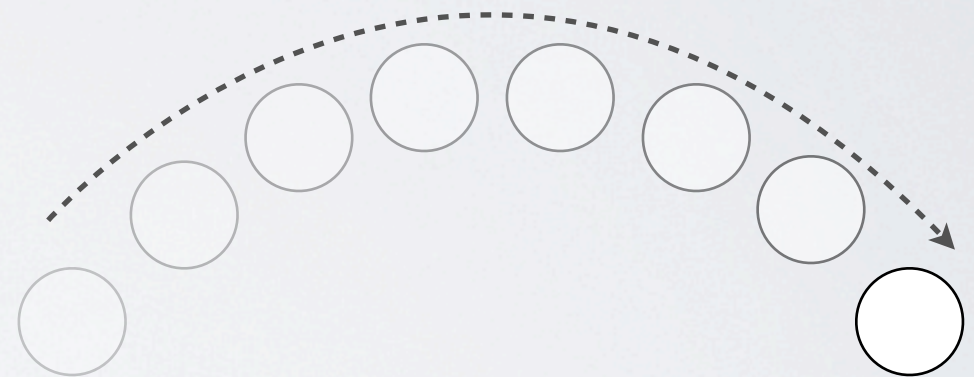
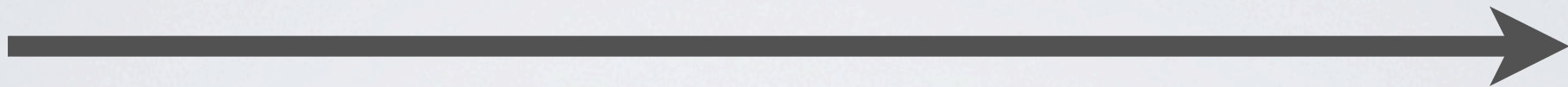


The upward and downward motion visually demonstrates the pulse.



# THE PULSE

A straight line has no predictable ending.



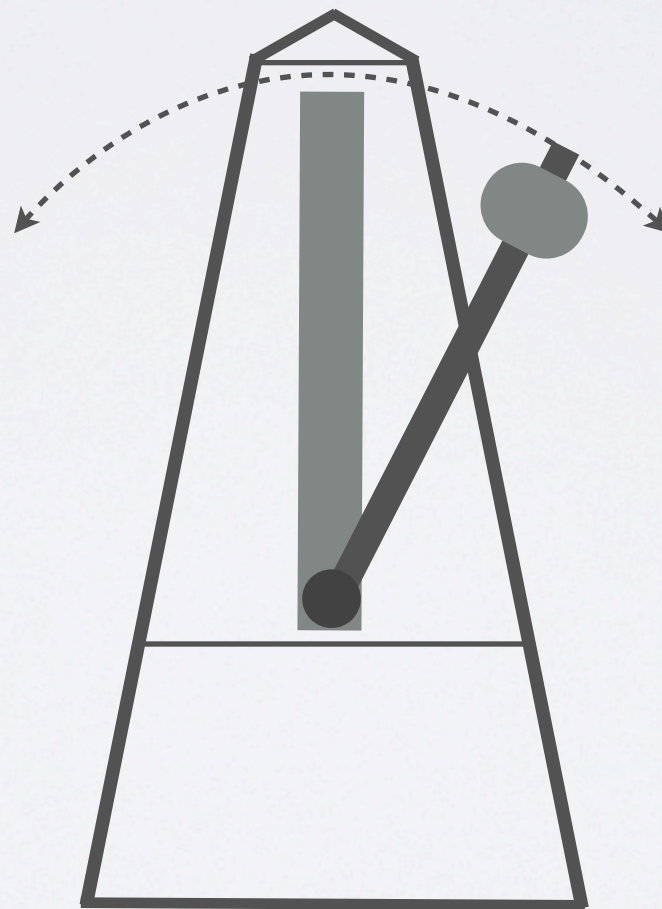
Is it easier to catch a line drive?

... or a pop up?



# THE PULSE

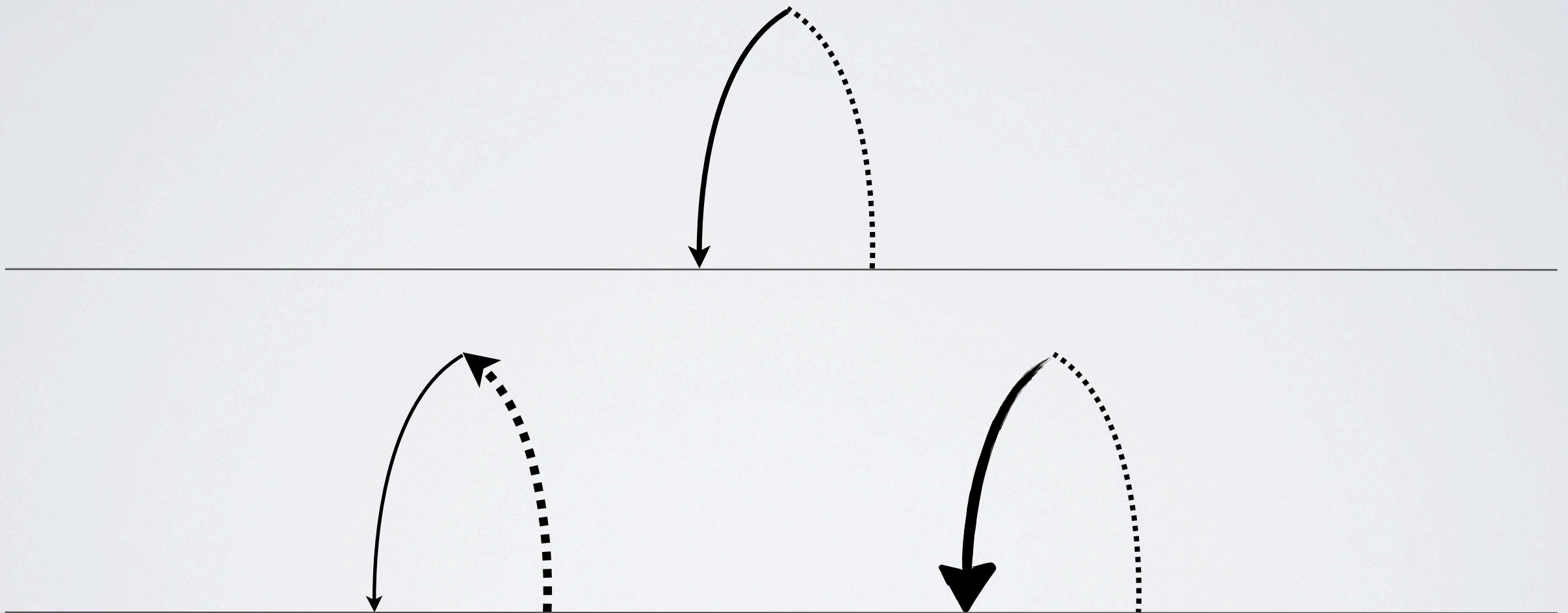
A mechanical metronome is easy to follow. The pendulum's speed and path are consistent. Therefore you can predict when it is going to change directions (ictus).





# THE PULSE

The rate of the up and down motion is consistent.



Quickly jerking the hands up on the rebound, creates an “upbeat” conducting style. The beat will appear to be at the top of the pattern instead of at the ictus.

Accelerating to the ictus or pounding the ictus will create a ponderous conducting style. It’s less predictable and becomes tiring to the conductor and the musicians.

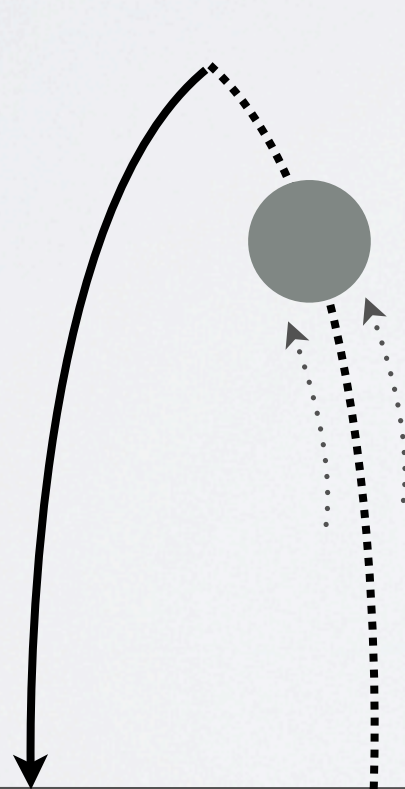


# THE RATE

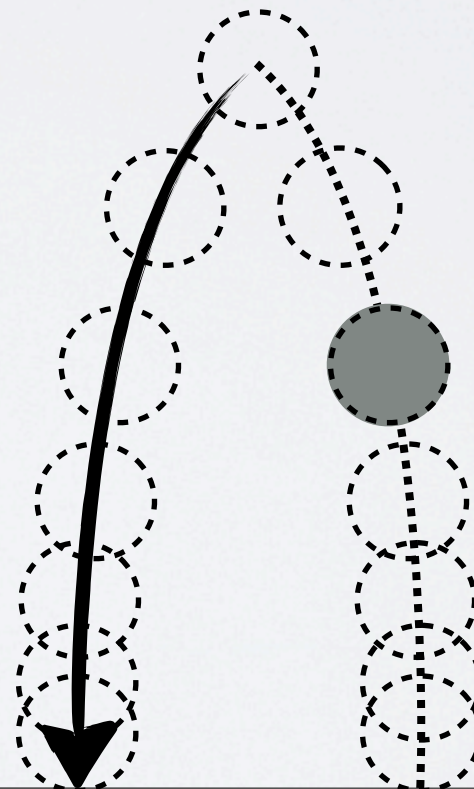
The rate is the speed in which you move from one ictus to another. Imagine tossing a ball into the air. It is easy to know when it is going to land, because the rate is predictable.

A conductor's beat may follow the same physical characteristics of an item being tossed. It should be easy to predict when it is going to land on the ictus. The ictus occurs on the "table."

In sustained music, the rate is generally consistent in speed. (Float, glide, press, wring)



In music that is separated, the rate slows as it nears the top of the arc and accelerates as it approaches the ictus. (Flick, dab, slash, punch)





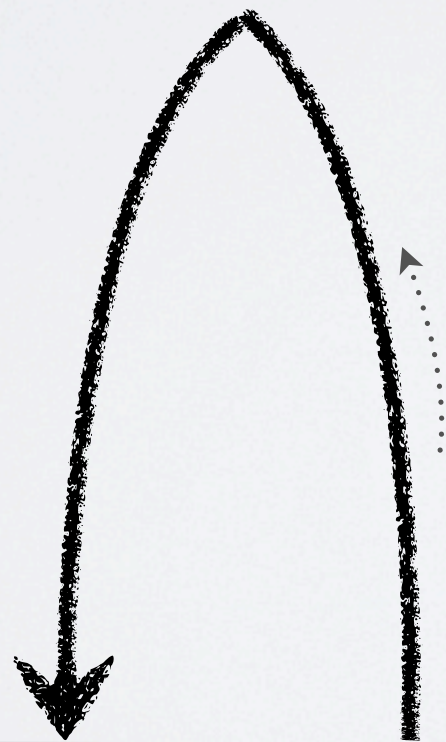
# THE RATE

The rate of movement should match the rate of the air flow or bow speed.

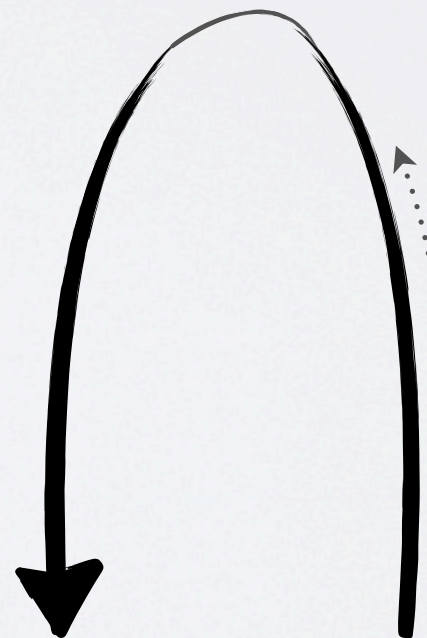
Imagine paint flowing from the tip of your baton onto a canvas.

The paint may flow onto the canvas in the same manner as the air flow or bow speed.

If a steady airstream is desired, then the rate of movement from ictus to ictus may be steady and consistent.



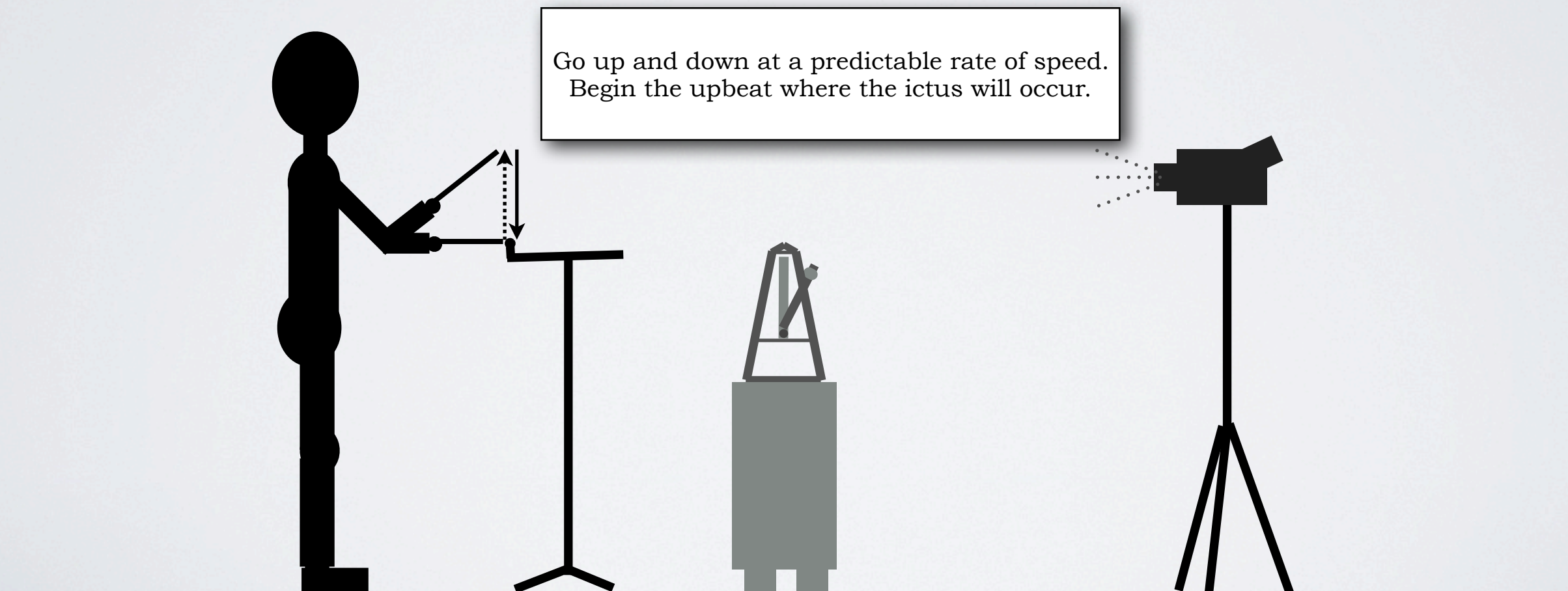
If the airflow accelerates toward the next note, then the rate of movement from ictus to ictus may accelerate.





# PRACTICING THE BEAT

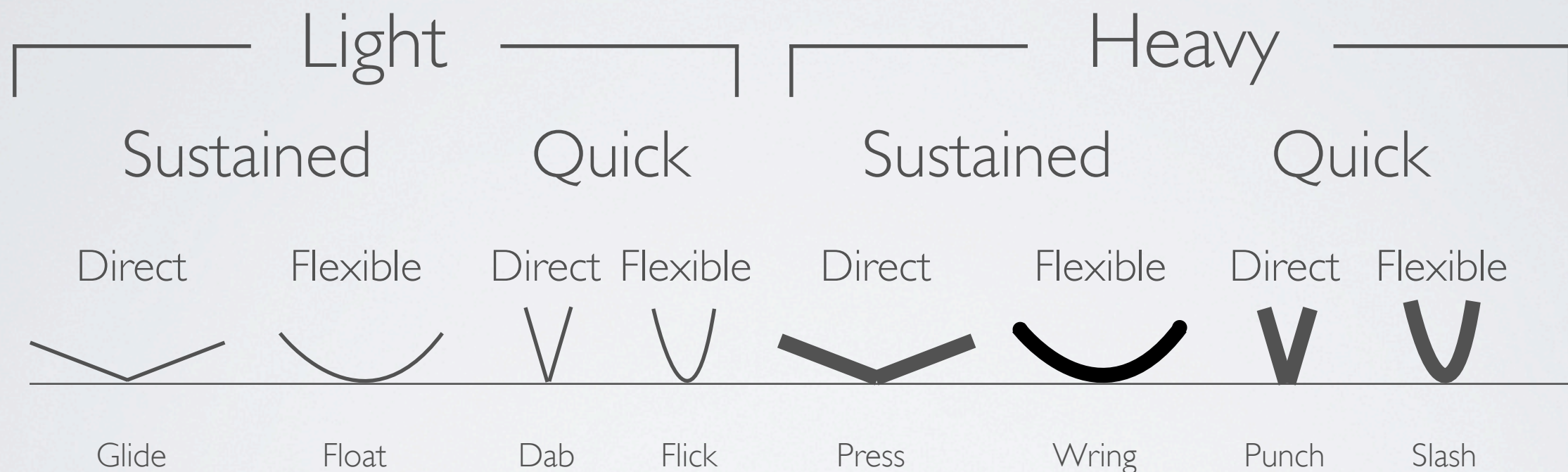
- Practice a “one” pattern using a metronome at various speeds.
- Allow the baton to strike a music stand, pvc pipe, or other material set at the appropriate height.
- Use a mirror and video for self-evaluation.





# INITIATING SOUND

The beginning of a note is influenced by the character of the ictus and the motion that precedes it.





# THE ICTUS

The beginning of a note is influenced by the character of the ictus.

Light

**Strong**



Quick

**Sustained**



Flexible

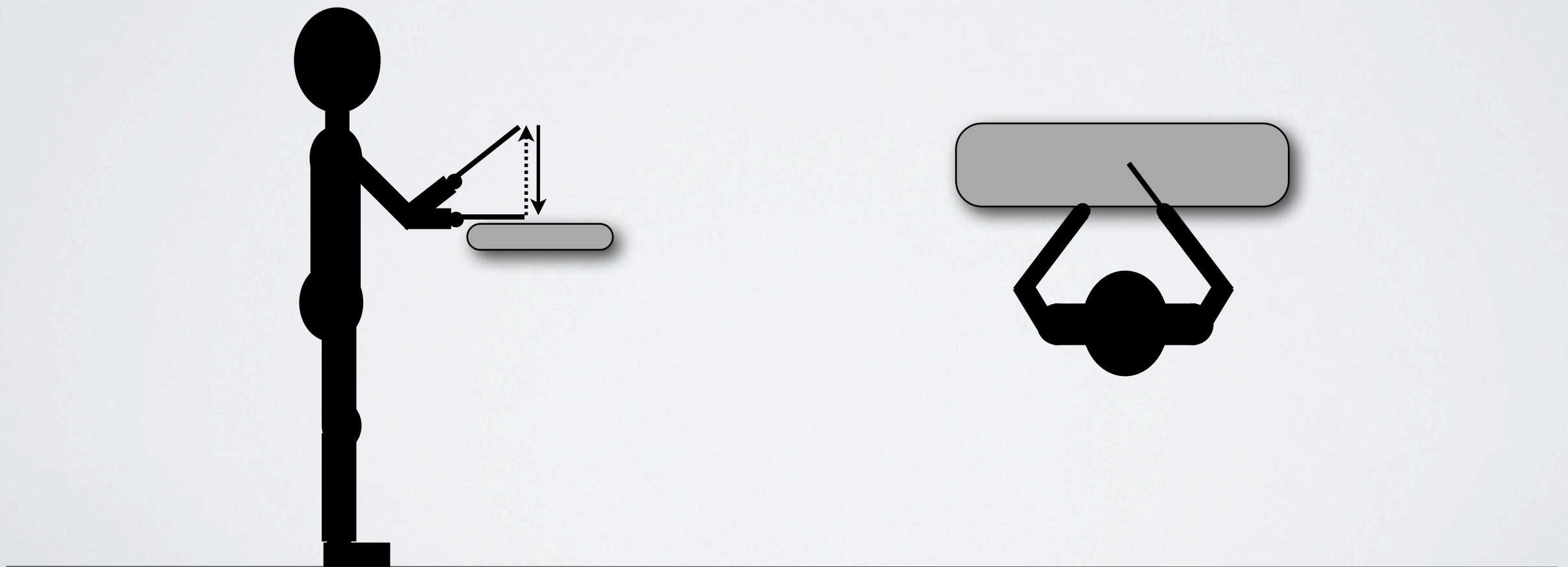
**Direct**





# THE SOUNDBOARD

Imagine the horizontal plane in front of you as a “soundboard.” The manner in which you strike the “soundboard” determines the style of the articulation (beginning of the sound).





# PRACTICING THE SOUNDBOARD

- Practice striking the soundboard in various styles:
  - light
  - staccato
  - pizzicato
  - normal
  - legato
  - accented
  - weighted accented
  - marcato
  - marcatissimo

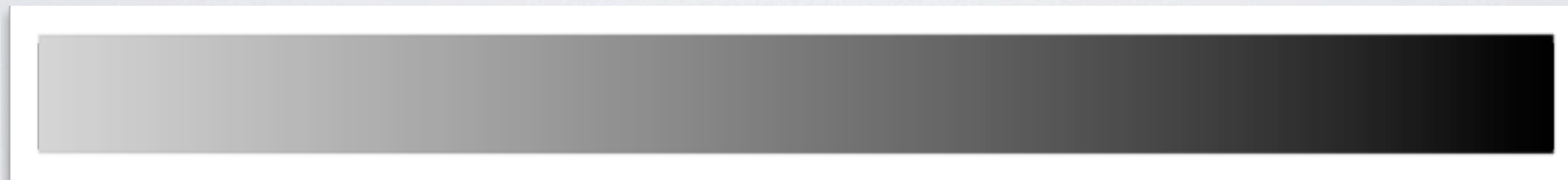


# SUSTAINING THE SOUND

Sounds are separated when you use quick motions.  
Sounds are connected when you use sustained motions.

Quick

**Sustained**



Flick  
Dab  
Slash  
Punch



Float  
Glide  
Wring  
Press



# PRACTICING SUSTAINING THE SOUND

Practice conducting four quarter notes at various tempos using the eight movement types.

Practice a well-known song, such as *Twinkle, Twinkle Little Star* using the eight movement types.

Flick	Float
Dab	Glide
Slash	Wring
Punch	Press

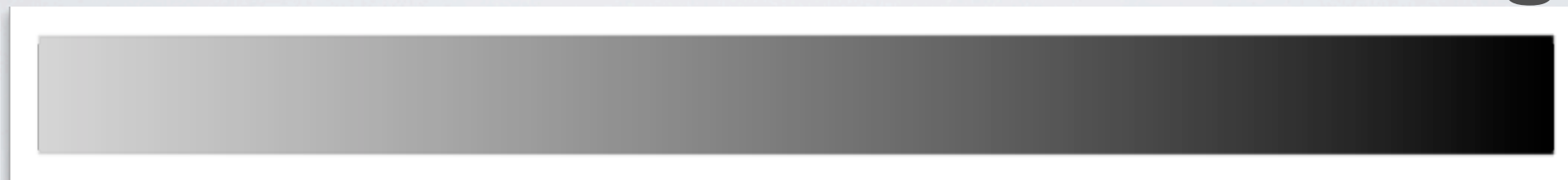


# DYNAMICS

Dynamics are shown by the size of the beat.  
Softer is smaller. Stronger is larger.

Soft

**Strong**



*p*

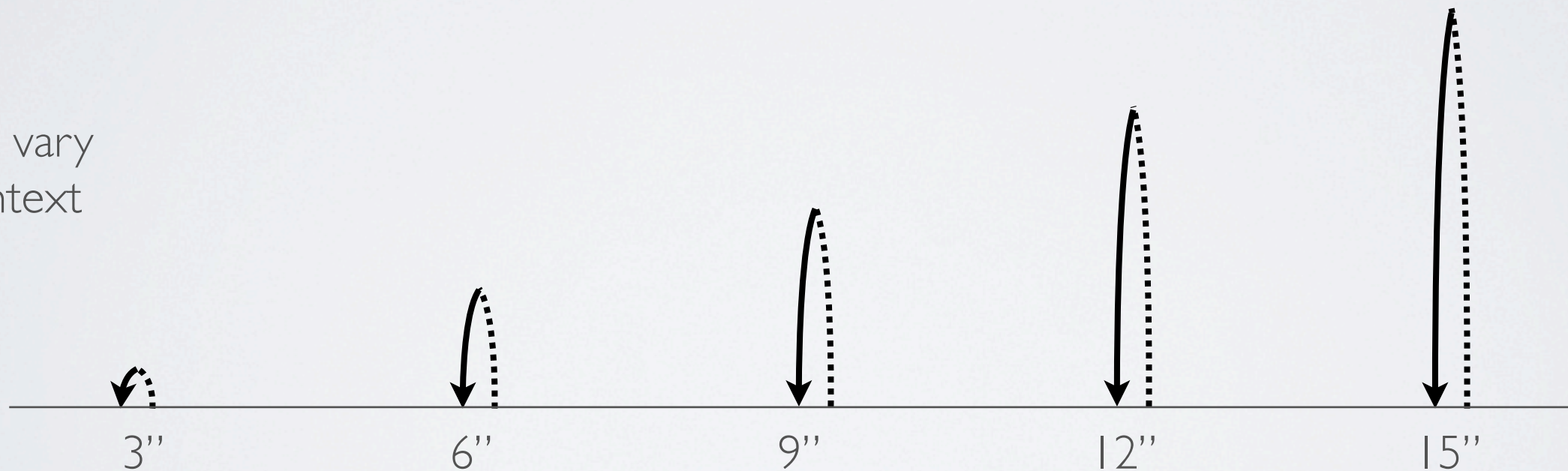
*mp*

*mf*

*f*

*ff*

heights vary  
by context



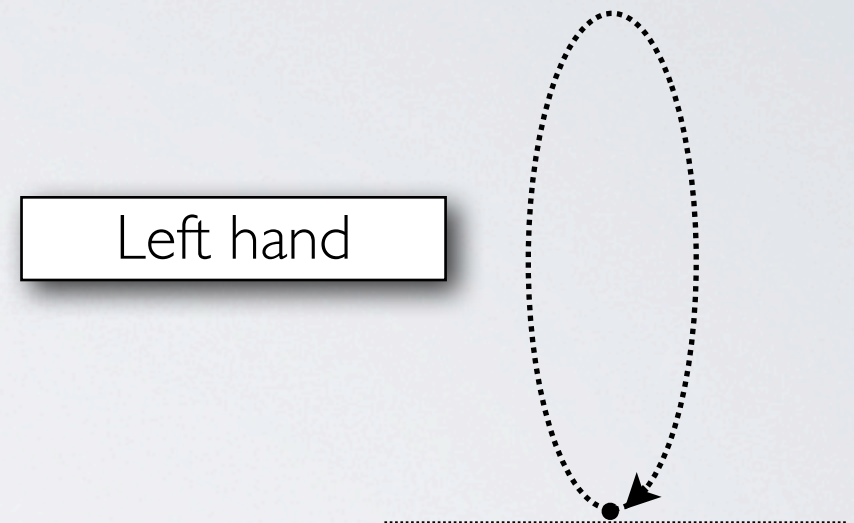
*ppp*

*fff*



# RELEASING SOUND

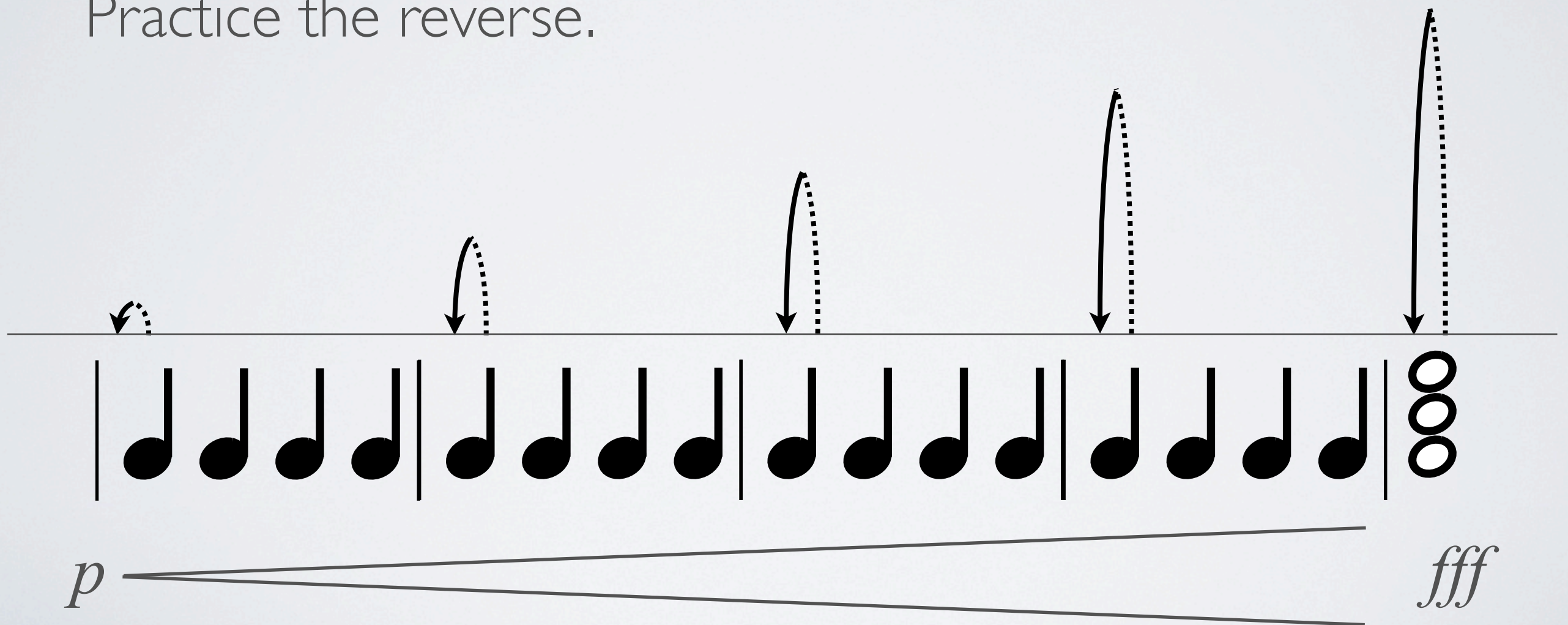
- Use the left hand to demonstrate releases.
- Use the right hand to indicate moving to the next beat.
- If there isn't a note following the release, use the right hand.
- Release carefully, in the manner you want the musicians to stop the air, bow, or roll. Avoid “whipping,” “snatching,” or quickly closing the fist for a release unless that is the desired musical effect.
- As in a preparatory gesture, the release should begin and end near the table. Avoid the common habit of initiating the release gesture from the table and ending it high, near your eyes.
- Don't let the release gesture alter the inner oral cavity or vowel formation in the musicians.





# PRACTICING DYNAMICS

Practice a 16 count *crescendo* that culminates in a chord.  
Practice the reverse.



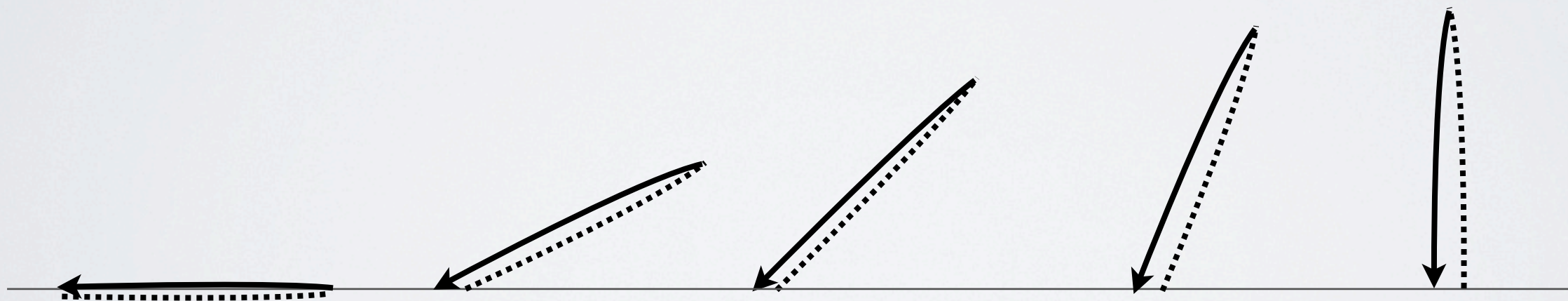
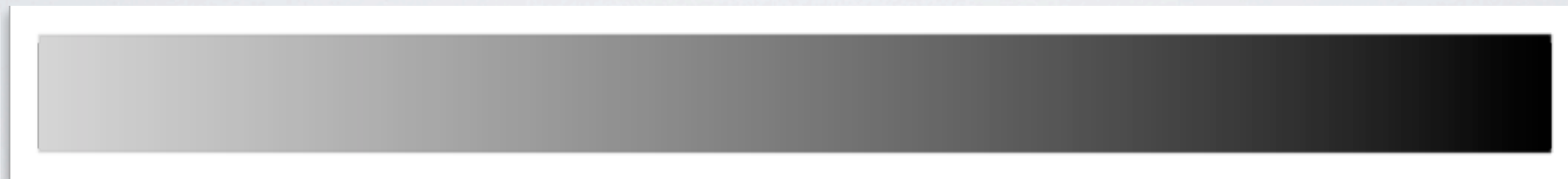


# GRAVITY

Softer articulations and dynamics are more horizontal.  
Stronger articulations and dynamics are more vertical.

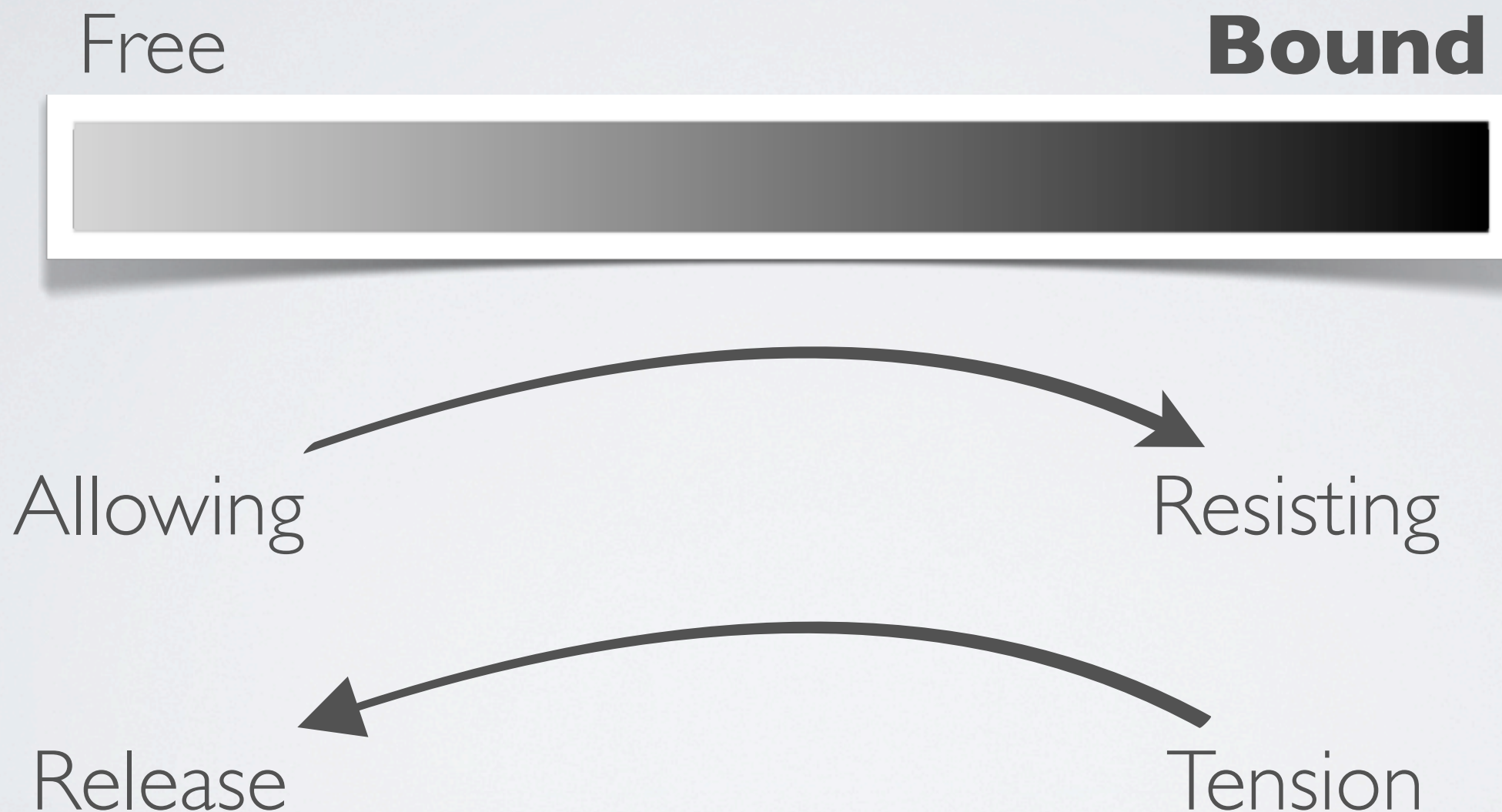
Horizontal

**Vertical**



# TENSION AND RELEASE

Musical release is created when the movement is more free.  
Musical tension is created when the movement is more bound.

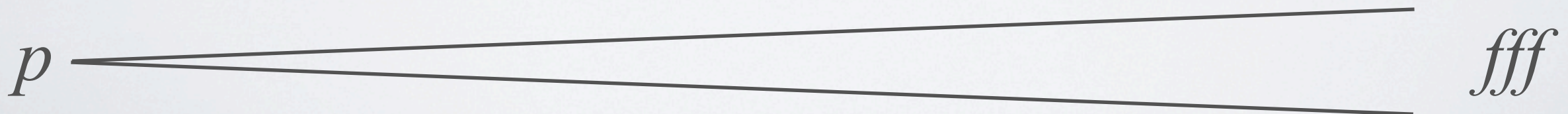
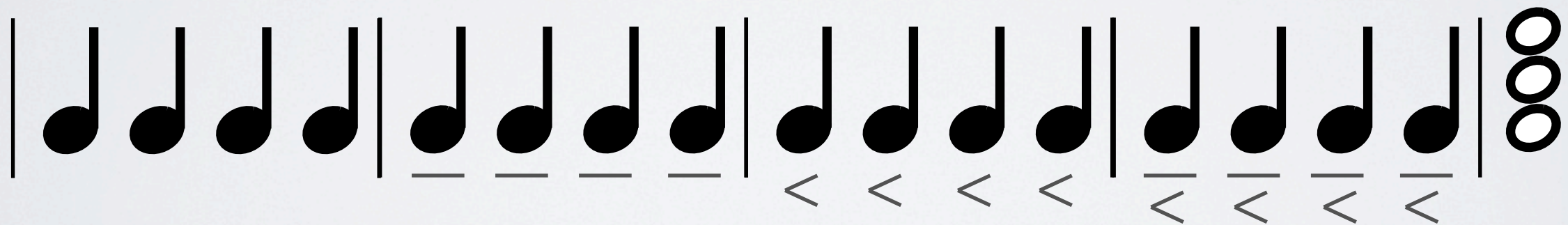




# PRACTICING TENSION AND RELEASE

Practice a 16 count *crescendo* and *allargando* that culminates into a climactic chord. Then practice the reverse.

*allargando*



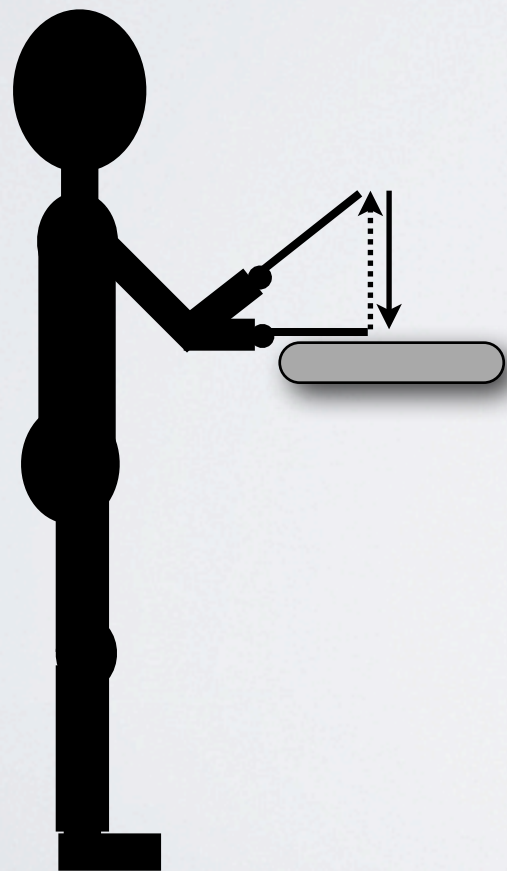
# PATTERNS

- Patterns are used to express meter.
- If the meter is constant, the musicians don't require as much information from the conductor regarding meter. Other fundamentals may be more important, such as:
  - rate
  - ictus
  - up and down motion of the beat
  - gravity (more vertical or more horizontal)
  - weight, speed, direction
  - resistance (degree of freedom or boundness)

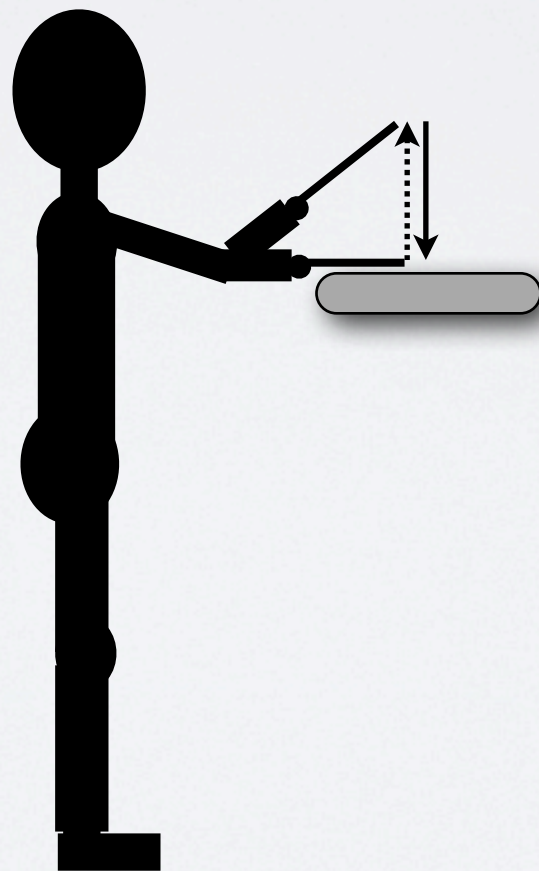


# PATTERN CONSTRUCTION

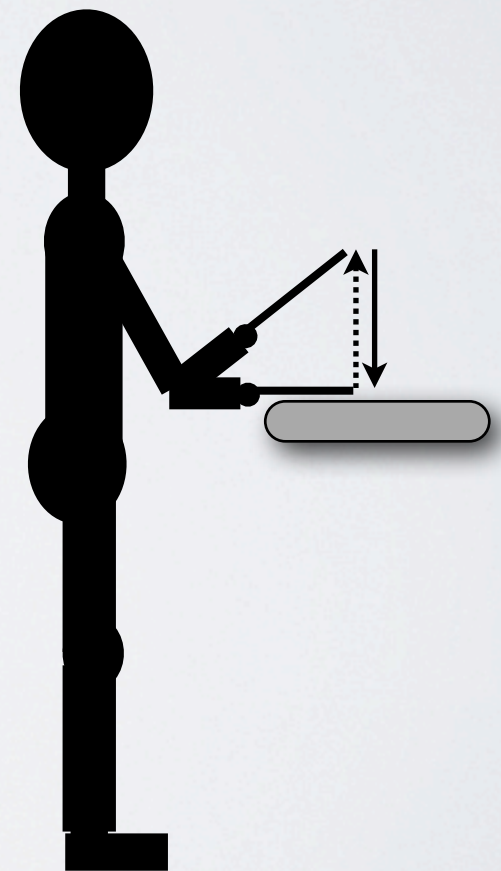
Registration:  
neutral table  
is usually at  
waist. Parallel  
to ground.



Registration:  
raise the table  
for lighter, softer,  
higher pitches,  
i.e. triangle cues.



Registration:  
lower the table  
for heavier,  
louder, lower  
pitches.





# PATTERN CONSTRUCTION

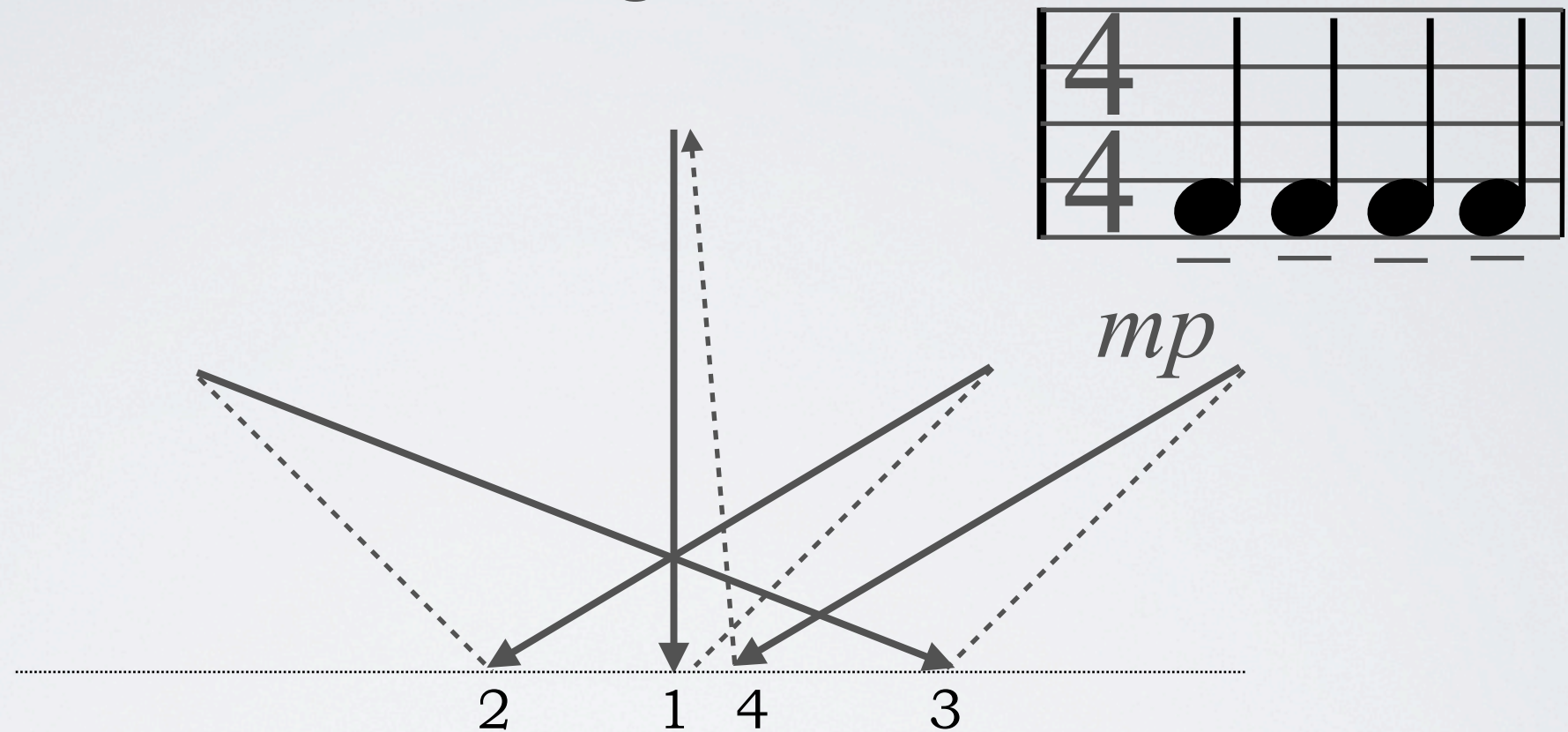
- The table (soundboard) is parallel to the ground and waist high.
- Beat one is vertical and typically higher than the rest of the beats.
- To maintain a predictable rate, each beat must travel approximately the same distance from ictus to ictus.
- The last beat always comes from the right.
- Rebound in the opposite direction of the next beat.
- Each beat may travel in a line if the motion is direct:
  - glide, dab, press, punch.
- Each beat may be more flexible (indirect or curvilinear) if the motion is indirect:
  - float, flick, wring, or slash.



# PATTERNS

4 pattern

Glide: sustained, light, direct motion.

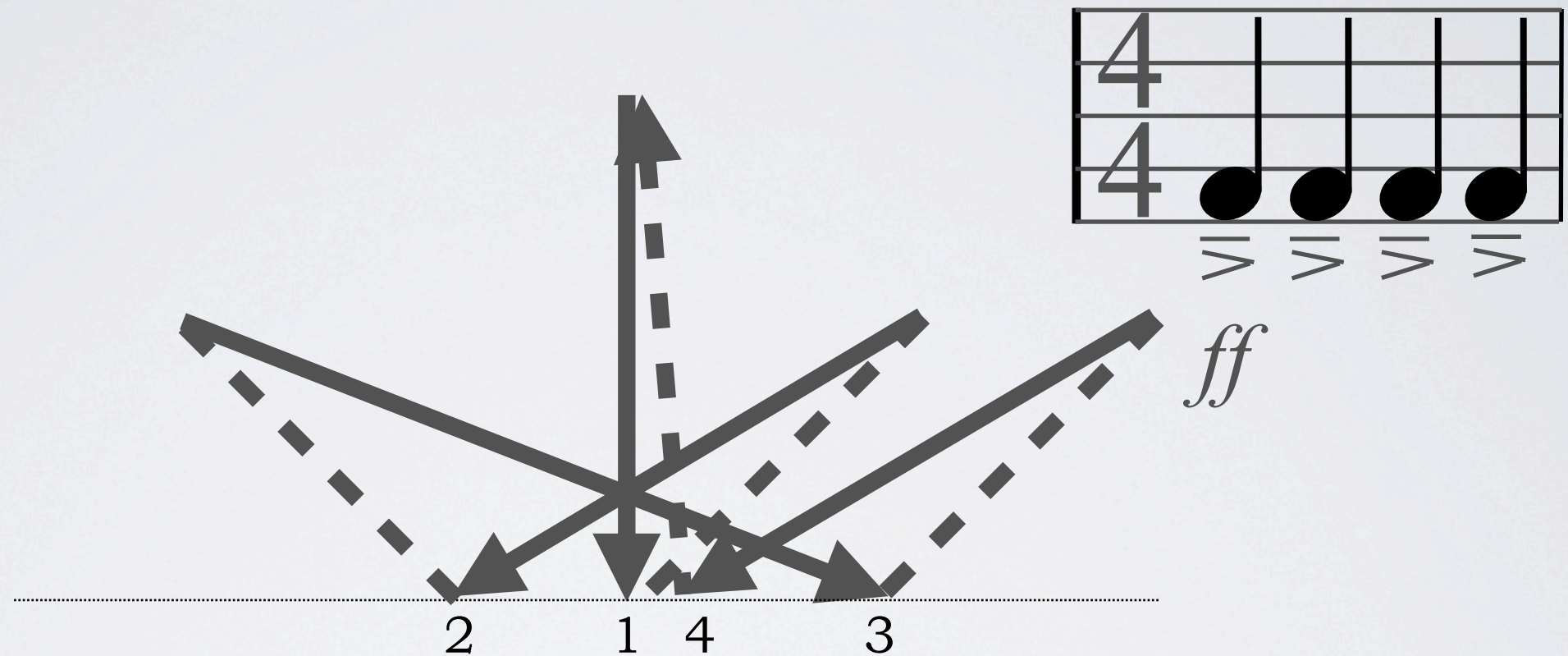


Each ictus is on a horizontal plane.  
All beats have a predictable up and down motion.  
Rebound occurs in the opposite direction of the next beat.  
Articulation is defined by glide on the “soundboard.”

# PATTERNS

Neutral 4 pattern.

Press: sustained, **heavy**, direct motion.



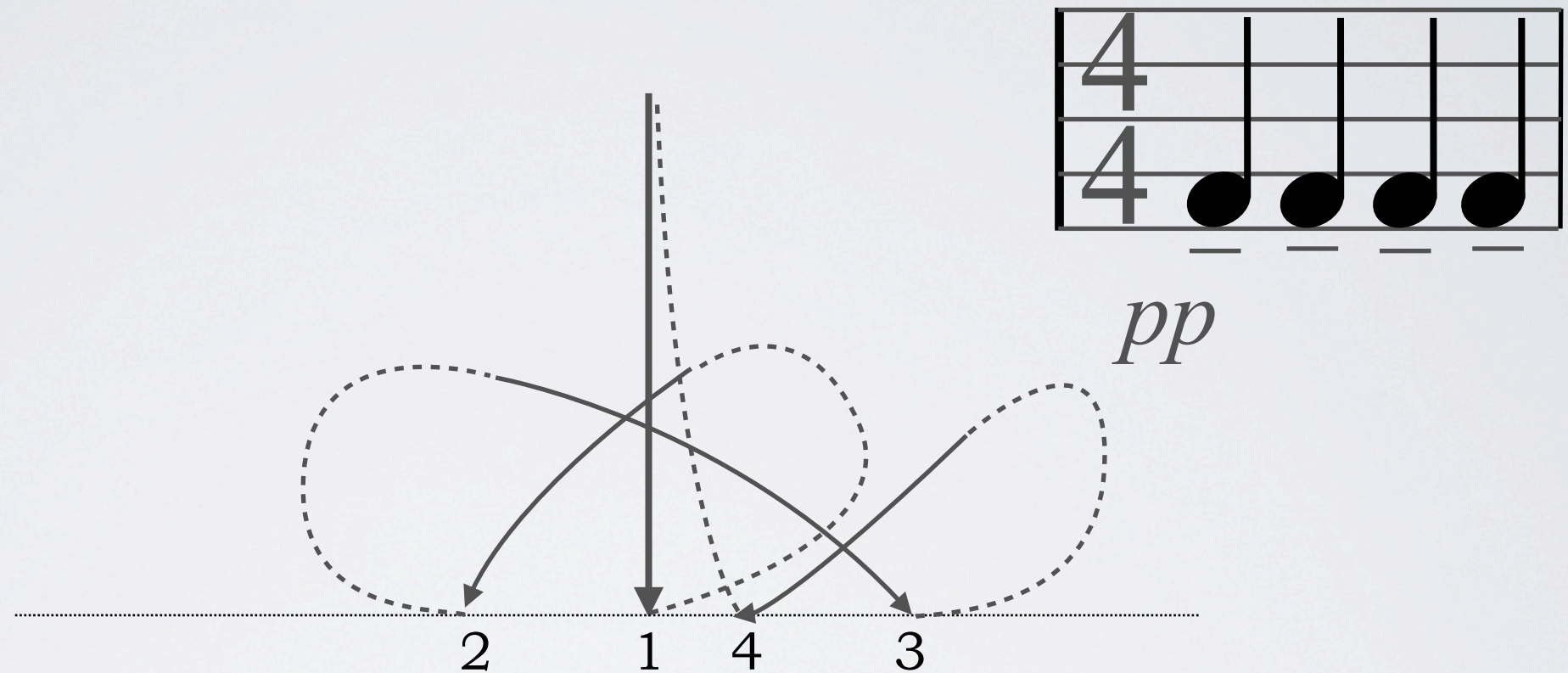
Each ictus is on a horizontal plane.  
All beats have a predictable up and down motion.  
Rebound occurs in the opposite direction of the next beat.  
Articulation is defined by press on the “soundboard.”



# PATTERNS

4 pattern

Float: sustained, light, flexible motion.

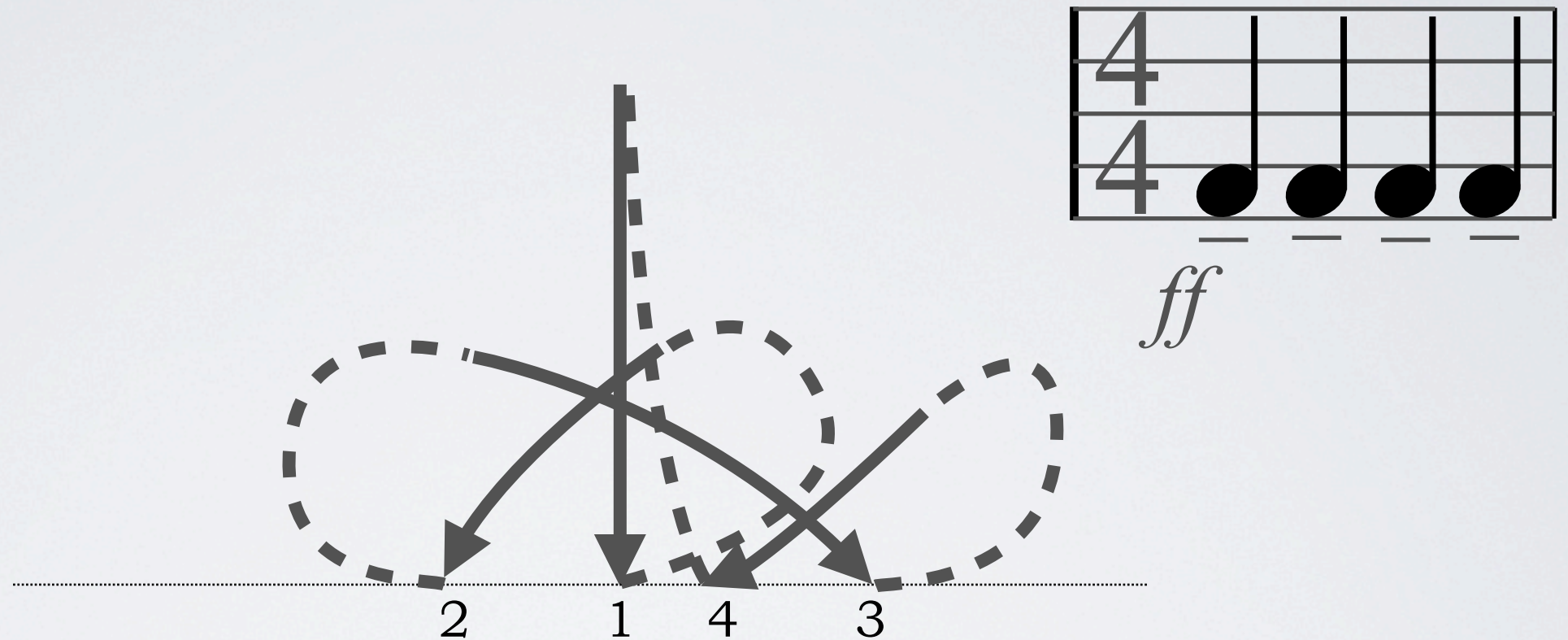


Each ictus is on a horizontal plane.  
All beats have a predictable up and down motion.  
Rebound occurs in the opposite direction of the next beat.  
Articulation is defined by float on the “soundboard.”

# PATTERNS

4 pattern

Wring: sustained, **heavy**, flexible motion.



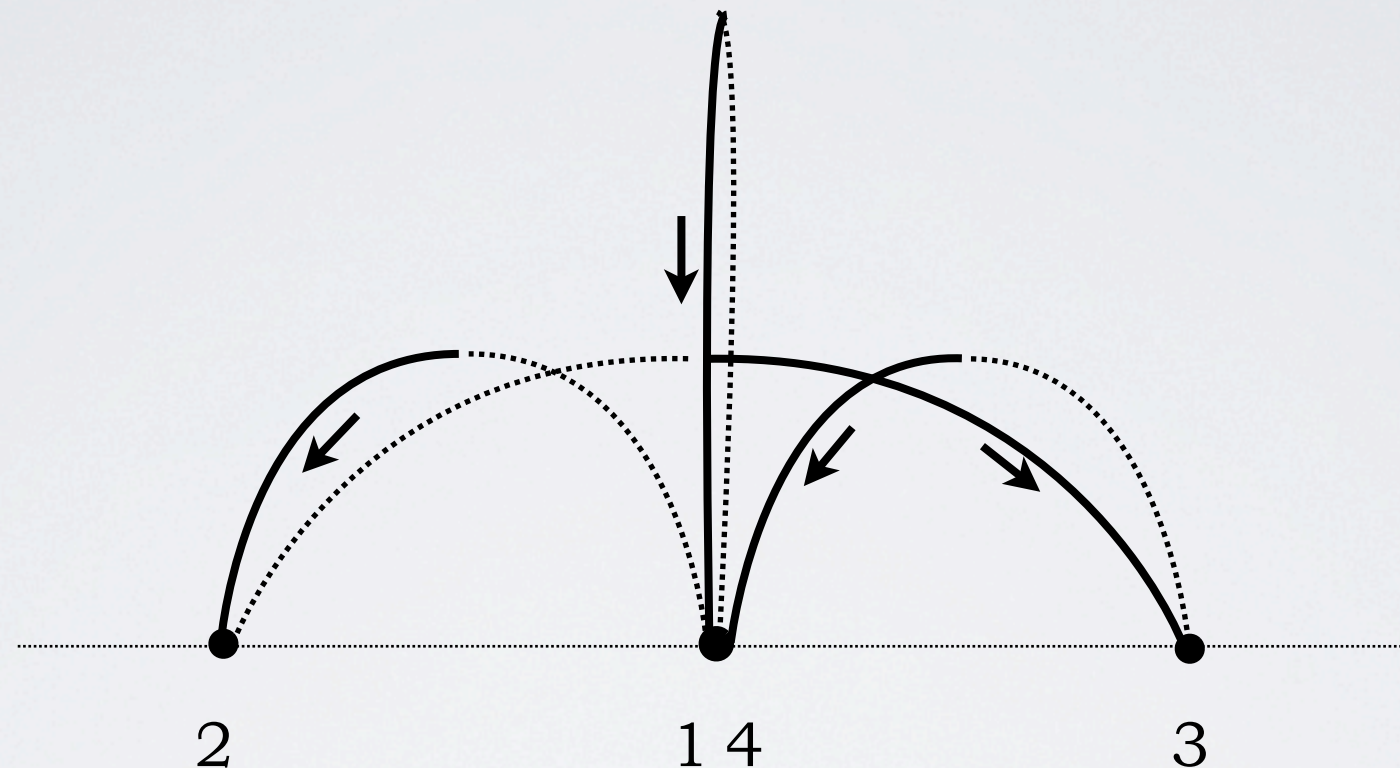
Each ictus is on a horizontal plane.  
All beats have a predictable up and down motion.  
Rebound occurs in the opposite direction of the next beat.  
Articulation is defined by wring on the “soundboard.”



# PATTERNS

Horizontal plane pattern in 4.

Radical change in line direction: flick, dab, slash, punch.



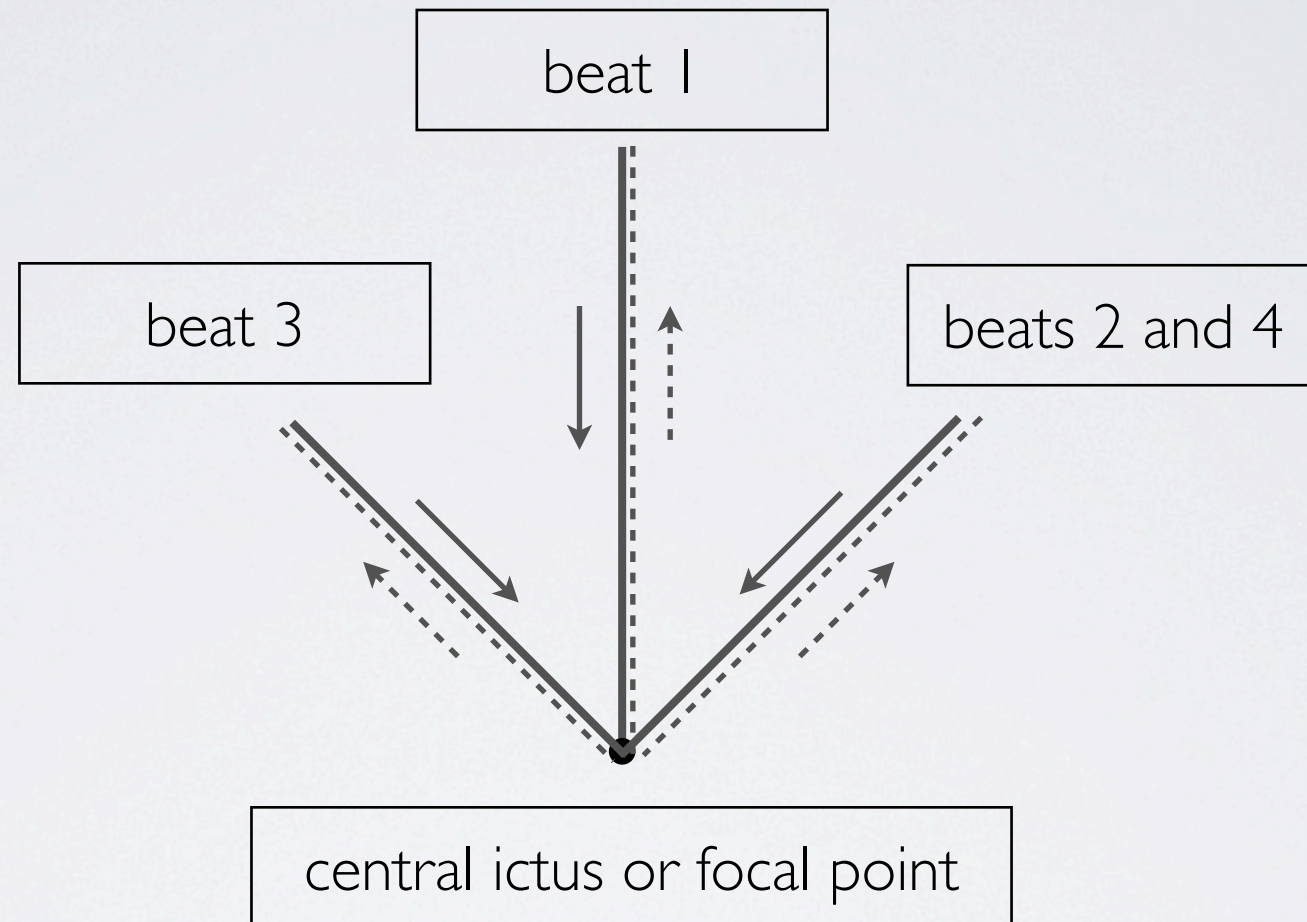
Each ictus is on a horizontal plane.

All beats have a predictable up and down motion.

Articulation is defined by flick, dab, slash, or punch on the “soundboard.”

# PATTERNS

Central ictus or focal point pattern in 4

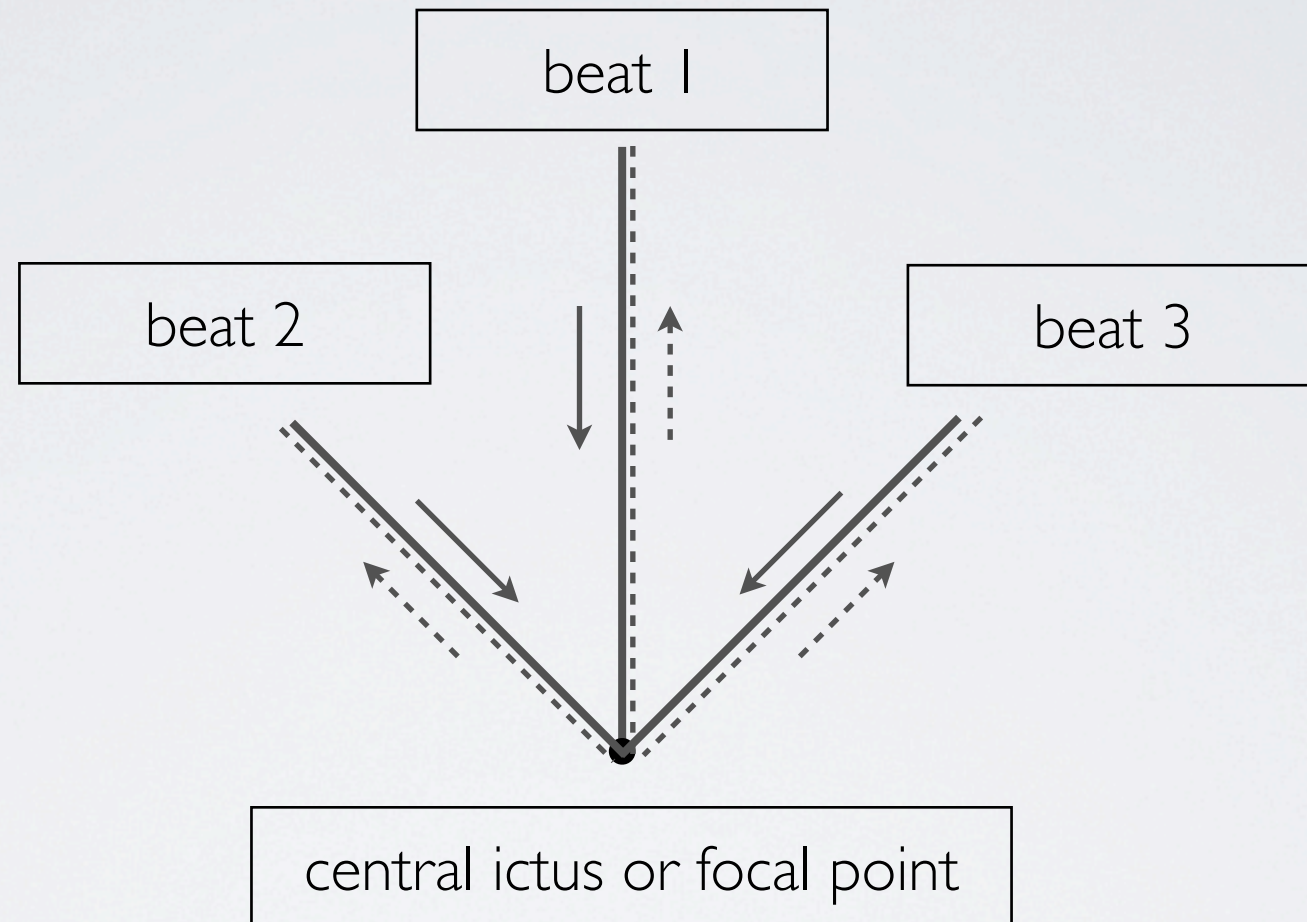


- Beat 1 is vertical.
- Beat 2 comes from the right at a  $45^\circ$  angle and half the height (of beat 1).
- Beat 3 comes from the left at a  $45^\circ$  angle and half the height (of beat 1).
- Beat 4 comes from the right at a  $45^\circ$  angle and half the height (of beat 1).



# PATTERNS

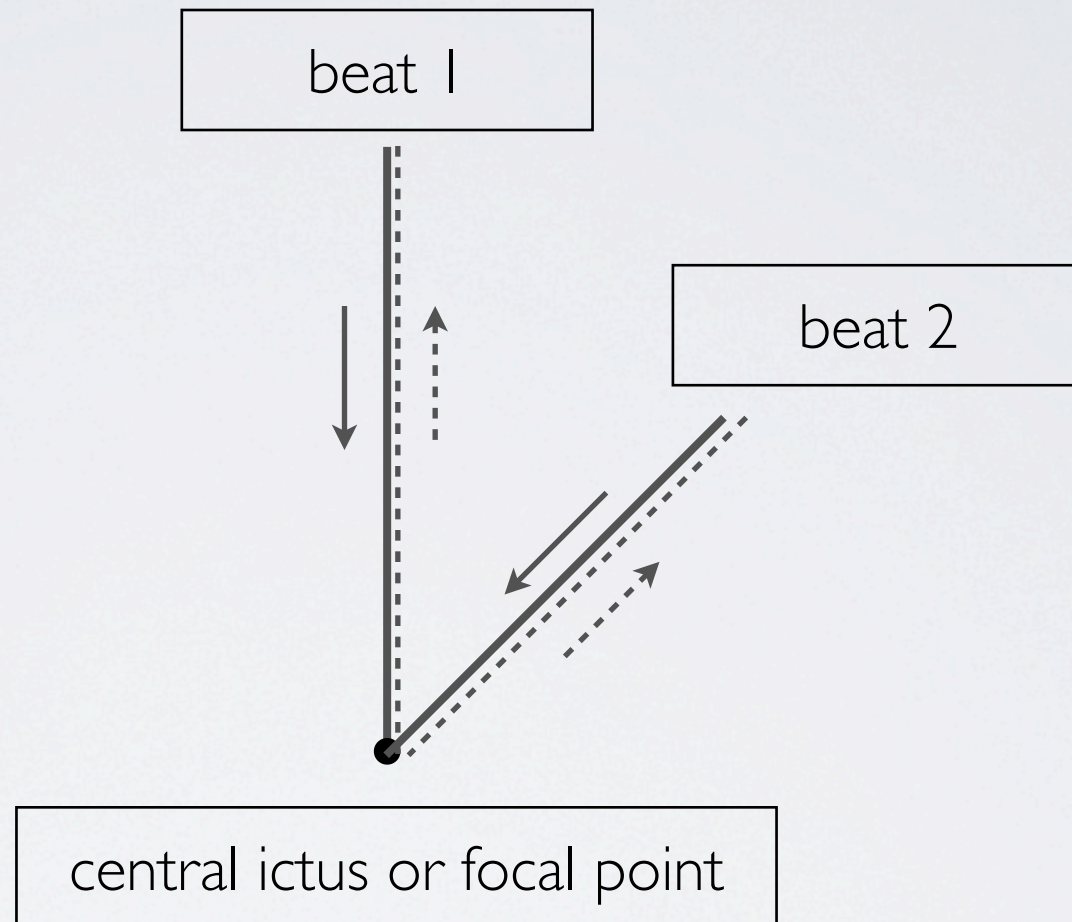
Central ictus or focal point pattern in 3



- Beat 1 is vertical.
- Beat 2 comes from the left at a  $45^\circ$  angle and half the height (of beat 1).
- Beat 3 comes from the right at a  $45^\circ$  angle and half the height (of beat 1).
- As in all patterns, the last beat comes from the right.

# PATTERNS

Central ictus or focal point pattern in 2

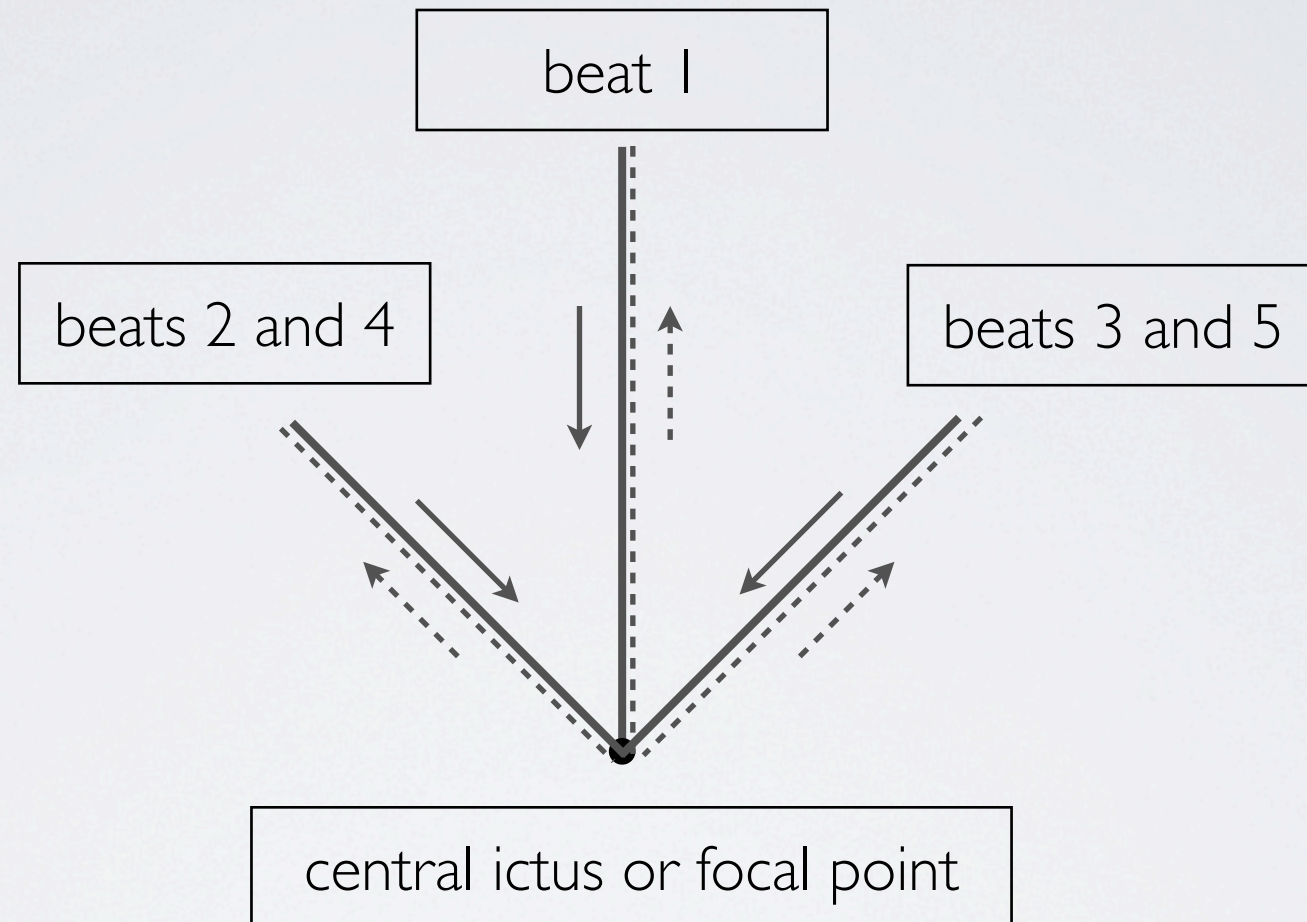


- Beat 1 is vertical.
- Beat 2 comes from the right at a 45° angle and half the height (of beat 1).
- As in all patterns, the last beat comes from the right.



# PATTERNS

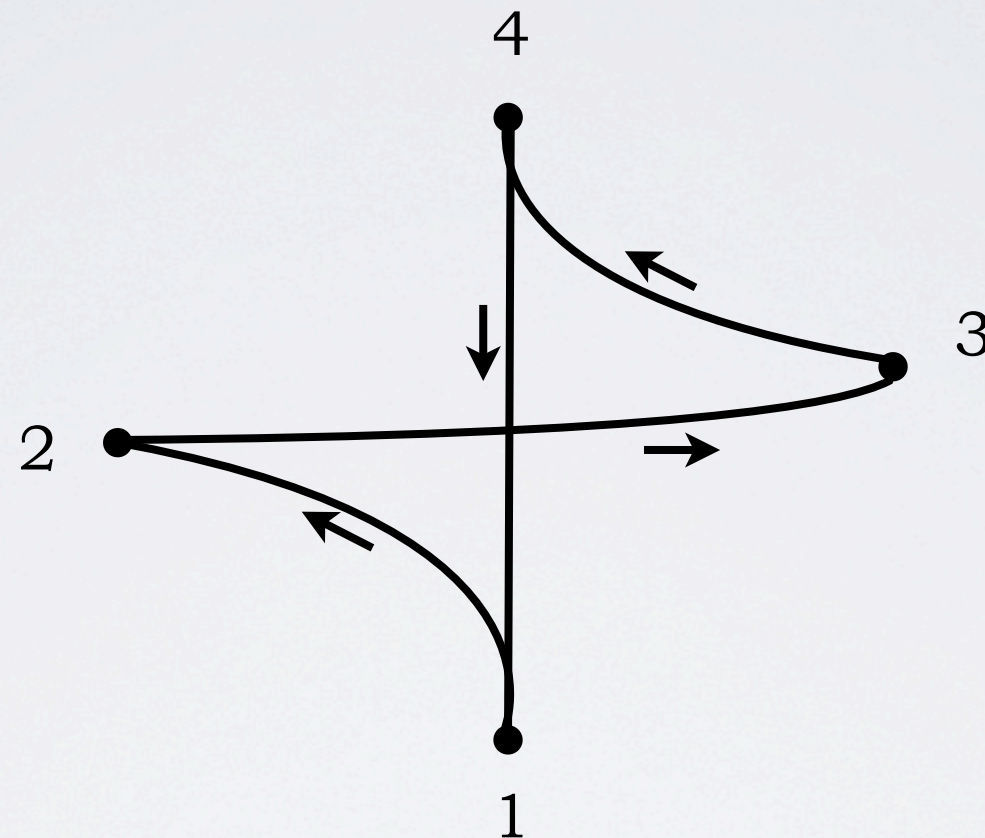
Central ictus or focal point pattern in 5



- Beat 1 is vertical.
- Beats 2 and 4 come from the left at a 45° angle and half the height (of beat 1).
- Beats 3 and 5 come from the right at a 45° angle and half the height (of beat 1).
- As in all patterns, the last beat comes from the right.

# PATTERNS

Traditional location-based pattern in 4



This pattern does not allow for an up and down motion on each beat. It works well if the tempo is steady and *moderato* or faster. It doesn't work well if it is important for the musicians to watch for time from the conductor.



# ACTIVE BEATS

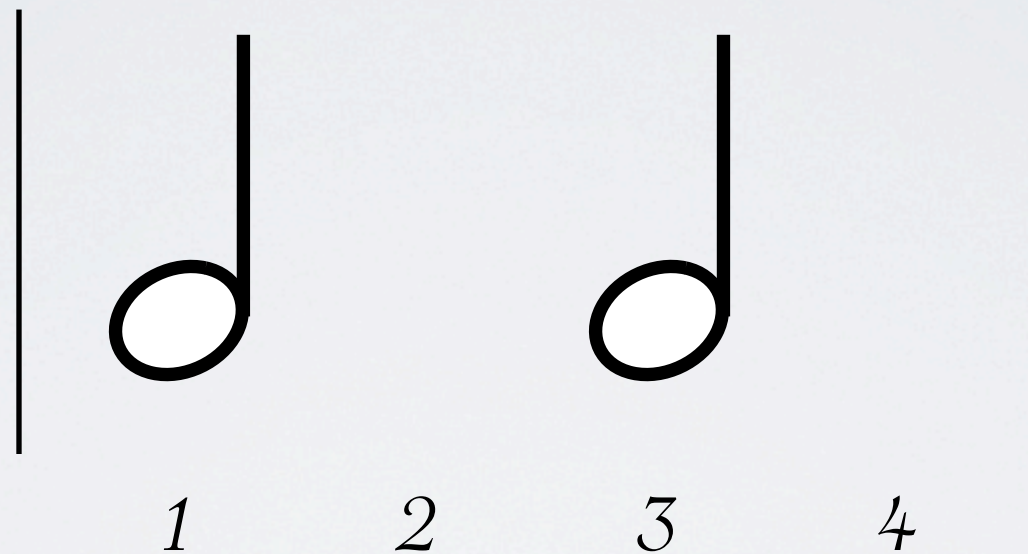
Active beats occur when a note is articulated on the beat.



In this example, all four beats are active.

# PASSIVE BEATS

Passive beats occur when a note is not articulated on a beat.

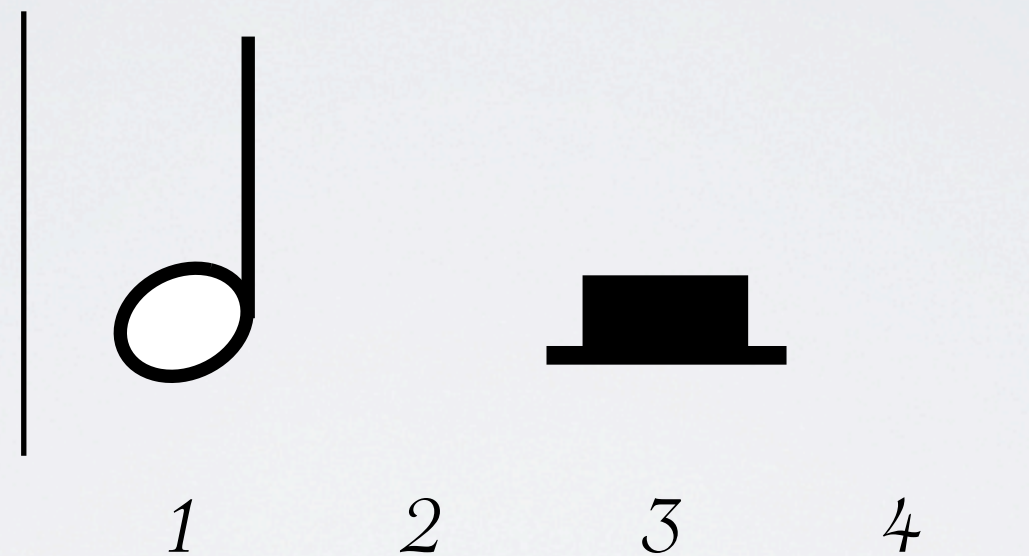


In this example:  
beats 1 and 3 are active;  
beats 2 and 4 are passive.



# NOTATIONAL BEATS

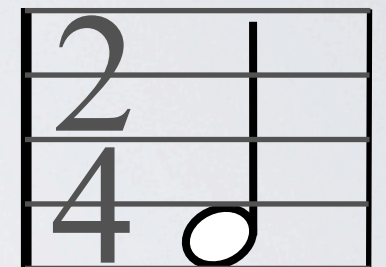
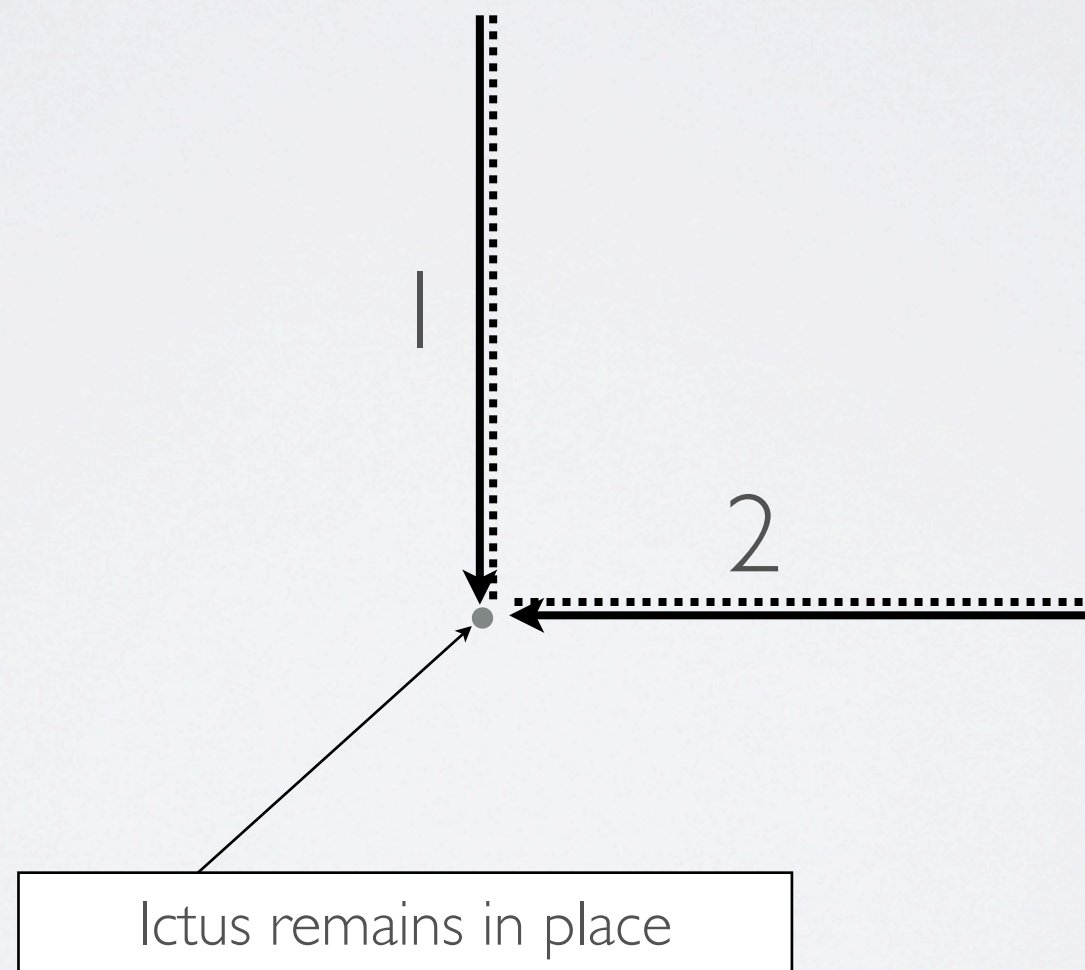
Notational beats occur when a rest is on a beat.



In this example:  
beat 1 is active;  
beat 2 is passive;  
beats 3 and 4 are notational.

# PASSIVE BEATS FOR A HALF NOTE

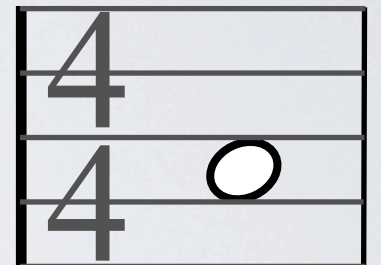
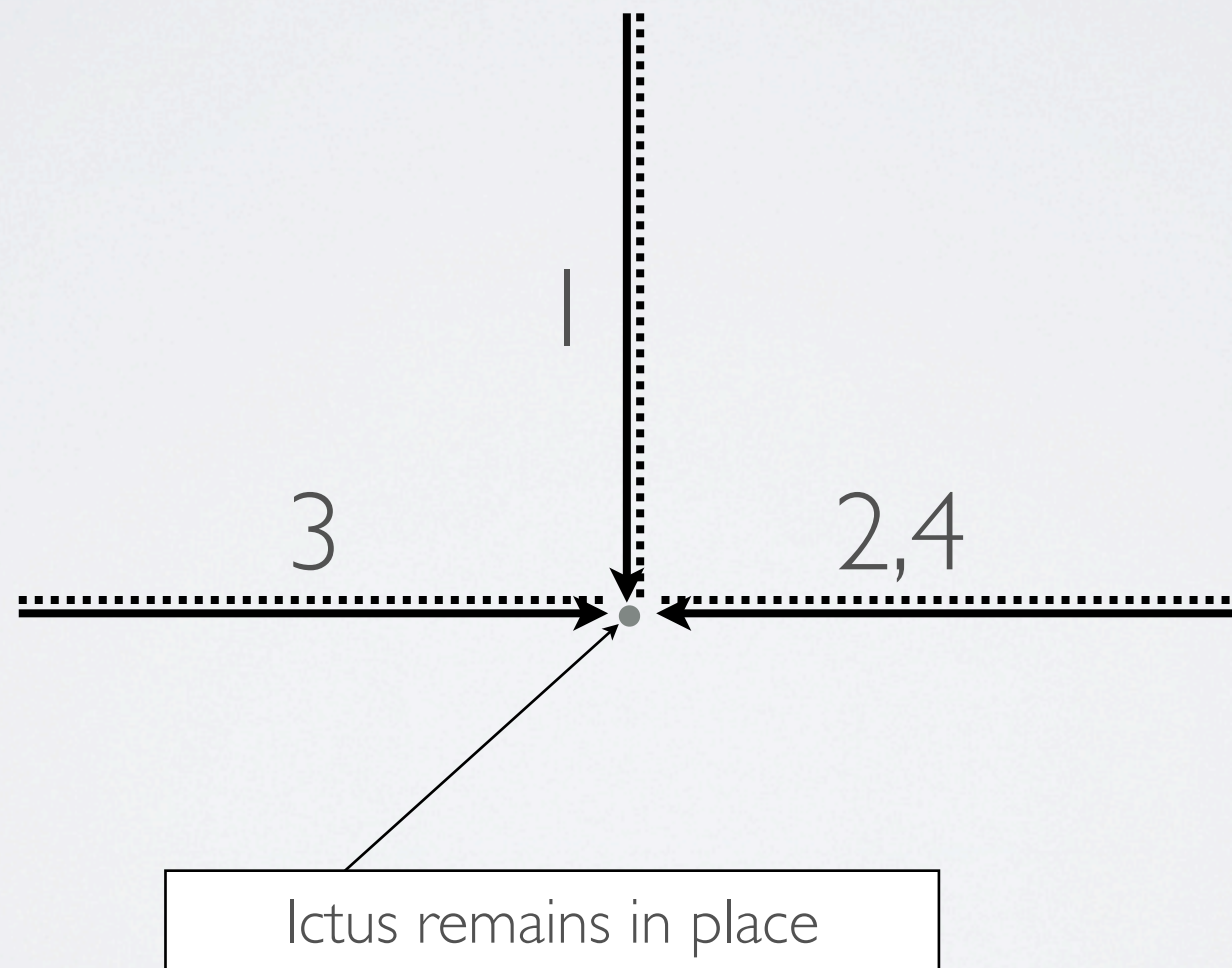
Beat 1 is active and thus vertical.  
Beat 2 is passive and completely horizontal.





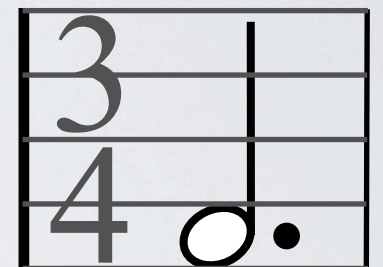
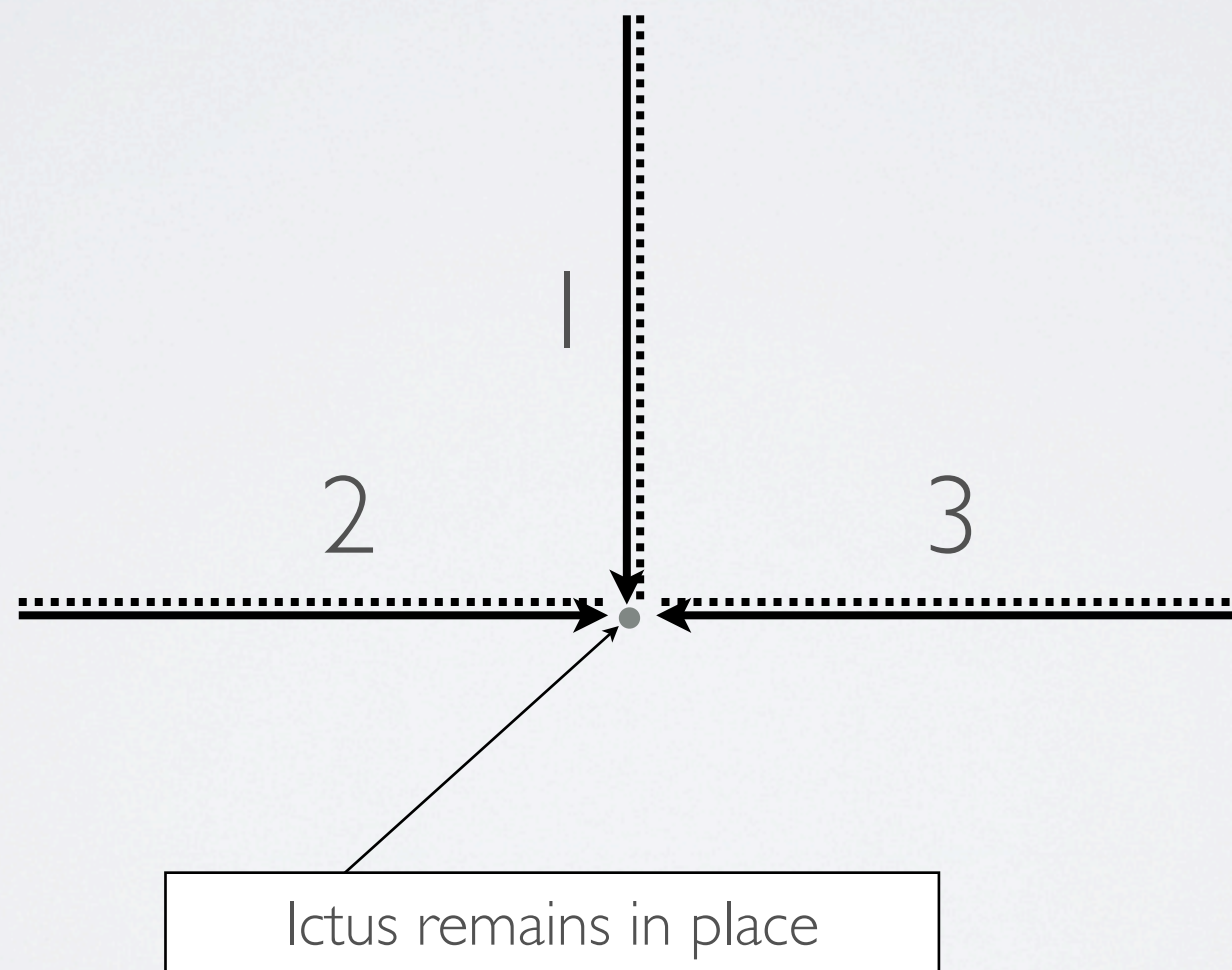
# PASSIVE BEATS FOR A WHOLE NOTE

Beat 1 is active and thus vertical.  
Beats 2,3,4 are passive and are completely horizontal.



# PASSIVE BEATS FOR A DOTTED HALF NOTE

Beat 1 is active and thus vertical.  
Beats 2,3,4 are passive and are completely horizontal.





# RUDOLF VON LABAN

## Terminology Chart

Term	Light	Heavy	Quick	Sustain	Direct	Flexible
Float	X			X		X
Glide	X			X	X	
Flick	X		X			X
Dab	X		X		X	
Slash		X	X			X
Punch		X	X		X	
Wring		X		X		X
Press		X		X	X	



# INSPIRED MUSICIANSHIP

**As a conductor**, you have one of the most creative jobs in the world--you sculpt sound with your hands! You evoke, shape, and inspire sound with your conducting and you get to do it with wonderful people in your ensemble. When you pick up a baton, does it feel like a foreign object? Have you ever noticed how easy it is get stuck in the “beating the pattern” rut? If you were given the task of inventing conducting--would you pound the air on every beat regardless of the musical impetus? Or rather would you craft a set of gestures that indicates all aspects of the music, not just the meter. Here are 15 tips to help your conducting become the artistic catalyst to inspired music making.



# CONDUCT THE MUSIC, NOT THE PATTERN

## **Tip #1 - Conduct the music, not the pattern.**

Conduct only that which is in the music--no more and no less. There is much more to music than the delineation of the meter. Time-beating usually results in over-conducting. Even lovely gestures, if not called for in the music, may not be present in the conducting. Look for techniques, clinics, or instructional materials to help you get out of the pattern box. Applying the language of Rudolf Laban may be helpful.



# CONDUCT THE MUSIC, NOT THE MUSICIANS

**Tip #2 - Conduct the music, not the musicians.** Allow each musician to assume responsibility for maintaining pulse, subdividing, entrances, and releases. You initiate and define the time, cue entrances and releases, but you do not function as a traffic cop directing a chaotic intersection.



# CONDUCT THE MUSIC, NOT THE MUSICIANS



**Tip #3 - Display the information in the tip of the baton or fingers.** Imagine paint flowing from the tip of your baton or your fingers on to your imaginary canvass. It flows smoothly in legato passages, creates dabs in normal articulations, and dots in staccato passages. The pulse should not be in your elbow. Preparatory beats should not be given with your head or your mouth. By focusing on the tip of the baton, your body will automatically adjust to the most efficient movement.

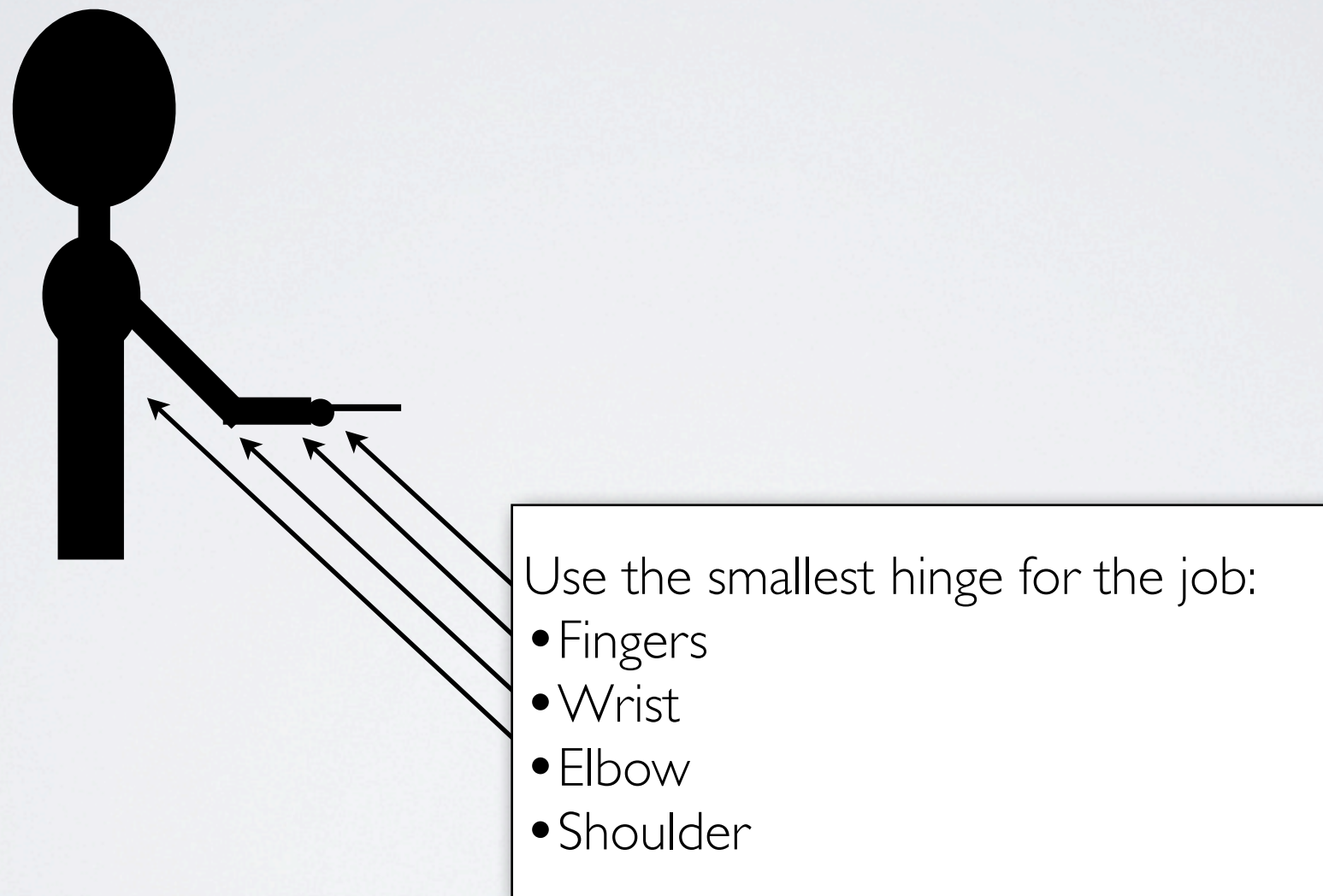


# USE THE SMALLEST TOOL FOR THE JOB

**Tip #4 - Use the smallest tool for the job.** Don't use a hammer to insert a small screw. Similarly, don't use your entire arm to depict light or normal articulations. Use the smallest hinge appropriate for the task: fingers, wrist, elbow, shoulder, body. With a normal-sized 15 inch baton, you can trace a 15 inch arc from horizontal to vertical using only your wrist hinge. Add your elbow hinge and you are tracing 24-30 inches of space--more than enough for most musical situations. By using the smallest hinge appropriate for the music, you avoid over-conducting, beating the air, and large patterns.



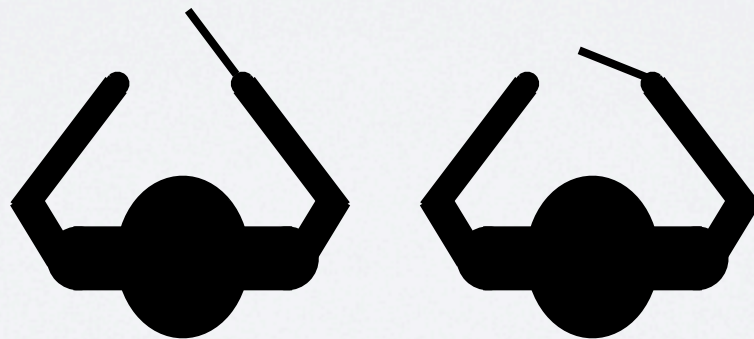
# USE THE SMALLEST TOOL FOR THE JOB



TIP: If you are using your wrist, don't use the elbow.  
If you are using the elbow, don't use the wrist.

# ADDRESS YOUR ENSEMBLE

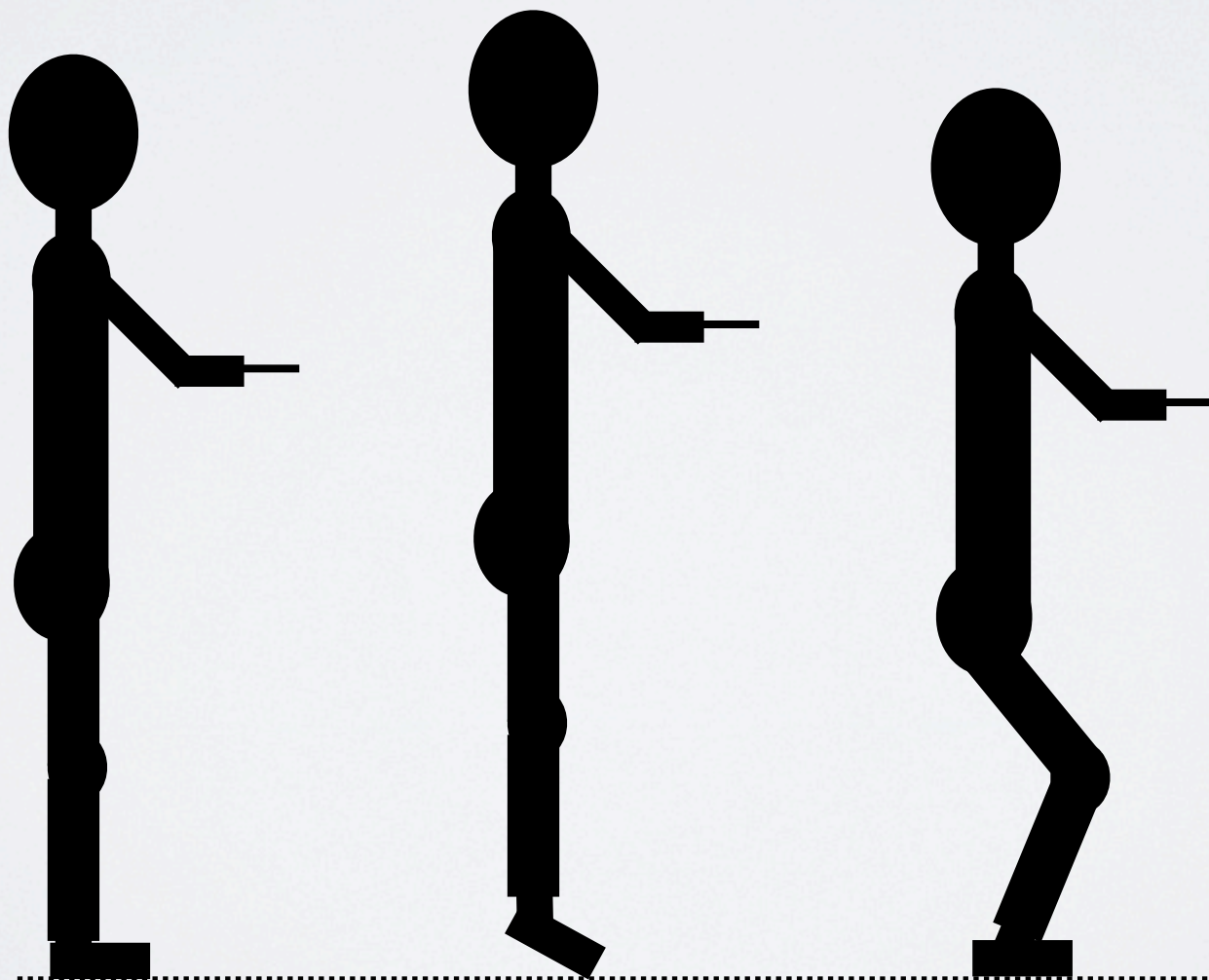
**Tip #4 - Address your ensemble.** Conductors often allow the baton to point to the left side of the ensemble. Hold the baton comfortably in your hand. Relax your fingers and wrist with just enough tension to maintain control of the baton. The baton is an extension of your forearm. It should not angle significantly to the left.





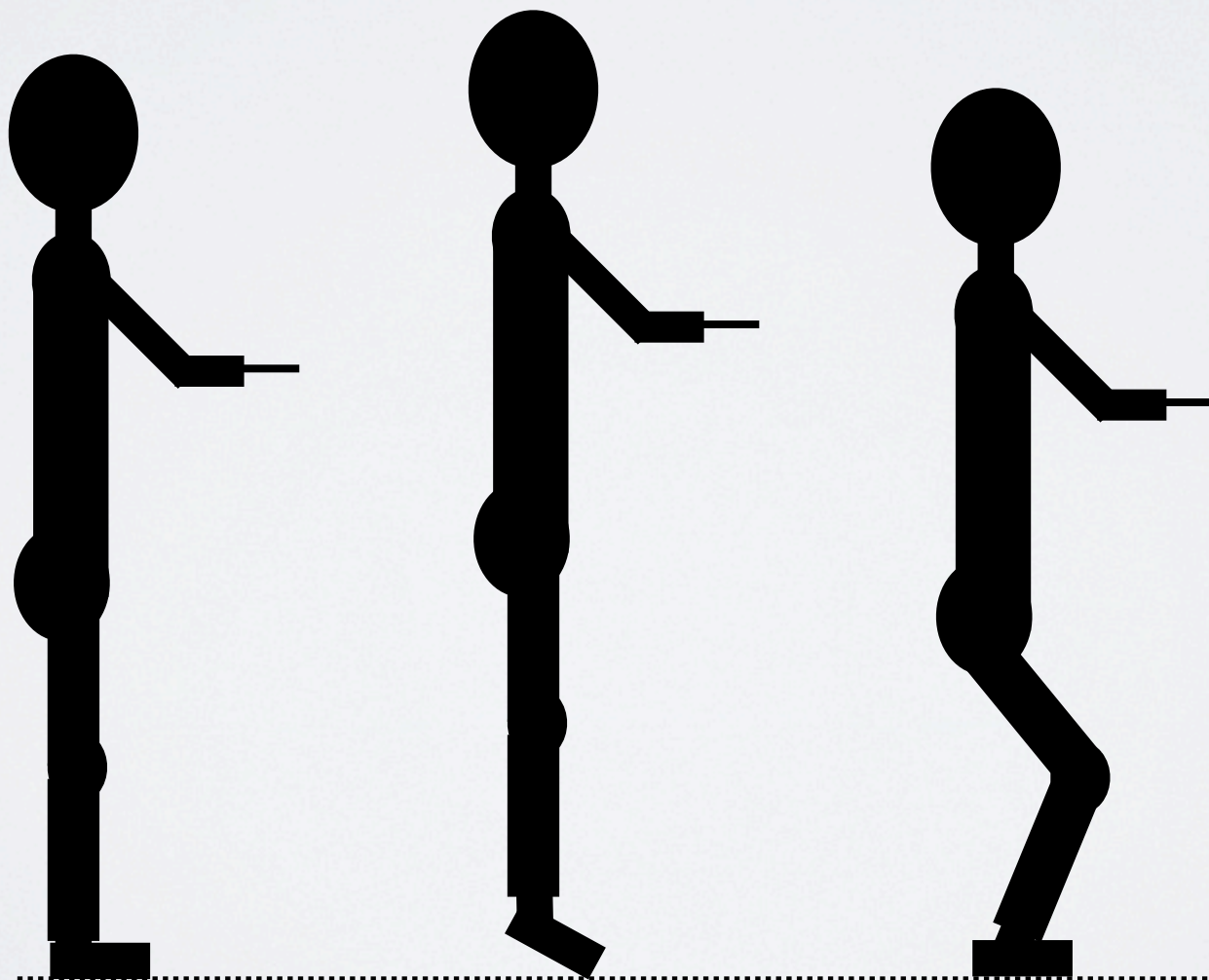
# STAY GROUNDED

**Tip #5 - Stay grounded.** Avoid going up on your toes by keeping your feet flat on the podium. This often occurs on preparatory beats. (Video yourself from the side.)



# AVOID DEEP KNEE BENDS

**Tip #6 - Avoid deep knee bends.** Allow your knees to be relaxed, yet stable. Let's leave the knee bends to our beloved drum majors. (Video from the side.)





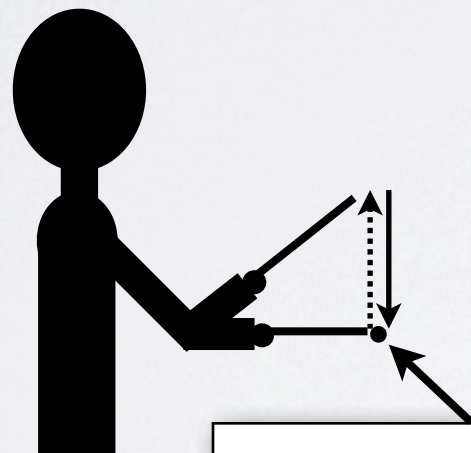
# MOVE YOUR BATON UP AND DOWN AT PREDICTABLE RATE

**Tip #7 - Move your baton up and down at a predictable rate of speed.** All beats have some type of upward and downward impetus which emulates the laws of physics. If you toss a small bean bag in the air, its landing is completely predictable. This predictable motion is helpful to the musicians. Do not rush to the downbeat or jerk the baton up quickly after the ictus is given. You may not realize you are doing this, so please record your conducting. If you flick your baton up too quickly, you will become an “upbeat conductor.” The pulse will appear to be on your upbeat instead of your downbeat.



# BEGIN WITH THE END IN MIND

**Tip #8 - Begin with the end in mind.** Show the musicians the location of the ictus by starting in that position. In other words, begin the beat where the beat concludes.



Go up and down at the same rate of speed.  
Begin the beat where the ictus will occur.



# RELEASE WITH YOUR LEFT HAND



Left hand

**Tip #9 - Release with your left hand.** An elliptical motion with the left hand clarifies your intention for a release. Right hand motions may be interpreted as an indication to play the next note. When releases occur at the end of sections, movements, or compositions where there is not another note, right hand releases are perfectly acceptable.



# BEGIN WITH YOUR BATON PARALLEL WITH THE FLOOR

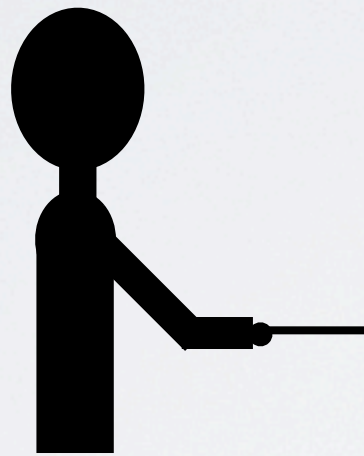
## **Tip #10 - Begin with baton parallel with the floor.**

Often conductors allow the ictus to drift too high, sometimes chest and above. Save this position for indicating registration, i.e. triangle cues are higher than trombone cues. Keep your elbows away from your torso and forward of your ribs. Many old (and some contemporary) conducting texts illustrate a fundamental position that is too high. The fundamental position for conducting includes:

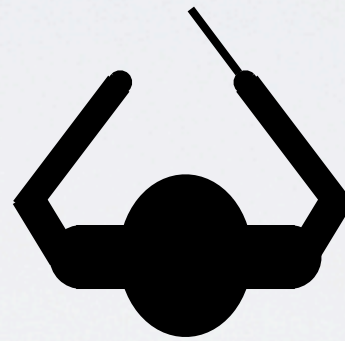
1. Baton and forearm parallel with floor (or just slightly higher).
2. Forearms angled toward each other ( $45^{\circ}$  from elbow to wrist).
3. Elbows in front of your torso ( $45^{\circ}$  from shoulder to elbow).



# BEGIN WITH YOUR BATON PARALLEL WITH THE FLOOR



Forearm & baton  
parallel with floor



Ictus too high

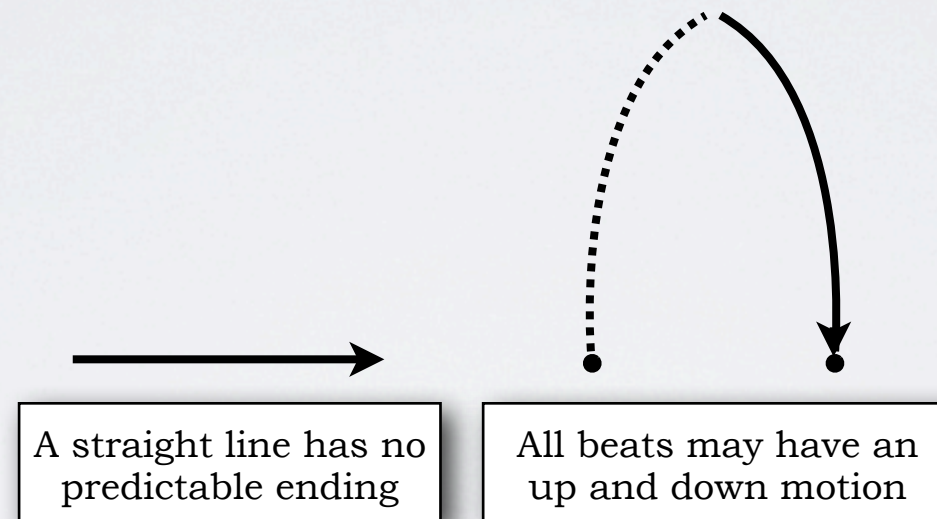


# ALL BEATS MOVE UP & DOWN, NOT IN A LINE

**Tip #11 - All beats may move up and down, not in a straight line.** All gestures that describe a beat may have an upward and downward impetus. The more pronounced the musical articulation required, the more vertical the beat. The less pronounced the musical articulation required, the more horizontal the beat. Choose a pattern that aligns each ictus along a horizontal plane. Since a straight line does not indicate a beat, the “floor-wall-wall-ceiling” pattern is not the best tool.



# ALL BEATS MOVE UP & DOWN, NOT IN A LINE





# MIRROR ONLY IF THERE IS A PURPOSE

## **Tip #12 - Don't mirror unless there is a purpose.**

Develop independence in your gestures. There is rarely a reason to mirror. If your left hand is not adding to the musical interpretation, it is adding to the confusion. Imagine your left hand:

1. Resting comfortably at your side
2. Cueing entrances.
3. Releasing sound.
4. Increasing or decreasing volume.
5. Signaling attention--something is going to change.
6. Shaping a phrase.
7. Sustaining sound.
8. Encouraging a musician.



IF THE AIR KEEPS MOVING,  
YOUR HANDS KEEP MOVING.

**Tip #13 - If the air keeps moving, your hands keep moving.** When you stop your hands, the musicians tend to stop the air. If you intend for the sound to sustain, keep your gestures in motion. If the air, the bow, or the roll is moving, your hands may continue moving. Your conducting may emulate a violinist moving her bow. Your ictus depicts how you want the bow, tongue, stick, or mallet to initiate sound.



# TRUST YOUR PERFORMERS

**Tip #14 - Trust your performers.** Allow them to come to you. Train them to watch and respond. Teach them to internalize time. Expect that they will assume responsibility for the music. You will get exactly what you expect from your ensemble. This is true of young musicians as well as more experienced musicians.



# RECORD YOURSELF ON VIDEO

**Tip #15 - Record yourself on video.** One video study session can lead to tremendous improvements. You may notice a hitch at the top of the beat, an extra curly-que between beats, an oversized pattern, “thinking-man” expression, traffic-cop cueing, excessive mirroring, head in the score, or any number of issues that are easily resolved.



# JOY IN ARTISTRY

Go easy on yourself as this is supposed to be a joyous activity. Whatever undesirable habits you have developed can be replaced with more artistic gestures. Visualize yourself conducting the music with tremendous artistry. Compare the video to the image in your mind. Allow yourself to gradually transition into the conductor you see in your imagination. Once you begin to move in the right direction, you will notice a rapid change. Remember: “Your conducting makes a difference in the sound of the ensemble!”



# PERUSING THE SCORE

1. Write your name, contact information, and date on your own score. Include the date of performance and ensemble.
2. Read slowly and visualize the instrumentation list.
  - a. Determine if there any instruments you will leave out or are optional.
  - b. Are there important instruments that are out of the ordinary?
3. Note if the score is transposed or in C (concert pitch).
4. Read through the entire score leisurely, noticing any thing that interests you.
5. Research the historical background of the composer
6. Research the historical background of the piece.
7. If a transcription, acquire the original vocal, orchestral, or other score.
  - a. If a vocal work, write in the words to the melody. Check the breath marks and phrasing.
  - b. If an orchestral work, check the string articulations and bowings. Match the composer's original intent.
8. Decide on style concepts.
  - a. March style.
  - b. Song style.
  - c. Dance style.
  - d. Beginning, middle, and releases of notes.



# MARKING THE SCORE

1. Define each word in the score, including the title.
2. Analyze the meters and mark any changes, including mixed meters.
3. Mark cues, change of tempi, vital releases, and other right hand, traffic-cop type of gestures (in red).
  - a. Mark above the score or within the score.
  - b. Have consistent abbreviation system in place.
  - c. Analyze percussion and mark all cymbal crashes.
4. Mark the dynamics.
5. Mark the phrase marks above the score.
6. Notice if there is any program, poem, or other association. Mark it appropriately in piece.
7. Look for the golden ratio.
8. Analyze the composition.
  - a. Determine tonal regions
  - b. Melodic organization
  - c. Harmonic
  - d. Textures
  - e. Developmental techniques
  - f. Form
    - i. Create a form chart
    - ii. Delineate major sections with long solid line
9. Or go through the score and mark whatever is interesting to you without a step-by-step process.



# CONDUCTING THE SCORE

1. Begin to learn larger sections.
2. Mark major sections considering Labanotation.
3. Choreograph right hand, especially considering active, passive, and notational beats.
4. Choreograph left hand.
5. Take the form chart and begin the conducting process.
6. Repeat small phrases ten times and mark them.
  - a. Write down the repetitions.
  - b. Sing the melodies.
  - c. Work with recordings.
  - d. Work with metronome.
  - e. Record your own ensemble, practice with your own interpretation.
  - f. Listen to different recordings to see if you are missing anything.
7. After you have made your own analysis, read other's articles about the piece.
8. In rehearsal process listen to recording. Make a list of all issues and distribute to the band.
9. Write composer if possible.
10. Write in any recognitions at end of piece, soloists, composer if present.
  - a. List them in reverse order of importance.
  - b. Alternatively list by section.
  - c. Visualize cueing the soloists in order as a memory aide.



# MARKING THE SCORE

- Marking the score serves two purposes:
  - It can be a useful process in learning the score.
  - It can help the conductor read the score more easily in a rehearsal or performance. Markings assist the conductor in maintaining eye contact with the musicians and reduce the time needed to refer to the score.
- Remember the aphorism:

“Score in the head, not head in the score.”
- Ultimately, the conductor wants to “own the score” and reduce dependence on it.



# MARKING CUES

## TWO & THREE LETTER ABBREVIATIONS

- Instrument abbreviations are used to mark cues.
- Often they are marked in color and may be in combination with an arrow or bracket.
- Down arrows indicate cues on the beat. Up arrows indicate cues after the beat (usually a gesture of syncopation).
- A number can also be added, indicating which beat in the measure the cue occurs on.
- A consistent abbreviation system will increase ease of recognition throughout your career.
- Abbreviations may have an association for the conductor. The list provided is merely a suggestion.
- Cues may be marked within the score or above the score.
- Cues are usually required for first entrances or after a period of rest.
- HINT: Mark and learn *all* cymbal crashes and gong impacts!

OB  
↓  
2

DB  
↑  
2

SX,HN  
↓  
2

WW  
└



# MARKING CUES

## TWO & THREE LETTER ABBREVIATIONS

- Instrument abbreviations are used to mark cues. Often they are marked in color and may be in combination with an arrow or bracket.
- Develop a consistent abbreviation system. This will increase ease of recognition throughout your career.
- Choose abbreviations that have an association for you. The list provided is merely a suggestion.

Saxophones	SX	
Woodwinds	WW	
Brass	BR	
Percussion	PE	
High Woodwinds	HW	HWW
Low Woodwinds	LW	LWW
High Brass	HB	HBr
Low Brass	LB	LBr
Strings	ST	Str
Voice	VO	Voc



# MARKING CUES

## TWO & THREE LETTER ABBREVIATIONS


Piccolo	PI	PIC
Flute	FL	
Oboe	OB	
English Horn	EH	
Bassoon	BN	Bsn
Contrabassoon	CB	CBn
Clarinet	CL	
Alto Clarinet	AC	ACL
Bass Clarinet	BC	BCL
Soprano Saxophone	SS	SSx
Alto Saxophone	AS	ASx
Tenor Saxophone	TS	TSx
Baritone Saxophone	BS	BSx

Cornet	CN	Cnt
Trumpet	TP	Tpt
Horn	HN	
Trombone	TB	Tbn
Bass Trombone	BT	BTb
Baritone	BA	Bar
Euphonium	EU	
Tuba	TU	BCL
Violin	VL	VLN
Viola	VA	VLA
Violoncello	VC	VCL
Double Bass	DB	
Harp	HP	



# SCORE MARKING

## TWO & THREE LETTER ABBREVIATIONS

Soprano	S	
Alto	A	
Tenor	T	
Bass	B	
Piano	PN	Pno
Glockenspiel (bells)	GL	Glk
Vibraphone	VB	Vib
Chimes	CH	
Xylophone	XY	Xyl
Marimba	MA	Mba
Crotales	CR	Cro
Celesta	CE	Cel
Timpani	TI	

Snare Drum	SN	
Side Drum	SD	
Field Drum	FD	
Bass Drum	BD	
Crash Cymbals	CC	
Suspended Cymbal	SC	
Triangle	TR	
Toms	TO	Tom
Gong	GO	Tam
Tambourine	TA	Tmb
Slapstick	SS	Slp
Woodblock	WB	
Cowbell	CB	



# SCORE MARKING

## PHRASE INDICATORS

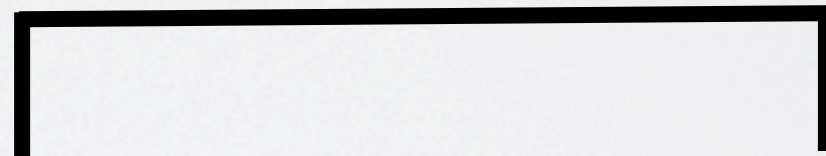
1 measure



2 measures



3 measures



4 measures



Place phrase markings above the score. Begin and end on bar lines.  
(Anacrusis notes are pickups to the beginning of the phrase marking.)



# SCORE MARKING

## DYNAMICS AND TEMPO CHANGES

Enhance dynamic and tempo markings:

- Mark in contrasting color to cues.
- Enlarge the Italian abbreviations.
- Indicate *crescendo* and *diminuendo* markings graphically.
- Indicate *ritardando* markings graphically.

*pp* *ff*



*rit.* - - - - -

A graphic is easier to read than *cresc.* or *rit.* and indicates the culmination of the change.



# SCORE MARKING

## FERMATAS AND RELEASES

Normal hold. Enlarge the symbol.

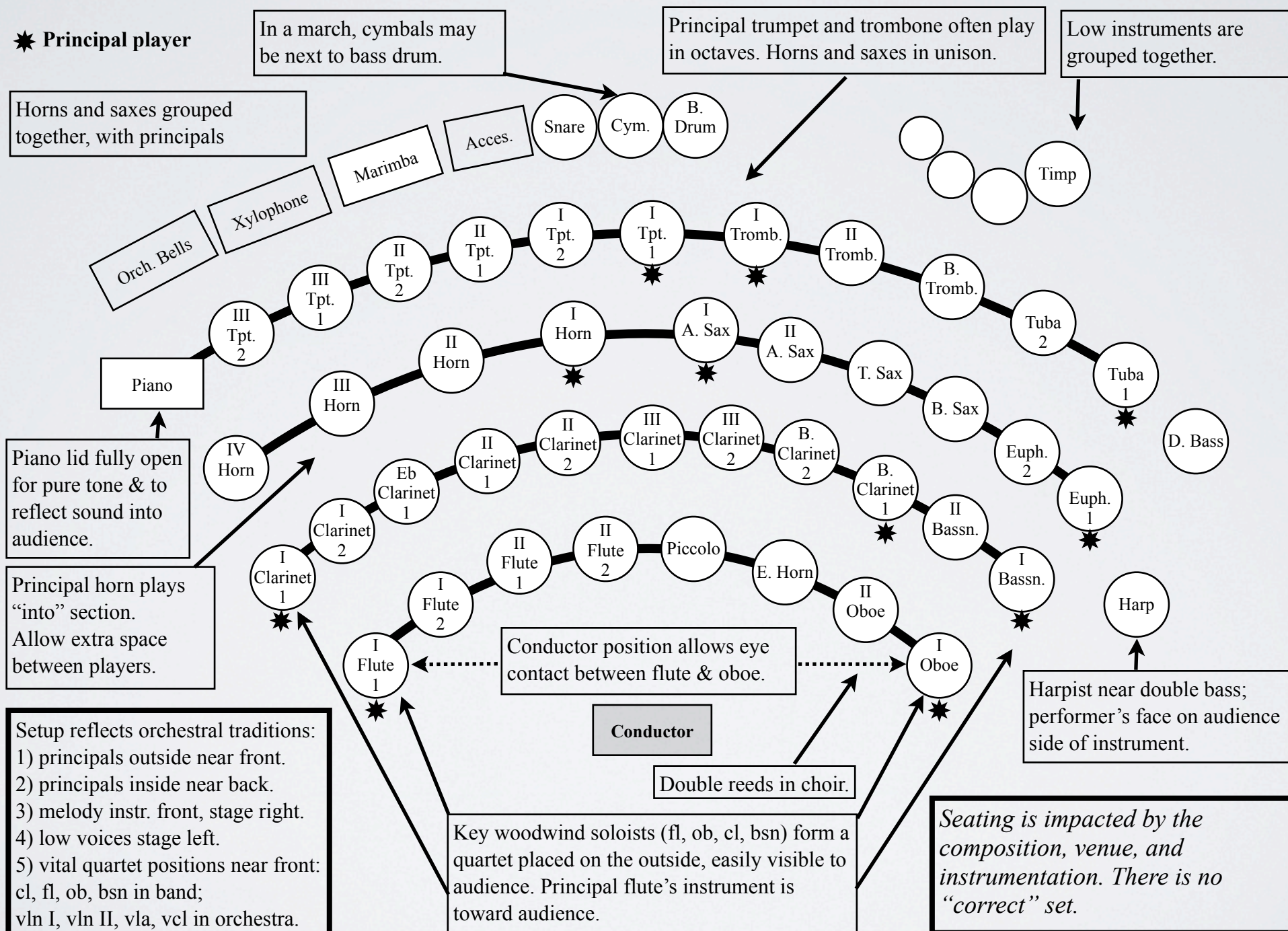
Indicates release. Usually in left hand unless followed by long silence or conclusion of piece.

Combine symbols if desired.  
Add *caesura* if appropriate.





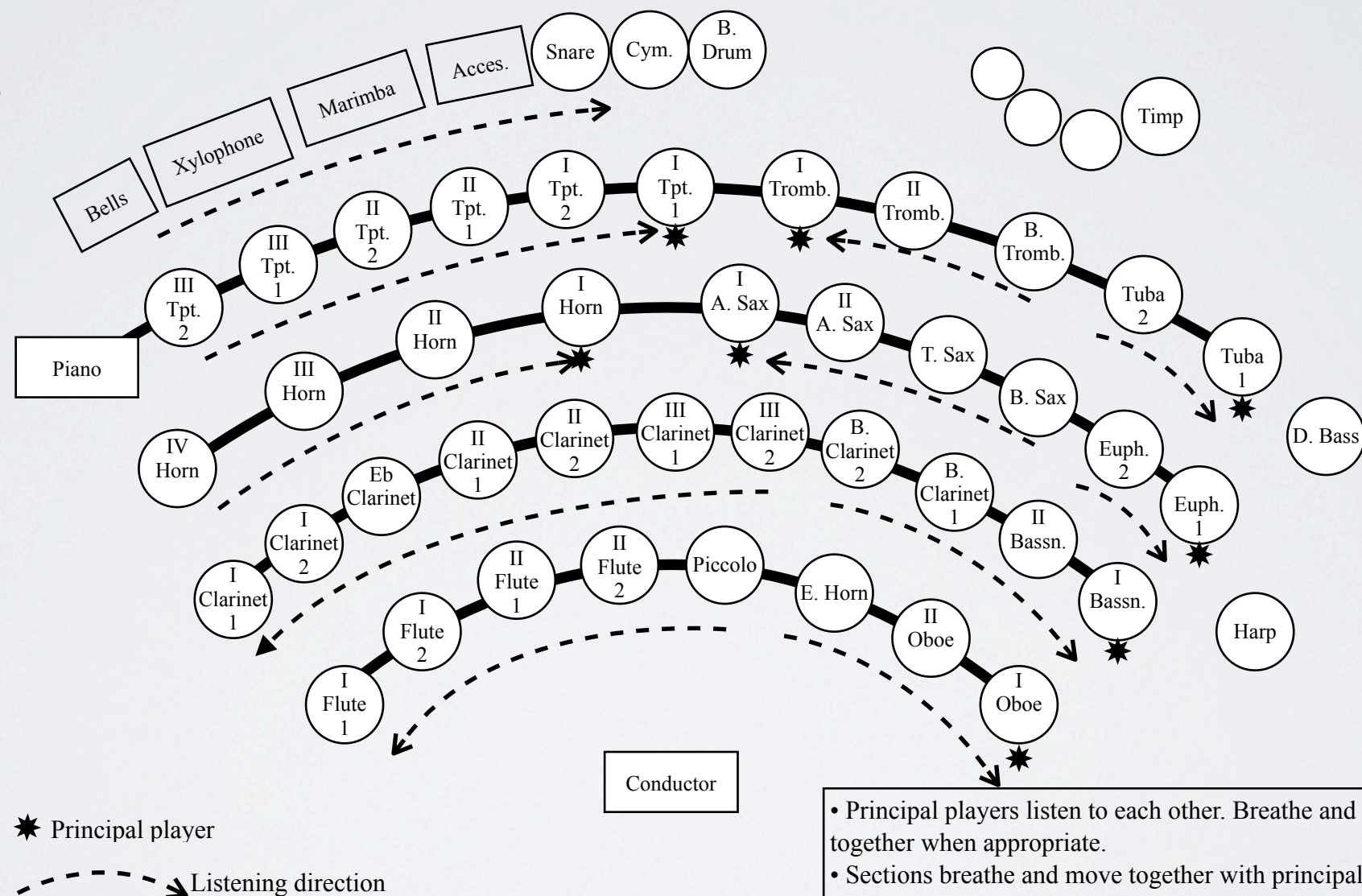
# ENSEMBLE SET UP CHART





# CHAMBER ENSEMBLE LISTENING APPROACH

## Wind Ensemble

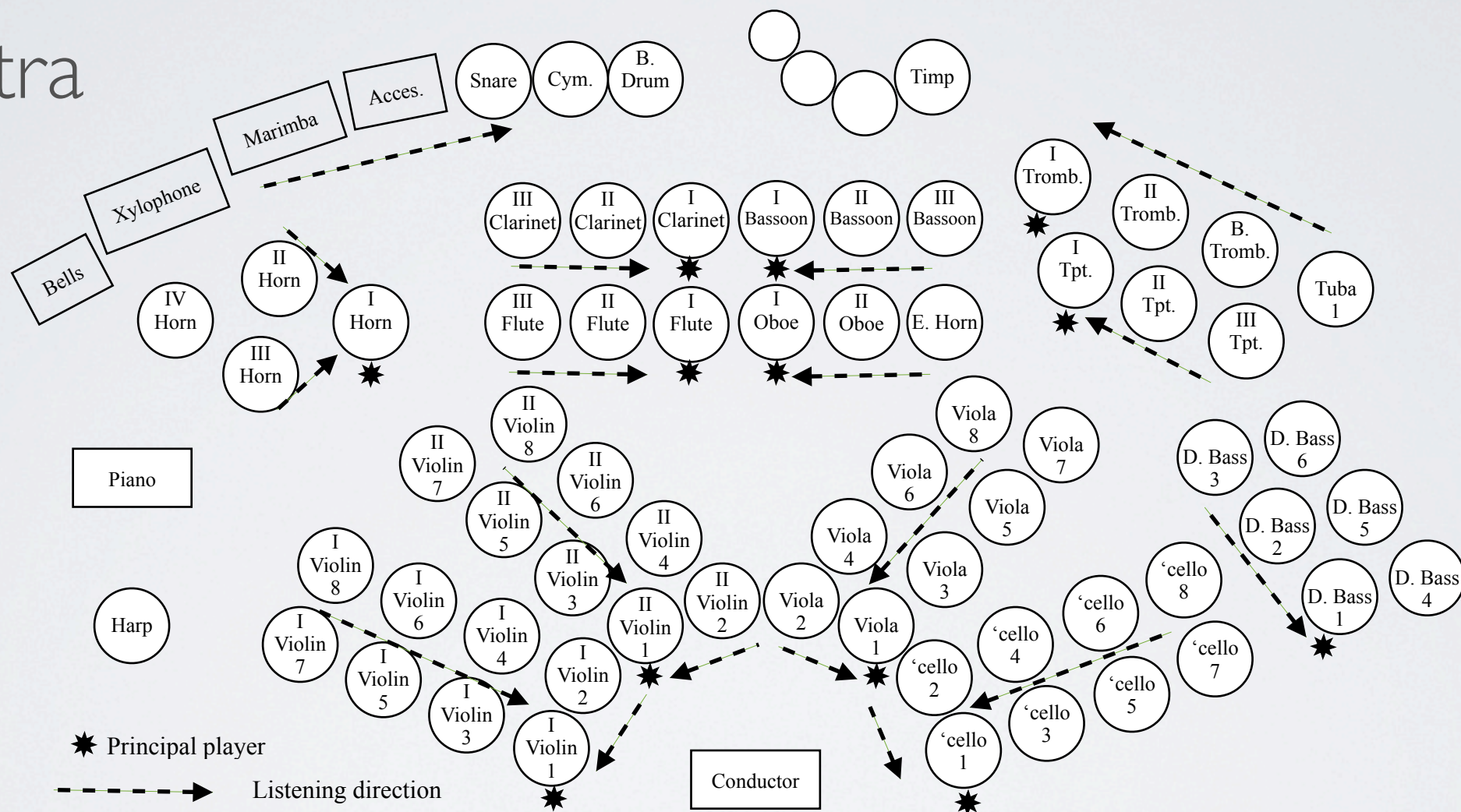


- Principal players listen to each other. Breathe and move together when appropriate.
- Sections breathe and move together with principal player. Section players match style with, tune to, play in time with, and blend sound into principal player.
- All players breathe and move with conductor on entrances.



# CHAMBER ENSEMBLE LISTENING APPROACH

## Orchestra

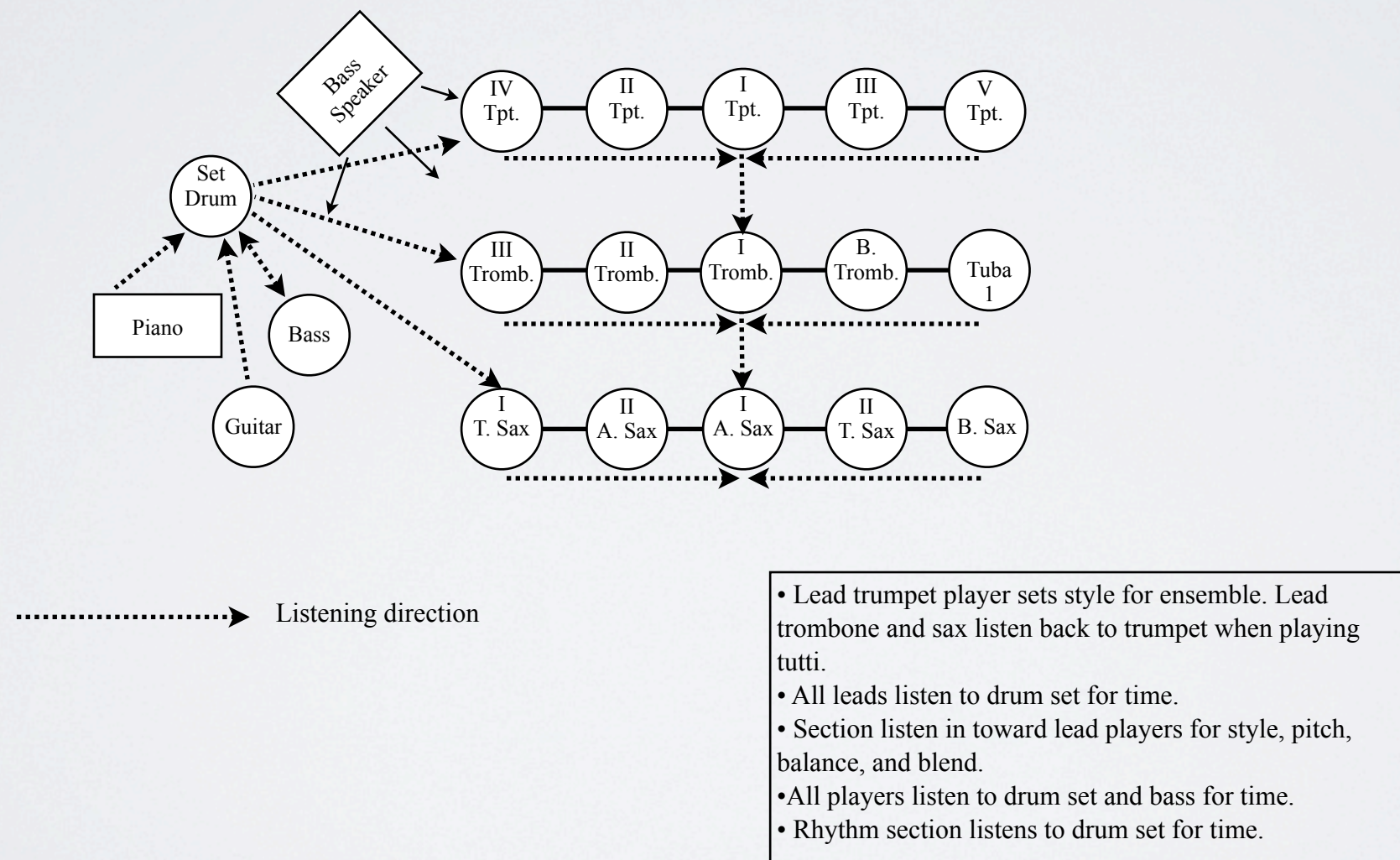


- Violin I, Violin II, Viola, 'cello form a quartet and play as in a chamber group.
- Principal players throughout orchestra listen to each other. Breathe and move together when appropriate.
- Sections breathe and move together with principal player. Percussion also breathe and move prior to entrances.
- Section players match style with, tune to, play in time with, and blend sound into principal player.
- All players breathe and move with conductor on entrances.



# CHAMBER ENSEMBLE LISTENING APPROACH

## Jazz Ensemble





# GUIDELINES FOR CONDUCTING ATTIRE

Male

What should I wear?

Performer	Conductor
Formal Black	Tuxedo
Black pants, white shirts	Tuxedo or dark suit with tie (not a sport coat and slacks)
Band Uniform	Tuxedo or dark suit with tie (not a sport coat and slacks)
Dress Clothes	Dark suit with tie (rarely a sport coat)

If you choose to wear a suit, it is preferable to have a black, charcoal gray, navy, or dark brown suit. Solid colors are preferred, however muted pinstripes are acceptable. White shirts are always appropriate with any suit. Collars should not be button-down for suits. Save those for sport coats.



# GUIDELINES FOR CONDUCTING ATTIRE

Male

## When should I wear tails?

Tails are generally considered the most formal and are worn after 6:00 PM. They are worn with a white tie, white vest (usually pique cotton), and white shirt.

Do not confuse tails with a “morning coat,” which tapers from the waist at the front to the knees at the back. Morning coats should not be worn after dark.

Always make sure your coat is well-tailored. Be especially sensitive to wearing a coat that has become too tight over the years and restricts your motion.

A regular tux jacket is also appropriate for an evening concert.

## What should I wear for a morning or afternoon concert?

A notch-lapel or peak-lapel jacket with one or two buttons will always be in style. Combine the jacket with black pants, white shirt, vest, and black bow tie for a classic look.



# GUIDELINES FOR CONDUCTING ATTIRE

Male

Should I button the coat while conducting?

If you button the coat in front, the motion of the jacket back will be less distracting. However, if the coat is fitting too snugly, the vents will open in the back. In this case, leave it unbuttoned.

What are braces?

“Braces” are suspenders (British derivation) and should always be worn with your tuxedo or suit when conducting. Belts are not appropriate. Braces will keep your pants at the correct height, allow for the appropriate break in the crease, and avoids having pants that are uncomfortably tight. They also provide a degree of security. Wear black satin suspenders with your black tie and white suspenders with your white tie and white vest.



# GUIDELINES FOR CONDUCTING ATTIRE

Male

Hints from GQ December 2007

1. Buy a tux that will not go out of style. Notch-lapel or peak-lapel with one or two buttons are recommended. Avoid anything overly slim or flared, and avoid three-button tux jackets.
2. Peak lapels are classic. Notch lapels have become the industry standard. Shawl collars are making a comeback. (Not necessarily in conducting, however. JSM)
3. With black tie, wear a conventional collared shirt. With white tie, wear a wing collar.
4. Don't wear a cummerbund.
5. Lose the patent leather shoes. Skip those shiny tux shoes and stick with well-polished black lace-ups instead. Invest in high quality thin black socks, and wear them only with your tux.
6. You can get away with wearing a black suit instead of a tuxedo at formal events. But it's got to be the right black suit. Don't wear a bow tie and add French cuffs.
7. Formalize your outerwear. Wear a topcoat as striking as the tux.



# GUIDELINES FOR CONDUCTING ATTIRE

Female

What should I wear?

- Concert attire should be professional in appearance.
- Elegant, classic lines remain in style.
- Black is always appropriate. Solid colors are preferred.
- Mid-calf, full length, or ankle length one piece dress.
- Or jacket, slacks, and blouse.
- Long sleeves, modest jewelry, and loose fitting.
- Check appearance from the back.
- Secure all straps.
- A moderate heel looks nice, but this is a personal choice.
- Break in shoes prior to performance.
- Secure hair so that it does not swing and keep bangs out of eyes.

REHEARSING THE ENSEMBLE



# ENVIRONMENT

- Greeting: greet at the door when possible. Begin all rehearsals with appreciation.
- Announcements: avoid using rehearsal time
- Post rehearsal schedule with times
  - Whiteboard
  - Powerpoint
- Printed schedule of rehearsals in advance

# ENVIRONMENT

- Room Setup
  - Order
  - Cleanliness
  - Professionalism
  - Seating charts or marked floor



# MACRO-MICRO-MACRO

- Romance
- Precision
- Generalization

# HISTORICAL CONTEXT

- Composer
- Time Period
- Contemporary History and Culture



# STYLE

- Song Style
  - Chorale Style
- Dance Style
  - March Style

# NOTES AND RHYTHMS

- Body of a Note
  - Beginning
  - Middle
  - End
- Illustrations
  - TOAH



# TECHNIQUE

- Psychomotor skill development
- Practice patterns
  - 1.Note for note
  - 2.Tonguing every note or bowing every note
  - 3.1 6th - dotted eighth
  - 4.dotted eighth - 1 6th
  - 5.Slurring
- Hand position
- Metronome

# PHRASING

- Long phrases
- Note grouping and inflection
- Peak notes



# FINDING THE MOTOR

- Time Generators
- Percussion
- Listening

# ISOLATING COMPONENTS

- Melody
- Accompaniment
- Countermelody
- Other
- Marking the full score



# INTONATION AND TONE QUALITY

- Melodic lines
- Cadences
- Important Chords
- Playing a dance in song style (march in chorale style)
- Fundamental training and singing

# CHAMBER MUSIC APPROACH

- Breathing and moving together
- Principal players
- Listening down for pitch
- Listening up for style



# SECTIONALS

- How often
- 1 teacher
- Multiple teachers

# ENDING UPBEAT

- Running the piece
- Running a section of the piece



# REHEARSAL SCHEDULES

- Timing of selections
- Amount of rehearsal time
- Adjusting proportionately to difficulty
- Macro-Micro-Macro
- Weeks on a selection

# RECORDING AND PLAYBACK

- Audio
- Video
- Student availability



# PLANNING

- Recording
- Written comments from study
- Playing exams

There is no way to evaluate literature unless you study and continue to study the world's greatest music of all idioms or mediums. If we do not do this, we have no yardstick with which to evaluate . . . music. It is impossible to find the best by comparing it to the mediocre.

Butler R. Eitel



- Tell me the name of your best friend, I will tell you what kind a person you are.
- Tell me the names of your favorite books and authors, I will tell you what your intellect is.
- Tell me what music you play, I will tell you how musical your group is.

Music should be enjoyed, not  
tolerated.

Lowell Graham



- Play only music you respect.
- Play only music you are passionate about.
- “I have never acknowledged the difference between ‘serious’ music and ‘light’ music, there is only good music and bad music.” Kurt Weill, composer



# CHOICE OF LITERATURE

- Will the students “like” the music?
- Are my players “competent enough” to perform the music?
- Do we have enough “rehearsal time” to learn the music?
- Will the parents and school personnel “enjoy” the music?

Common concerns for music directors, but not the entire picture

- Ray Cramer, Indiana University  
Director Emeritus



# DOES THE MUSIC HAVE?

- a well-conceived formal structure?
- creative melodies and counterlines?
- harmonic imagination?
- rhythmic vitality?
- contrast in all musical elements?
- scoring which best represents the full potential for beautiful tone and timbre?
- an emotional impact?
  - Ray Cramer



# EVALUATING STUDENT MUSIC

- Appeal: Is the piece interesting and does the form evolve with climactic moments and a variety of material in all compositional elements? Are there aspects of the piece that will foster growth in the musical experience of the players?



# EVALUATING STUDENT MUSIC

FROM CONDUCTING THE MUSIC, NOT THE MUSICIANS - NOWAK/NOWAK

- Scoring: Are there interesting parts for all the players? Are there a variety of colors and voicings? Are there places that will never balance acoustically due to poor orchestration?

# EVALUATING STUDENT MUSIC

FROM CONDUCTING THE MUSIC, NOT THE MUSICIANS - NOWAK/NOWAK

- Range: Are there appropriate and consistent registers used in all of the parts for the grade level?



# EVALUATING STUDENT MUSIC

FROM CONDUCTING THE MUSIC, NOT THE MUSICIANS - NOWAK/NOWAK

- Articulations: Are there articulation markings appropriate for the style of the piece, included on the score and parts?

# EVALUATING STUDENT MUSIC

FROM CONDUCTING THE MUSIC, NOT THE MUSICIANS - NOWAK/NOWAK

- Dynamics: Are there dynamic markings included when needed?



# EVALUATING STUDENT MUSIC

FROM CONDUCTING THE MUSIC, NOT THE MUSICIANS - NOWAK/NOWAK

- Phrasing: Are there phrase markings included to help the players think in like groupings?

# SELECTING THE REPERTOIRE

## BLUEPRINT FOR BAND - ROBERT GAROFALO

- ...evaluate each selection to determine its teaching/learning potential as measured against the objectives of the blueprint.
- Repertoire must contain musical ideas that can be used to develop both concepts and skills.



# SELECTING THE REPERTOIRE

## BLUEPRINT FOR BAND - ROBERT GAROFALO

- Structural Elements: The repertoire selected should illustrate a high degree of compositional skill or craftsmanship on the part of the composers.

# SELECTING THE REPERTOIRE

## BLUEPRINT FOR BAND - ROBERT GAROFALO

- Historical Context: The repertoire selected should illustrate . . . and represent diverse styles, forms, historical periods, and cultures.



# SELECTING THE REPERTOIRE

## BLUEPRINT FOR BAND - ROBERT GAROFALO

- Skills Development: The repertoire selected should help to develop the musical skills of each student. . . . Aural (hearing), dexterous (tactile), and translatave (visual).



# SELECTING MUSIC

TEACHING MUSICIANSHIP - JOSEPH A. LABUTA

- Carefully selected literature is . . . the basic material through which musicianship is developed.
- It must be quality literature that illustrates the basic concepts to be learned--concepts about timbre, musical elements, form, and style.
- The music presents the problems; the solutions develop musicianship.



# SELECTING “GOOD” MUSIC

TEACHING BAND AND ORCHESTRA - LYNN G. COOPER

- Good music has the qualities of excellent construction and genuine expressiveness.
- Good music may have stood the test of time, but much new music will also possess these qualities.



# WHAT IS QUALITY IN MUSIC?

## JAMES NEILSON

- Rhythmic vitality
- Genuine originality
- Melody has qualities of economy, logic, inspiration
- Harmony consistent to the style
- Craftsmanship
- Sense of values (balance, proportion, continuity)
- Emotion justified (ennobles soul, enlightens mind)
- Quality and personal taste
- Test of time



# SELECTING “GOOD” MUSIC

TEACHING BAND AND ORCHESTRA - LYNN G. COOPER

- Does music have integrity?
- Will piece cause members to grow musically?
- Opportunities for expressive playing?
- Good melodies, harmonies, textures?
- Variety of keys, styles, meters, techniques?
- Does it fit the group?
- Can we play without major substitutions?
- Can we cover the percussion parts?
- Are the ranges and techniques appropriate?
-



# SELECTING “GOOD” MUSIC

TEACHING BAND AND ORCHESTRA - LYNN G. COOPER

- Does it fill a programming need?
- Will students/audience/director enjoy, benefit?
- Maturity level of music match other music?
- All pieces selected provide variety?
- Develop solo skills in ensemble?
- Represent one of the finest examples of its type?
- Do we have adequate time to prepare?



# CRITERIA FOR JUDGMENTS OF REPERTOIRE OF SERIOUS ARTISTIC MERIT ACTON ERIC OSTLING, JR.

1. The composition has form and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and groups colors.



4.The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

5.The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

6.The composition is consistent in quality throughout its length and in its various sections.



8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

9. The composition is genuine in idiom, and is not pretentious.

10. The composition reflects a musical validity, which transcends factors of historical importance, or factors of pedagogical usefulness.



# QUALITY AND REPERTOIRE--THE NECESSARY BALANCE

- The quality of the literature performed by any musical organization determines, to a large degree, the kind of musical experiences to be gained by the members of the group.
- I feel that any program that stresses the attainment of a high performance level, by rehearsing a small number of pieces ... is not challenging the student to develop their full musical potential and appreciation.



# PROGRAMMING LIKE A DINNER

FROM CHORAL MUSIC METHODS AND MATERIALS - BARBARA A. BRINSON,

- Appetizer
- Salad
- Main Course
- Dessert
- Coffee
- After-dinner mint

# PROGRAMMING MUSIC

COL. LOWELL GRAHAM

- Something Old
- Something New
- Something Borrowed
- Something Blue



# SYMPHONY CONCERT

- Overture
- Concerto
- Intermission
- Symphony

# SYMPHONY STYLE

- High Energy Opener
- Adagio
- Dance or Scherzo or Novelty
- Chorale / Finale



# EMOTIONAL CONTOUR

- Design in the highs and lows.
- Take the audience on a journey.
- Control the emotions.
- Tune recognition.

# CREATING INTEREST

- Concerto
- Guest Soloist
- Student Composition
- Visiting Composer
- Narration
- Poems
- Lighting Design
- Costuming
- Theatrical effects
- Combining band, choir, strings
- Soundtrack to projected movie
- Soundtrack to projected video game
- Play from memory
- Add organ
- Project images



# CREATING INTEREST

- International food and music
- Scenes from the Louvre
- H<sub>2</sub>O
- Palladio
- Incheon
- John Williams
- Monument
- Machine

# ACCESSIBLE TO PUBLIC

- Gershwin Concert
- Movie Themes Concert
- Pops Concert
- Sousa Concerts
- Themed Concerts — good programming
- Disney Review
- Broadway
- Christmas Pops
- Light Classics



# SPECIAL GUESTS

- Invite guest conductors
- Guest soloists (big names, national/  
international)
- Guest Ensembles
  - professional
  - university
  - high schools
- Composers

# PATRIOTIC CONCERTS

- Annual Patriotic Concert and BBQ
- American Concerts
- Military Band Concerts
- Veteran's Day



# HOLIDAY CONCERTS

- Halloween Concert (with costume contest or in ensemble in costume)
- Music of the Season
- Valentine's Day
- Veteran's Day
- 4<sup>th</sup> of July
- Christmas



# JOINT/COLLAGES

- Collage/Prism/Showcase
  - includes small to large group ensemble participation -- with total school representation)
  - 70-90 minutes of non-stop music making
- “Showcase Concert” Every performing group from the school plays in a 1:45 time frame
- Recruiting Concert: local schools play together and sell tickets, where proceeds go to the individual schools as a fundraiser
- Tour different schools and allow others to play with or for you



# VENUES

- Shopping Mall (free)
- Put on a dance; dance space needed
- Partner with Habitat for Humanity
- Joint concerts at big concert halls
- Churches or large Cathedrals
- Courtyard
- Parks

# COSTS

- Free Summer Concerts
- Free Admission
- Invite a local charity group to raise money
- Ticket price is a donation to a local food bank



# OTHER IDEAS

- Play live music for a silent film
- Multimedia/Integration of the Arts Concerts
- Commission Pieces
- Sunday Afternoon Concerts
- Women in Jazz
- Music of different cultures, and include native instruments
- Musical Tributes (Rosa Parks, Black History Month, etc.)
- Concert Series (summer concerts, theme concerts, etc.)
- Alumni Reunion Concert
- Dinner and Music; provide a meal or potluck as the students play



# IDEAS FROM OTHERS

I was fortunate to arrange an outdoor concert for a visiting Swiss community band in the town in which I used to teach high school (Oconomowoc, WI).

The town always has concerts by the local American Legion band in the band shell on Wednesday evenings in the summer -- but when this group from Switzerland came to the US for a three-week tour of the Great Lakes (also visiting Blue Lake Fine Arts camp), they stayed in homes in our community (band families), marched in a big parade in Milwaukee, and ended their stay in our town with a Sunday evening concert.

It was over two hours with intermission; first half was "serious" wind lit, and the second half was lighter, ending with S&S Forever. What a huge crowd -- I'd say over 1,000 people -- much larger than the usual Wednesday evening crowds, which are typically over 500 anyway. The fact that it was a free concert (like the Legion concerts) also made a big difference... -  
Dr. Rob Franzblau



# IDEAS FROM OTHERS

One was called "Lest We Forget" and was part of the university lecture series during Black History Month. Music was either about a prominent African-American or composed by an African-American. Instead of having program notes, I used a prominent community leader to narrate the notes. Music included: Rosa Parks Boulevard (Daugherty), New Wade 'N Water (Hailstork), American Guernica (Hailstork), Five American Spirituals for Soprano and Band (Zaninelli), From the Delta (Still), and a fabulous arrangement of When the Saints Go Marching In (Smeets).

This fall I did a program in conjunction with high school history classes in the two local high schools. The program was "American Tragedies." The classes talked about the four events and then came to the concert to see how the events were presented with music. The music was The Titanic Saga (Swerts), Symphony No. 3 "J.F.K." (Boysen, Jr.), An American Elegy (Ticheli), and 9-11: Voices Echo for Band and Pre-recorded voices (Boone). We then ended the program with Lux Arumque (Whitacre). -Joe Brashierr



# IDEAS FROM OTHERS

CU Winds is leaving for Costa Rica on Wednesday for a performance and "outreach" tour. We have collected over 80 instruments from across the country, most of which will be donated to a rural music school we have partnered with in Costa Rica. As part of the project, I commissioned Eddie Mora Bermudez (University of Costa Rica...wonderful composer) to write a new concerto for saxophones and wind ensemble (terrific, by the way. We will be performing it at CBDNA Northeastern in March). We brought him to Cornell for the premiere. I marketed somewhat aggressively from the very beginning...the Cornell press was very good to us, as was the local news here in Ithaca. The audience attendance at the premiere was very good, but still not as large as the local orchestra. One can't be discouraged though. The key is to keep thinking of concerts as "events," and I believe the audience will spread the word. (That's the best marketing...) -Dr. Cynthia Johnston Turner



# IDEAS FROM OTHERS

Last spring our Symphonic Band presented a concert entitled "A Celtic Odyssey." Lots of music to choose from at all levels of difficulty. I invited a small group of Irish folk musicians to perform on the program. They did two short sets (by themselves) with a young Irish girl step dancer. Very popular with the crowd. We also used her at the end of "Riverdance," which was the last selection on the program. As an encore, we did "Old Scottish Melody." My chairman, who was sitting with the University President, said there wasn't a dry eye in the house. As a surprise, I rented a formal kilt for the concert - - the whole works. Didn't tell my band about it. They didn't see me until shortly before the concert. There is an Irish restaurant in a nearby town, so I brought over about 100 complimentary tickets for the owner to give to customers. This worked great, because the people brought others with them. It sounds a little hokey, but the concert was a huge success. Celtic music (I included both Irish and Scottish, plus things like "Mannin Veen") is huge, so it's almost a sure thing. It was sold out. -Gary Corcoran



# IDEAS FROM OTHERS

The top group usually does a September "American" concert with a guest ensemble. A couple of years ago the McPhearson Army Field Band, this year with the Tara Winds. The guest group does the first half (usually lighter American music), and the second half our top group performance (usually more serious stuff like Copland Emblems, Schuman New England Triptych, etc.) then a combined Stars & Stripes or American Salute.

-Rob



# IDEAS FROM OTHERS

We collaborated with Lafayette Ballet a few years ago and the outcome was a huge success. We used original band works as the musical basis from which we created an original ballet which told the story of Indiana History. The director of the ballet company choreographed the dance work using various styles of dance, from ballet to folk to modern. You can't imagine the varied styles of music we used- Caricatures, by Jere Hutchinson; Spartacus, by van der Roost; Suite of Old American Dances by Bennett; When Jesus Wept by Schuman, and more. The outcome was incredible. -Jay Gephart



# IDEAS FROM OTHERS

On the D-Day 50th anniversary, they re-created one of the broadcasts Glenn Miller did from New Haven right before his band went overseas--they re-created the entire radio program, text, singers, and all. Made copies of the uniform, set the stage according to vintage photographs - amazing. The concert band played the opening and closing of the concert, and the big-band re-creation used the concert band players for the 30-minute radio show. -Mike Moss



# TEACHING AND MUSIC

- Ultimately, to improve as a teacher is to improve as a person.
- Play only music that moves your musical soul.
- Nourish and nurture your own musical soul with the best music from all genres.
- Broaden your artistic experiences to further feed your musical experiences.