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Podium Discourse: Verbal Communication in Secondary School Band Programs

By

Patricia Ann Hopper

A Dissertation
Submitted to the Faculty of Graduate Studies
through the **Faculty of Education**
in Partial Fulfillment of the Requirements for
the Degree of **Doctor of Philosophy**
at the University of Windsor

Windsor, Ontario, Canada
2016

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Podium Discourse: Verbal Communication in Secondary School Band Programs

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DECLARATION OF ORIGINALITY

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ABSTRACT

The purpose of this qualitative case study was to examine how music educators in the role of conductor use verbal communication to teach musical concepts and increase the performance level of the ensemble in a secondary school band rehearsal context. During the course of this study, four secondary school music educators were interviewed twice, observed directing two rehearsals, and participated in a focus group discussion. Discourse Analysis and Foucault's Post-structuralism were used as the framework for analysis for this study. The four main themes emerging from the data were communication from the podium, teaching musical concepts, improving musical performance levels, and changes in verbal communication practices. Music educators used the following conventions of language: providing information, giving instructions, providing feedback, error correction, drill, and modeling to teach musical concepts and improve performance. In Foucault's terms, the participants utilized the narrative (i.e., provided information), the process (i.e., gave instructions and model), the event (i.e., provide feedback and correct errors), and the repetition (i.e., drill). Each participant displayed unique verbal communication practices that related to her/his perceived role as conductor, teaching philosophy, experiences, and personality. All of the participants used a variety of communication strategies (scaffolding language, providing feedback, and the three-part sequence) to teach musical concepts and improve the overall performance of the ensemble. They provided information to support their instructions and used feedback, modeling, information, instructions, and drill to assist with error correction. The findings suggest that the use of clear, specific language resulted in improved levels of student learning and performance. Conductors may gain insight regarding student learning if they

give their students the opportunity to critically think and share ideas in rehearsal. Finally, music teachers could reduce the amount of spoken language devoted to giving instructions, providing feedback, and making corrections if their discourse is used in conjunction with clear conducting gestures that the students understand.

DEDICATION

This dissertation is dedicated to my mother, Elizabeth (Kennedy) Hopper (1929–1996).

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There are a number of people who I want to acknowledge and thank for their contribution to this project. Without the support of my advisor, the members of the committee, my colleagues, friends, and family this dissertation would not have been possible.

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Thank you to the members of my committee. Dr. Janice Waldron, Dr. Terry Sefton, and Dr. Rodger Beatty offered their expertise and dedicated time and effort to help me learn how to design, conduct, and write about qualitative research. Their contribution to this investigation made me a better researcher and writer.

During the entire dissertation process, I was fortunate to have supportive colleagues and administrators. Throughout that time, I had a number of roles as I wore various hats. I was a teacher, a researcher, and a writer and I divided my time and attention to these various roles. I want to thank my colleagues and administrators for their patience and willingness to help me as I negotiated the demands of working as a teacher and completing a dissertation.

There is a specific group of colleagues who I want to thank. The participants in this study are fellow music educators and I am thankful that they agreed to take part in this project. They were gracious to welcome me in to their rehearsals and willing to discuss their experiences and practices as a teacher and a conductor.

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TABLE OF CONTENTS

DECLARATION OF ORIGINALITY	iii
ABSTRACT	iv
DEDICATION	vi
ACKNOWLEDGEMENTS	vii
LIST OF FIGURES	xii
CHAPTER 1: INTRODUCTION	1
Introduction	1
Rationale for this study	2
Pilot study: A self-study	2
A delicate balancing act	4
Need for this Study	5
Overview of the Study	6
Research Questions	6
Assumptions, Delimitations, and Limitations	7
Definition of Terms	10
Summary	11
CHAPTER 2: REVIEW OF LITERATURE	13
The Role of the Conductor/Music Educator	14
Band Culture	16
The School Rehearsal Process	17
Teaching Behaviours	20
Teacher-Student Interactions	24
Constructivism in Music Education	26
Teacher Talk	28
Discourse in Music Education	31
Discourse in Music Performance Activities	35
Summary of the Review of Literature	36
Gaps in the Literature	39
CHAPTER 3: METHODOLOGY AND RESEARCH DESIGN	42
Methodology	42
Qualitative research	42
<i>Qualitative case study</i>	43
Philosophical framework	44
<i>Foucault epistemology</i>	44
<i>Foucault on language</i>	45
<i>Foucault on discourse</i>	46
<i>Foucault and discourse practices</i>	47
<i>Foucault's Archaeology of Knowledge</i>	47
<i>Foucault and analysis</i>	49
<i>Analysis in general</i>	50
Research Design	51
Case study	51
Participants	52
Participant selection	52

Data Sources	52
Teacher interviews	52
Rehearsal observations	53
Focus group discussion	53
Data Analysis	54
Discourse Analysis	54
Foucault and Discourse Analysis	56
Analysis of the transcripts	56
CHAPTER 4: FINDINGS	60
Participant Statements	60
Participant descriptions	60
<i>Mary</i>	60
<i>Jackie</i>	62
<i>Buford</i>	63
<i>Peter</i>	65
Role of the conductor	66
<i>Mary, the facilitator</i>	67
<i>Jackie, the interpreter</i>	68
<i>Buford, the organizer of information</i>	68
<i>Peter, the quarterback</i>	69
Participants' responses to viewing the video of the rehearsal	69
Communication From the Podium	70
Conventions of language	71
<i>Mary</i>	72
<i>Jackie</i>	74
<i>Buford</i>	75
<i>Peter</i>	78
Participant practices: Conventions of language	80
Verbal communication practices	82
<i>Mary</i>	82
<i>Jackie</i>	83
<i>Buford</i>	84
<i>Peter</i>	85
Teaching Musical Concepts	86
Mary	87
Jackie	88
Buford	88
Peter	90
Similarities and differences in teaching musical concepts	92
Improving Musical Performance	94
Mary	94
Jackie	95
Buford	96
Peter	98
Changes in Verbal Communication Practices	100
Mary	100
Jackie	101

Buford	102
Peter	103
Changes from the first to second rehearsal observation	103
<i>Mary</i>	103
<i>Jackie</i>	105
<i>Buford</i>	107
<i>Peter</i>	110
Summary: Changes to communication practices	112
Nature of Conductor Talk: An Overview of the Emergent Themes	113
Talk from the podium	113
Teaching musical concepts in rehearsal	113
Addressing musical concepts in rehearsal to improve performance	114
Changes from the first to the second rehearsal observation	115
CHAPTER 5: DISCUSSION	117
Discourse Analysis	117
Construction	117
Contradictions	118
<i>Performance</i>	119
<i>Instructing the ensemble</i>	121
Discursive Practices	124
<i>Functions of language</i>	124
<i>Performance versus student independence</i>	125
<i>Values, experiences, and perceptions</i>	126
Post-structuralism	126
Structures of Discourse	127
<i>Coherence</i>	127
<i>Transformations</i>	136
Rules of Discourse	138
<i>Maintenance of rules</i>	138
<i>Modification of rules</i>	141
Research Questions	142
Nature of Conductor Talk	142
Teaching Musical Concepts	143
Improving the Level of Performance	145
Changes to Communication	146
Implications for Education	149
Student Learning in Rehearsal	149
Recommendations Regarding Conductor Talk	150
Implications for Further Research	154
Summary	156
REFERENCES	157
APPENDIX A: Research Ethics Board Application	170
APPENDIX B: Permission Forms and Letters	179
APPENDIX C: Interview 1	189
APPENDIX D: Interview 2	190
APPENDIX E: Focus Group Discussion	191
APPENDIX F: Conventions of Language Code Charts	194

APPENDIX G: Musical Concepts Code Charts	229
APPENDIX H: Teaching Musical Concepts Code Charts	251
APPENDIX I: Speaking over Band Code Charts	259
APPENDIX J: Vocal Modeling Code Charts	268
VITA AUCTORIS	277

LIST OF FIGURES

- Figure 4.1: Comparison of verbal communication practices and specific musical concepts of addressed in Mary's first and second rehearsal observations p. 104
- Figure 4.2: Comparison of verbal communication practices and specific musical concepts of addressed in Jackie's first and second rehearsal observations p. 106
- Figure 4.3: Comparison of verbal communication practices and specific musical concepts of addressed in Buford's first and second rehearsal observations p. 108
- Figure 4.4: Comparison of verbal communication practices and specific musical concepts of addressed in Peter's first and second rehearsal observations p. 110

Chapter 1: Introduction

Introduction

Music teachers in the role of conductor are often employed by school systems where they are responsible for conducting student ensembles (Gillis, 2008; Kruse, 2007; Ulrich, 2009), choosing repertoire (Armstrong & Armstrong, 1996; Gillis, 2008; Wis, 2002), preparing student musicians for performances (Armstrong & Armstrong, 1996; Gillis, 2008), studying musical scores, directing rehearsals, and conducting performances (Gillis, 2008). The rehearsal is an essential component of the conductor's responsibilities and conductors use rehearsals as a means to teach students musical skills over time in order to prepare for performances. When conductors teach students, they are required to convey aspects of style, as well as, develop specific skills and knowledge through the use of verbal and non-verbal communication methods (Gillis, 2008). Due to the time limitations, conductors have to organize and plan rehearsals efficiently (Armstrong & Armstrong 1996; Goolsby, 1996, 1997; Kelly, 2003), and communicate effectively with their students (Colprit, 2000; Manfreda, 2006).

Conductors/music educators typically receive their instruction during their undergraduate pre-service education, and some continue to participate in conducting workshops. Ulrich (2009) questions why music educators are trained to conduct based on the professional model despite the fact that they tend to work with inexperienced, amateur musicians. Pre-service music teachers require the training to address the curriculum needs as well as focus on the specific performance requirements of the repertoire they address in rehearsal.

Rationale for this study. When I was a new music teacher, directing band rehearsals proved to be challenging, at times. During my studies, piano lessons, university courses, and practice teaching, there was consistently an expert in the field of music providing me with support and guidance. As I entered the teaching profession, I found myself taking on the role of expert, expected to guide my students as they learned musical concepts and developed performance skills. I remember the anxiety that I experienced during my first band rehearsal, when I had to speak to the students in the band, giving them meaningful instruction. I had practiced the physical gestures of conducting, including a variety of beat patterns and cues. Now, with a classroom full of intermediate students awaiting my words of wisdom, I had no idea what to say. Fortunately, as I gained experience, I became able to better communicate with my students in a rehearsal setting. I had acquired specific skills in the areas of conducting gesture, score study, and music interpretation during my pre-service training and I learned how to use spoken language to provide feedback and guide student development through trial and error. I am aware that an individual's manner of speaking is a unique trait and it is difficult to determine how a conductor should speak when conducting a rehearsal. A prescribed script for conductors does not, and should not exist, but I believe that an exploration of conductor talk in a rehearsal setting would reveal a number of similar traits, common practices, and recurring themes.

Pilot study: a self-study. In order to examine the nature of spoken language in a rehearsal setting, I designed a self-study where I investigated my own practice as an instrumental conductor and music educator. I made audio recordings of a portion of two rehearsals I directed in the secondary school where I was teaching. During the first

recording session, I focused on a variety of warm-up activities. The second recording occurred during the last rehearsal before our spring concert and was devoted to the rehearsal of one of the pieces that we would perform in the upcoming concert. I transcribed and analysed the two recordings, totalling about 15 minutes of rehearsal time.

When I reviewed the transcripts, I discovered both positive and negative qualities in my discourse. I was surprised by the number of times I said “good,” even when it was not a strong performance. The word “good” alone was not effective because there was no explanation to help the students understand the positive aspects of their performance. According to researchers in the field of music education, it is important to speak with clarity and provide specific instructions to students during rehearsal (Buell, 1996; Colprit, 2000; Gillis, 2008; Harris, 2001; Knight, 2007; Labuta, 2010; Manfredo, 2006; Skadsem, 1997; Ulrich, 2009). By overusing the word “good,” I was not utilizing clear language to speak to my students in order to develop their skills and knowledge.

On occasion, I used verbal cues in conjunction with visual cues. Cofer (1998) and Kelly (1997) contend that students require training to understand and act on the gestures that conductors use to give cues and recommended that conductors use verbal communication to explain their visual cues. I found better success when I explained the visual cues that I used in rehearsal.

Goolsby (1996, 1997) states that the pace of the rehearsal has a direct effect on efficiency. I recognised that both recorded segments of my rehearsals moved quickly, as I addressed a number of topics. Providing feedback allows students to clearly understand their progress, the improvements that should be made, (Armstrong & Armstrong, 1996;

Cavitt, 2003; Montemayor & Moss, 2009; Worthy, 2003) and feedback was included in many of my instructions to the ensemble.

I found myself talking (or singing) while the ensemble was playing and when I examined the audio recording of the rehearsal, it was apparent that talking while the band was playing was not effective. Knight (2007) and Meier (2009) cautioned conductors against trying to speak over a band playing because the members of the ensemble may not be able to hear and comprehend instructions. I provided some verbal instructions when the band was performing that were indiscernible on the recording. If I could not distinguish the instructions on the recording, it is likely that my students were not able to hear or act on the directions when they were engaged in music-making activities.

I was able to recognize and plan to continue the positive discourse practices as well as try to improve my less effective speech patterns. I believe that my pedagogy has improved because I was able to examine, understand, and critically analyse how I used verbal language during rehearsal.

A delicate balancing act. Conductors who work for a school system wear two hats: both conductor and music educator. In Ontario, music educators typically are responsible for teaching music classes during the school day and directing extra/co-curricular rehearsals outside of the school day. Pre-service teachers receive training in various aspects of school music, not necessarily regarding how to effectively direct a school ensemble (e.g., band, choir, jazz band). Both the Ontario Arts Curriculum for Grades 9 and 10 and Grades 11 and 12 serve as guidelines for teachers and provide specific expectations that students are required to attain by the end of the course (Ontario Ministry of Education, 2010a, 2010b). According to the secondary school arts

curriculum, students are required to perform, as well as compose, arrange, improvise, conduct, research, understand music notation, listen and analyse various genres of music, use technology in music, and assess their own progress as a musician (Ontario Ministry of Education, 2010a, 2010b). Music teachers are required to teach other concepts beyond performance.

School conductors have to achieve a delicate balancing act. They have a curriculum to teach, repertoire to rehearse, and they have to try to meet the needs of the students, while maintaining professional integrity. This is a demanding task. For secondary school students, music is an option and participation in a school ensemble is often voluntary with only some schools in Ontario offering a credit to play in the school band. In some schools, students can take a repertoire course taught outside of the school day, in addition to the regular instrumental music course. Generally students choose to attend rehearsals and play or sing in an ensemble and, as a result, conductors need to create a positive learning environment.

Music educators, in the role of conductor, are challenged to direct their rehearsals in a manner where students will enjoy themselves, learn musical concepts, and develop performance skills. In order to maintain a high level of engagement as well as perform well, a conductor has to manage a number of elements in rehearsal, to achieve this delicate balancing act.

Need for this Study

Music education researchers have studied the school band rehearsal context, examining the structure of the rehearsal, conducting gestures, error correction, and the specific musical concepts addressed in rehearsal (Colprit, 2000; Goolsby, 1996, 1997;

Jagow, 2003; Kelly, 2003; Ulrich, 2009; Worthy, 2003). When spoken language was investigated, the researchers focused on which musical concepts were addressed (Freer, 2007), but not necessarily, how the concepts were discussed. There is a need to examine how music educators utilize verbal communication strategies to teach musical concepts and discuss aspects of music to make improvements to the overall performance level of the band. Ulrich (2009) contends that pre-service music education majors require training to effectively conduct a rehearsal in a school setting. The information regarding conductor talk in a secondary school band rehearsal could be used for both pre-service teacher education and in-service professional development.

Overview of the Study

In this study, I examined how music educators used spoken language (conductor talk) in a rehearsal setting to teach musical concepts and improve the overall performance level of their ensembles. In addition, I investigated how a teacher's spoken language changed after the participants had the opportunity to review the rehearsal observation videos and study the rehearsal observation transcripts. During this multiple case study, I used the following research questions to guide my examination of conductor talk in a secondary school band rehearsal setting:

Research Questions

1. What is the nature of conductor talk (spoken language) in a secondary school band rehearsal setting?
2. How do music educators, in the role of conductor, use spoken language to teach musical concepts and develop music skills and knowledge to students in a secondary school band rehearsal setting?

3. How do music educators, in the role of conductor, use spoken language to improve the overall performance of their ensembles?
4. What changes do music educators make to their verbal communication practices after participating in self-assessment activities (watching and reflecting on the rehearsal observation video)?

During the course of this study, I interviewed the participants twice, observed two rehearsals, and held a focus group discussion with the four participants. The interviews, rehearsal observations, and focus group discussion were recorded (audio) and transcribed by the researcher. The participants were provided with a copy of the transcripts from their interviews, rehearsal observations, and focus group discussion for member checking. For this study, the participants read the transcripts and confirmed that the transcripts were accurate and reflected the ideas that they had shared. Each rehearsal observation was videotaped and participants were provided with a video recording of their rehearsal observation. The participants were asked to reflect on specific aspects of their conductor talk while they watched the video recording and read the rehearsal observation transcript. The conductor/participants had the opportunity to identify their strengths and areas of improvement and discuss changes that they hoped to implement in their rehearsals.

Assumptions, Delimitations, and Limitations

There are assumptions, delimitations, and limitations related to this study. This study is based on the assumption that music educators, in the role of conductor, use spoken language in rehearsal for a specific purpose. They speak in order to teach musical concepts and increase the performance level of the ensemble. Also, it is assumed that the participants in this study represent an accurate depiction of a secondary school band

rehearsal context, both in terms of the structure and the spoken language utilized in rehearsal.

The delimitations of the study are the boundaries that are set as a result of the decisions that were made when designing and implementing this study. The focus of this study is verbal communication, not visual communication and aspects of visual communication were excluded from the data, particularly during the rehearsal observations. The students in the ensemble were excluded from this study. During the rehearsal observation, the video camera was directed to the podium and the conductor, excluding the students. The audio recordings of the rehearsal observation included student verbalizations and everything that the students played. However, in the rehearsal observation transcripts, all of the student verbalizations were identified as student comment or student question and the students' words were not transcribed.

There were delimitations regarding the choice of research method and participants for this study. A case study method was chosen because an examination of everyday behaviours can provide information about the specific aspects within a particular context. According to Fraenkel and Wallen (2003), case studies are used to portray people in a natural setting. For this study, exploring how participants used verbal communication in a rehearsal context provided detailed information about the structure of discourse and how they use spoken language to help their students construct musical skills and understandings. The participants were chosen out of convenience and they represented a typical secondary school music educator in Ontario. As a researcher, I was able to gain access to the extra-curricular rehearsals that the participants directed. I was teaching for

the same school board and was granted permission to conduct research with the consent of the principals and teachers.

The final delimitation relates to the chosen philosophical framework. Initially, I examined two philosophical frameworks related to discourse, specifically deconstructualism and post-structuralism. Jacques Derrida and Martin Heidegger established protocols for the deconstructualism movement (Holland, *n.d.*). They acknowledged that when a text is taken apart, “the ambiguities inherent in one or more of its key concepts or themes” (Holland, *n.d.*) are revealed. I considered deconstructualism as a philosophical framework where I could isolate and examine various “underlying complexities and hidden contradictions” (Holland, *n.d.*) of discourse. Structuralism involves the study of language with a focus on the underlying structures and how these structures relate to the specific social institution. However, post-structuralism encompasses other aspects of analysis, examining multiple relationships. Post-structuralism is a more holistic approach to investigating how language changes in a particular context (Olssen, 2010).

Michel Foucault employed post-structuralism when he analyzed discourse in a variety of contexts. He contended that the content and meaning of language were less important than how the words functioned (Morey, 1992). Foucault established that discursive statements and facts should be examined (Foucault & Faubion, 1998) to discover the function and structure of discourse in everyday life (Gutting, 2005). It was important to question the habits, limits, restrictions, and rules of discourse (Foucault, 1972) to discover how rules of discourse contribute to the construction of knowledge and thought (Gutting, 2005; Oksala, 2005). Foucault stressed that there are multiple meanings

in language that can be examined when various functions (i.e., narrative, process, event, and repetition) intersect (Foucault & Faubion, 1998). According to Foucault (1972), it is necessary to study the practice of discourse by considering the possible relationships that exist within the structures of discourse. I chose to examine how the structures of discourse functioned, using a post-structuralist lens guided by the writings of Michel Foucault.

The limitation of this study related to the participants' assessments of their verbal communication practices. The participating music educators were asked to make assessments regarding their spoken language, the effectiveness of their talk, and the level of performance of their ensembles. Because the participants had their own unique perspectives of talk and the effectiveness of the rehearsal, the analysis of the data was driven by the participants' perspective of effective verbal communication strategies as opposed to the philosophical framework of the study.

Definition of Terms

Conductor talk – Conductor talk refers to the spoken language used by music educators in the role of conductor in a rehearsal setting.

Repertoire Course – In Ontario, some secondary schools (almost always semestered schools) offer two types of instrumental music courses: instrumental music and repertoire. The instrumental music courses take place within the regular school day during one semester. The repertoire courses take place before or after the regular school day on specific days of the week and usually run for the full year. Both courses are 110 hours, but the repertoire course is focused on playing band repertoire. The instrumental music course is a more comprehensive course, where students must meet the curriculum

expectations related to composing, playing, and listening to various types of music. Both courses are designed to complement the other course. In most cases, the principal of the school decides if a repertoire course will be offered.

Extra-curricular – Extra-curricular bands usually rehearse outside of the school day (before or after school) and the students do not receive a credit for playing in the band. Schools that do not offer a repertoire course, often have an extra-curricular band. Playing in an extra-curricular band is voluntary.

Summary

This study addressed specific needs by providing relevant information and examples of best practices. Music teachers need to have a working knowledge of verbal communication practices and how spoken language is used to teach musical concepts and improve the overall performance level of the ensemble. By analysing the participants' talk in rehearsal, the possible best practices regarding the structure of language and verbal strategies in a rehearsal setting were highlighted.

The rationale of this study was based on the premise that music educators need to use verbal communication effectively in a rehearsal context. The language that the music educator/conductor used in rehearsal had an effect on what the students learn as well as how the ensemble performed. Pre-service music educators should learn how to speak to the ensemble in rehearsal and this study could be used to help music education students develop specific skills and understandings related to running a rehearsal. The self-assessment component of this study was useful for both pre-service music educators and teachers seeking professional development.

The research questions were constructed to explore conductor talk in a secondary school band rehearsal context. In this study, the researcher investigated the nature of conductor talk and how spoken language was used to teach musical skills and concepts and increase the performance level of the ensemble. In addition, the changes that occurred after the participants were able to assess their verbal communication practices were identified and examined.

This study was based on the assumption that music educators use spoken language in rehearsal to teach musical concepts and improve the playing level of the ensemble. In addition, it was assumed that the participants accurately portrayed how teachers typically speak in a secondary school band rehearsal context. There were certain aspects of the study that were chosen above others. These delimitations included the choice to exclude visual communication and student verbalizations from the data as well as the use of a case study method and Foucault's post-structuralism as the philosophical framework. With only four participants and two rehearsal observations, the results were not generalizable and, as a result, this study was descriptive and causation was not discussed. Finally, the participants were asked to assess and make changes to their verbal communication practices. Each participant's planned changes to their verbal communication practice were only based on his or her own perspective. In the following chapter, the related literature will be presented and discussed.

Chapter 2: Review of Literature

There are many aspects of the current literature that have a bearing on the scope of the present thesis. This review first introduces literature concerning the role of the conductor/music educator. Music educators in the role of conductor use gesture and verbal communication to prepare the members of the ensemble for performances. The literature regarding the band culture in North America focuses on established traditions and how social norms affect band programs and conductor behaviours. The next section in this review of literature addresses aspects of the school rehearsal process. School rehearsals are structured to enable conductors to communicate, critically listen, and make corrections. Next, follows a large amount of literature dealing with teaching behaviours in a music classroom. In this review, information regarding giving instructions, providing feedback, discussing musical concepts, modeling, error detection, teaching expressive playing, and self-observation is discussed. The literature regarding teacher and student interactions ensues which focuses on rapport and student motivation, as well as constructivism in music education, collaborative problem solving, inquiry-based learning, and scaffolding language. The topic of teacher talk is then addressed with a focus on language use, functional categories of spoken communication, the three-part sequence, and verbal communication strategies. Research in discourse in music education follows which highlights the language trends such as scaffolding and sequential units of instruction. Finally, this review describes the literature regarding discourse in music performance activities and how musicians convey information and make adjustments when there is no conductor present.

The Role of the Conductor/Music Educator

Music educators, working in the school system, spend a portion of their workday engaged in conducting activities (Gillis, 2008; Kruse, 2007; Ulrich, 2009). In the role of conductor, music educators are responsible for choosing repertoire (Armstrong & Armstrong, 1996; Gillis, 2008; Wis, 2002), studying the score, interpreting the composer's intent, training and educating students, rehearsing the ensemble, acting as adjudicator in rehearsal, and conducting performances. The music is the conductor's first priority and conductors make decisions based on the demands of the repertoire and student performance abilities (Gillis, 2008).

The rehearsal is the medium conductors use to train and educate the members of the ensemble to effectively perform music according to the conductor's interpretation of the composer's intent (Gillis, 2008; Grant, 2005; Seddon, 2010). The conductor plans the rehearsals, provides feedback to “communicate musical intent” (Seddon, 2010, p. 59), and employs a variety of strategies to help students develop musical skills and knowledge (Freer, 2007; Gillis, 2008; Seddon, 2010).

Time constraints force conductors to be well organized, prepared, knowledgeable of the needs (i.e., mental, physical, social, learning, and musical) of their students, and able to implement appropriate strategies quickly and efficiently during rehearsal. Pacing and time management are significant considerations when running a rehearsal, where conductors must anticipate and address musical problems quickly. Excessive talking can slow down the pace of the rehearsal and conductors are encouraged to use non-verbal communication methods such as gesturing to communicate with the members of the ensemble (Grant, 2005).

Gesture is an important facet of conducting and an array of conducting gestures are used to communicate various aspects of style (Grant, 2005; Mathers, 2009). According to Grant (2005), words are imprecise when trying to convey mood or style, inefficient (at times) during rehearsal, and inappropriate during performance. Gesture is a powerful strategy and Grant cautions conductors against mirroring (matching left hand and right hand motions) and the “noisy baton,” using erratic and unnecessary movement in the right hand or baton hand.

Wollner and Auhagen (2008) describe conducting as “highly specialized non-verbal communication” (p. 129), as the ensemble members' perception of the conductor's movements has an impact on the information that is transmitted from the conductor to the musicians. In order to effectively maintain the lines of communication, it is essential for ensemble members to recognise and understand the implied message of the gestures used by conductors. A conductor's education begins with the physical aspects of conducting with some focus on score study and rehearsal techniques (Wollner & Auhagen). Seddon (2010) compiled a list of skills that should be evaluated in undergraduate conducting courses that include “posture, baton grip, preparatory gesture, entrance gesture, pattern, left hand cues, facial expression, and gesture expression” (Seddon, p. 59).

The duties of the conductor are rooted in the rehearsal process (Armstrong & Armstrong, 1996; Gillis, 2008; Grant, 2005; Kruse, 2007; Seddon, 2010; Ulrich, 2009; Wis, 2002). Conductors, consistently dealing with time constraints, must be organized and prepared as they direct rehearsals (Grant, 2005). During rehearsals, conductors educate the musicians, using gesture and spoken words to communicate with members of their ensembles (Freer, 2007). When musicians are able to recognise the meaning of

conducting gestures, the conductor can efficiently conduct performances and direct rehearsals (Cofer, 1998; Grant, 2005; Mathers, 2009; Wollner & Auhagen, 2008). Conductors predominantly study the physical aspects of conducting as opposed to communication and rehearsal techniques (Seddon, 2010; Ulrich, 2009).

Band Culture

The culture of North American instrumental music programs is based in an established tradition and music educators who direct band programs are often reluctant to change, opting instead to maintain the status quo (Allsup & Benedict, 2008; Waldron, 2008). The established practices associated with band directing can be traced back to traditional military bands. The resulting social norms have paved the way for band curricula that are based on local values and the band's ability to accurately reproduce specific written music. Programs are often evaluated on contest or festival results and band directors tend to focus on the concepts itemized on an adjudication assessment sheet (Allsup & Benedict, 2008; Waldron, 2008). For this reason, band directors stress the importance of the technical aspects of playing, aim for accuracy, and tend to take few risks. Directors will often choose repertoire for its value in a contest over the educational value for students (Allsup & Benedict, 2008; Waldron, 2008).

Allsup and Benedict (2008) describe the band culture as a “dictatorship” where conductors are conditioned to promote controllable and predictive behaviours in their teaching. This type of band culture perpetuates three problem areas, as described by Allsup and Benedict. The “problem of method” (Allsup & Benedict, p. 159) is established when conductors overuse strategies such as rote learning and imitative drill. Students often have difficulties displaying artistry when they have experienced such a

prescriptive method. The “problem of legitimacy” (p. 160) may create an issue in power and control as band directors attempt to gain and maintain respect. Allsup and Benedict there are “embedded issues of power and control that speak of this oppressed/oppressor relationship” (p. 161). In this context, students are rarely asked to think for themselves and music educators are unwilling to entertain thoughts of pursuing alternative repertoire outside of the typical wind band program. The "problem of fear" (p. 165) may result in a resistance to change as teachers maintain status quo.

The band culture could be described as conservative as band teachers strive to maintain the status quo (Allsup & Benedict, 2008; Waldron, 2008). According to Allsup and Benedict (2008), this practice results in a number of issues, as teachers fear change, often feel oppressed, and continue to promote a teacher-centred paradigm.

The School Rehearsal Process

The rehearsal is an important component of music education and a number of researchers have focused their attention on the rehearsal process in an educational context. During rehearsal, students “learn through experience” (Buell, 1996, p. 8) in order to develop specific musical skills and “higher cognitive and decision-making skills” (Freer, 2006, p. 53).

Ulrich (2009) developed a “spherical rehearsal rubric” (Ulrich, p. 30) to promote communication from both the conductor and the members of the ensemble in rehearsal. According to Ulrich, “a word, a sentence, an allegory, or demonstration is substantially more descriptive than a motion” (Ulrich, p. 51) and, as a conductor, it is imperative to communicate accurate details of the music to the musicians in the ensemble. Ulrich contends that achieving a high level of performance is the main objective of the school

rehearsal. In addition, he states that there is too much emphasis on performance and questions whether the teaching and learning process should be considered more when preparing music educators to conduct rehearsals in a school setting (Ulrich).

Jagow (2003) examined the structure of rehearsals at the post-secondary level. In this investigation, she found rehearsals consisted of four components – the warm-up, tuning pitch, repertoire, and announcements - with the main emphasis of the rehearsal devoted to repertoire. Although musicians were asked to perform as a full ensemble, in sections and as individual players, most performance activities in rehearsal were devoted to the full ensemble.

The conductor's level of experience influenced the rehearsal process. Goolsby (1999) compared the rehearsals directed by novice and experienced conductors in an educational context. Novice conductors spent more rehearsal time talking and less time directing performing activities. They were more likely to teach and make corrections using a rote approach and stop and start the ensemble without providing appropriate instructions. Expert conductors differ from their inexperienced colleagues in a number of ways. Firstly, more experienced directors tended to focus on the transitional passages initially to tackle the most difficult sections of the music first. In addition, the experts used demonstration and sectional performances to develop the students' ability to perform a variety of contrasting styles. Both novice and expert conductors addressed issues regarding rhythm and tempo, however, the experts also tended to focus on balance, blend, and style.

In an earlier study, Goolsby (1996) examined the differences between student teachers and experienced conductors. The student teachers were more likely to abandon

their rehearsal plans, tended to talk more, and encountered more difficulties rehearsing repertoire. The experts were able to direct the students to the task at hand as well as divide the rehearsal time evenly between the warm-up and the rehearsal of two pieces of repertoire. Despite the fact that experts provided more break time, they were still able to practice more music and focus on more musical concepts during the rehearsal.

Researchers have continued to examine the structure of the rehearsal, by investigating specifically how conductors use their time. Kelly (2003), in his study of the beginning band rehearsal context, determined that conductors devote 43.59% to non-verbal behaviours including musical performance and 30.56% of the rehearsal to talk or the “verbal presentation and reinforcement of specific subject matter” (Kelly, p. 59). Blocher, Greenwood, and Shellahamer (1997) and Davis (1998) used a continuous response digital interface (CRDI), a device that can “record non-verbal simultaneous, real-time focus-of-attention responses of individual and small groups” (Gregory, 2002, p. 248) to determine precisely how time is spent in rehearsal. Blocher et al. discovered that middle and high school band conductors spend most of their rehearsal time actively involved in performance activities. Davis, when examining time use in a choral rehearsal, determined that verbal instructions decreased as the ensemble focused more on performance activities.

Rehearsal frame analysis was used to explore the structure of a variety of rehearsal contexts (Colprit, 2000; Worthy, 2003). Colprit studied string rehearsals and discovered that conductors devoted 45% of the rehearsal to teacher talk, 20% to teacher modeling, and 41% to student performance. Worthy (2003) determined, that in error

correction, conductors focus primarily on issues relating to rhythm, tempo, dynamics, and articulation during a band rehearsal.

Rehearsals in an educational context are similar to their professional counterparts. However, there are a number of unique characteristics present in a school rehearsal. Conductors, in a school context, are required to assess and correct students' playing skills in order to achieve a high level performance (Buell, 1996; Freer, 2006; Ulrich, 2009). School rehearsals have a somewhat unique structure where the conductor focuses on repertoire as well as the warm-up, tuning, and announcements (Jagow, 2003). Individual conductors have control over the structure of their rehearsals and there are notable differences between novice and experienced conductors. Generally, the experts tend to focus on the difficult sections of the music first, use demonstration strategies, and instruct students effectively (Goolsby, 1996, 1999). It was determined that approximately 30% to 45% of time in rehearsal was devoted to some type of talk, while 40% to 45% of the rehearsal was focused on performance aspects. Conductors devote most of their time in a school rehearsal to developing skills and knowledge related to rhythm, tempo, dynamics, and articulation (Blocher et al., 1997; Colprit, 2000; Davis, 1998; Kelly, 2003; Worthy, 2003).

Teaching Behaviours

Researchers have examined teaching behaviours, particularly verbalization, in both the rehearsal and music classroom context. Blocher et al. (1997) studied middle school music educators in a rehearsal setting and determined that teachers give instructions, listen, provide feedback, and prepare for performances. With most teaching behaviours devoted to developing performance skills, the students may not learn non-

performance concepts. Blocher et al. contended that an increased focus on conceptual teaching could have a positive effect on student learning.

Worthy (2003) compared behaviours in the high school and college rehearsal contexts and discovered differences in the targets that the conductors addressed. At the high school level, the rehearsal was quick-paced, as the conductor focused on single targets and moved on to the next topic. A larger number of multiple targets were addressed during the college rehearsal. Conductors in both rehearsal settings used short segments of spoken language to give instructions and provide feedback. Rhythm was often the focus of the verbal instructions.

Worthy and Thompson (2009) examined instructional behaviours in a beginning band classroom and noted that the teachers used seatwork or written work at the beginning of class, focused on routines rather than performance activities, and gave direct instructions. The teachers focused on tone production, pitch, breathing, embouchure, and articulation as they made corrections immediately. They regularly engaged in modeling strategies and provided time for the students to recuperate.

Modeling is a strategy that teachers often use during music instruction because it is an efficient way to share specific information with students while maintaining a high level of student interest (Napoles, 2006a, 2006b). Grimland's (2005) investigation of teacher-directed modeling in a choral rehearsal provides insight on this particular teaching behaviour. Teachers utilized both visual and audio modeling to demonstrate specific musical concepts such as posture, breathing, melodic and rhythmic patterns, dynamics, phrasing, and pronunciation. Modeling was often used in conjunction with verbal instructions and physical gestures. Teachers tended to use three types of modeling:

visual, audio, and process modeling in a choral rehearsal setting. Process models provide students with an example of “the steps involved in completing a musical task” (Grimland, p. 10). In a choral rehearsal, conductors may demonstrate processes associated with vocal technique, such as breathing, voice production, or diction.

Error detection is a central element of most rehearsals, particularly in an educational context. A conductor is required to assess if the music is performed accurately and if it is true to the conductor's interpretation of the composer's intentions. Teachers consider their individual philosophies and teaching pedagogies as they make decisions regarding error correction in rehearsals. They are in a position to decide what errors to address and the most effective strategies to use to correct mistakes (Cavitt, 1998, 2003; Freer, 2009a).

Student musicians are expected to perform music expressively. However, according to Karlsson and Juslin (2008), expression is often “neglected in music education” (p. 310). Students lack a comprehensive knowledge of what it means to play expressively and, as a result, they assume that the ability to play expressively is based on talent, cannot be taught, and cannot be described in words (Broomhead, 2006, 2009; Karlsson & Juslin, 2008). Karlsson and Juslin found that the teacher delivered over 70% of the verbalizations, with few questions, and modeling examples, focusing mainly on giving instructions and testing student knowledge. Teachers rarely used descriptive language, metaphors, or language that explicitly addressed issues relating to expression. In order to achieve their performance goals, teachers tended to work on developing technique, without asking students to improvise or play by ear. Broomhead (2006) saw

similar results dealing with expressive playing and recommended that teachers develop and utilize strategies dealing with expressive performance.

Self-observation can have a positive effect, if teachers are given the opportunity to observe, analyse, and adjust their classroom practices (Browning & Porter, 2007; Dorfman, 2010; Worthy, 2005). Teachers, who have reviewed video recordings of their own rehearsal technique, have made improvements with regards to eye contact (Browning & Porter, 2007), minimizing talk (Dorfman, 2010; Worthy, 2005), increasing specific positive and prescriptive feedback, and increasing the pace of instruction (Worthy, 2005).

Researchers have examined how teachers use musical and non-musical, verbal and non-verbal strategies in an educational context. Music educators tend to provide verbal feedback, direct performance activities, and focus on conceptual teaching and skill development. In a school rehearsal context, music educators can increase their conceptual teaching, if they ask questions and help students make connections to new concepts (Blocher et al., 1997; Jagow, 2003; Kelly, 2003; Worthy, 2003; Worthy & Thompson, 2009). Teacher behaviours vary according to context. High school band teachers move quickly from one topic to another, while college music educators address multiple topics at a time in their rehearsals. Beginning band classes are unique as their teachers use strategies such as seatwork, direct instructing to focus on the basic concepts including sound production and pitch (Worthy, 2003; Worthy & Thompson, 2009). Music educators, in all school contexts employ visual, audio, and procedural modeling (Grimland, 2005). When musical expression is taught, instructions can be vague and confusing to the students (Broomhead, 2006, 2009; Karlsson & Juslin, 2008). Teachers

can hone their craft using self-observation to develop effective teaching behaviours (Browning & Porter, 2007; Dorfman, 2010; Worthy, 2005).

Teacher-Student Interactions

Teacher-student interactions occur during both music classes and rehearsals and have an effect on student learning. Bergee (1992) contended that teachers can improve student success by using a variety of teaching strategies and giving precise, understandable directions. Teachers strive to enhance their communication skills in order to maintain a high level of student performance as well as limit off-task behaviour (Kruger, 1998; Yarbrough & Henley, 1999).

Teachers can motivate students by establishing learning activities that will allow students to develop specific musical skills and apply new knowledge in a variety of contexts (Barry, 2007; Buell, 1996; Kelly, 2008; Stamer, 2009). An ensemble's effectiveness is determined not only by the behaviours of the teacher/conductor, but also by the work habits of the student members and the effectiveness of the student-teacher interactions (Bergee, 1992; Kelly, 2008; Yarbrough & Henley, 1999). According to Stamer (2009), students are motivated when they receive compliments, are given opportunities to perform, and are able to be part of a caring nurturing environment.

In a private applied lesson, teachers can affect changes in their students' performances as they instruct, provide feedback, organize information, and redirect instruction (Buckner, 1997). Buckner systematically observed recordings of private applied lessons and determined that teachers focused their instruction during the lesson on rhythm, volume, note/fingering accuracy, technique, physical adjustment, quality of sound, and theory. When teachers provide their students with positive and negative

feedback, as well as musically discriminating instructions, students consistently achieve a high level of performance.

Barry (2007) examined the effect that applied music teachers had on their students' practice habits. In applied lessons, teachers introduced strategies and exhibited a variety of behaviours, affecting the students' subsequent practice sessions. Barry introduced three categories of teachers and identified the categories as coach, professor, and conductor. The coach focused on details, modeled, provided feedback, and discussed practice strategies during her/his quick-paced, energetic lessons. The coach's students exhibited the most diversity in their individual practice sessions. The professor was more reserved, instructed a slower-paced lesson, focused on technique, rarely modeled, and recommended slow practice. The conductor taught music lessons in the same manner that one would direct a rehearsal. The lesson was described as lively, but friendly, and dominated by teacher talk. The conductor gave specific instructions regarding practice strategies, but offered the least diversity in practice strategies, relying heavily on repetition. Barry stated that teachers' actions, or their manner of teaching, took greater precedence than their instructions.

A teacher's rapport with students has an effect on the students' level of performance and behaviour in rehearsal (Bergee, 1992; Yarbrough & Henley, 1999). Students tend to be motivated when they view their teacher as effective. Teachers can motivate their students in a music classroom by keeping the students informed, giving positive feedback to their students when appropriate, and providing a nurturing environment within their class (Bergee, 1992; Kelly, 2008; Yarbrough & Henley, 1999).

In a teaching studio, the way in which the student and teacher interact has an effect on the lesson as well as subsequent individual practice sessions (Barry, 2007; Buckner, 1997).

Constructivism in Music Education

According to Constructivist Theory, students are able to construct musical meaning based on previous understandings and their own experiences. Knowledge is “socially constructed through interactions among learners in educational communities” (Scott, 2008, p. 13). Students are actively involved in inquiry-based learning as they ask questions, solve problems, and discuss their musical ideas linked to their own experiences (Scott, 2008).

Cho (2010) stated that the apprentice style of studio instruction does not focus on the components of constructivism. In this context, students are not given the opportunity to critically reflect, discuss their learning, process information, and demonstrate their understanding of musical concepts. She contends that dialogue is an important component of the constructivist classroom because students can “share thoughts and interpretations, and open up their process of learning to others” (p.125). Within this framework, students are more likely to participate in discussions, and apply thinking skills to achieve their goals.

Language is an essential tool used by teachers to promote discussion, collaborative problem solving, and inquiry-based learning (Bailey, Butler, La Framenta, & Ong, 2004). In a constructivist classroom, teachers use scaffolding language, “language that assists students in the creation of their own knowledge and skills” (Freer, 2009b, p. 33) to provide students with the opportunity to share responsibility in their own learning (Freer, 2009b; Kong, 2002; Sharpe, 2008). When a teacher scaffolds

instructions, the teacher gradually introduces new concepts, moving from the familiar to the unfamiliar. According to Freer (2009b), scaffolding language is meaningful, gives students the opportunity to accept more responsibility for their learning, and provides motivation and support during academic tasks. Questions, used in a constructivist classroom, are usually more challenging, requiring students to utilize more complex vocabulary and articulate their reasoning and personal opinions (Sharpe, 2008). Kong (2002) argued that it is important for students to take on more responsibility to help build class rapport. Students can draw upon previous experiences, as they converse and use higher-order thinking. In this type of learning environment, the students can contribute and benefit from the classroom discourse (Kong).

Scruggs, Freer, and Myers (2009) argued that a constructivist approach increases student engagement in a school orchestra rehearsal setting. They contended that students should be given the opportunity to contribute to the planning and implementation of the rehearsal, to establish a student-centred rehearsal where students learn in a social context. Students become members of a community where they “learn in an interactive social relationship and then internalize what they learn from the relationship until they are able to function independently” (p. 54). The teacher's role is to facilitate and provide support as students learn in this social context. Teachers, in the role of facilitator, break down concepts into smaller, manageable pieces of information and gradually introduce new material. They implement constructivist practices such as allowing students to assist in the selection of repertoire, encouraging students to self- and peer-evaluate, and giving the students the opportunity to conduct the ensemble (Scruggs et al.).

Teacher Talk

Teacher talk is defined as “all verbal language that the teacher communicates to students in an instructional setting” (Baker, 2007, p. 2). Although verbal language is symbolic and a single word alone has no definitive meaning, words used in combination can have a multitude of meanings. Students experience these word combinations, make meaning, and create a variety of realities in the classroom (Cooper & Simonds, 1999; Johnston, 2004). Teachers decide “what to be explicit about for which students and when to be explicit about it” (Johnston, 2004, p. 8). The choices that teachers make regarding “words, phrases, metaphors, and interaction sequences” (Johnston, p. 9) influence the classroom discourse and student learning.

For some classrooms, teacher talk is “associated with language productivity and increased numbers of conversational exchanges” (Bakai, 2006, p. 48). It is the teacher's responsibility to help children learn about language using “meaningful interactions” (Combs, 2009, p. 14) because exposure to complex language patterns at school is an important component in the development of language (Combs, 2009). According to Bailey et al. (2004), “effective teachers use language that is appropriate for and effective in conveying information and ideas to students” (p. 11). Some teachers use language in a manner conducive to building a sense of community, allowing students to develop a strong sense of self, where they can actively participate in critical thinking activities (Johnston, 2004). However, teacher talk can also promote the status quo, as teachers strive to establish control over all discourse in the class (Gale & Cosgrove, 2004; Heath, 1978; Keith, 2009). Gale and Cosgrove (2004) state that the nature of language in the classroom can be problematic as there are hidden meanings in teacher talk that can

“reproduce and naturalize power imbalances in an educational setting” (Gale & Cosgrove, p. 127). Teachers tended to praise students who adhered to grammatical and procedural rules paying little attention to students’ individual ideas (Gale & Cosgrove). When regulating the discourse that occurs in their classroom, teachers need to be aware of the power that they exert over their class (Keith, 2009).

According to Masterson, Davies, and Masterson (2006), there are six functions of language used by coaches. The functions of language include “explanation, description, comparison, clarification, direction, and verbal response” (p. 43). Teachers in their classroom employ similar functions of language, but the functions of language are categorized differently. Pierson (2008) used the following categories; introducing content, giving directions, map reading, management, joking, technology questions, clarification, and contextualization.

Discourse in the classroom traditionally follows a three-part sequence. The teacher initiates conversation, the students respond, and the teacher provides feedback to the students. The teachers control two-thirds of the sequence, thus giving them power and responsibility over the students in the class. Teachers are responsible for developing strategies to use discourse in the classroom in order to maximize student learning (Baker, 2007). In a classroom situation, teacher verbal responses often take the form of an assessment (Bailey et al., 2004).

Content and pedagogy are connected as components of effective teaching (Bailey et al., 2004; Pierson, 2008). Teachers utilize a number of strategies related to teacher talk to tie content to pedagogy. Bakai (2006) states that conversational exchanges will increase when teachers model, initiate problem solving, give directions, label, extend, and

expand. Alternatively, Sharpe (2008) recommends that teachers repeat, recycle, recast, and recontextualize when they talk to their students. These strategies can be used to help students develop technical language and extend students' abilities to reason in a variety of contexts.

Questioning is an aspect of teacher talk that can be used to promote student independence. Teachers use questions to initiate discussions, highlight key ideas, explain specific vocabulary, and develop higher thinking skills (Cazden, 2001). Open-ended questions are useful to help students expand and extend their understanding and knowledge in a variety of contexts (Combs, 2009; Yedlin, 2008).

Teachers can support student learning as students acquire academic vocabulary by embedding the definition in a question, providing a description, explaining specific concepts, clarifying ideas, or using a synonym for an unfamiliar word. They often provide examples and repeat specific technical language to highlight new vocabulary and help students understand new concepts. Academic discourse in a classroom has a significant effect on student achievement, as teachers use language to explain, clarify, describe, compare, and assess student understanding (Bailey et al., 2004).

Teachers make choices regarding language and ideally promote meaningful interactions with their students (Bailey et al., 2004; Bakai, 2006; Baker, 2007; Combs, 2009; Cooper & Simonds, 1999; Johnston, 2004). When teachers encourage independent, critical thinking, teacher talk has a positive effect on the students. On the other hand, talk that focuses on maintaining a high level of control over the students may create issues related to power in the classroom (Bakai, 2006; Gale & Cosgrove, 2004; Heath, 1978; Johnston, 2004; Keith, 2009).

When analysing teacher talk, there are certain patterns that emerge. Talk may be categorized according to function, not discipline (subject area) (Bailey et al., 2004; Bakai, 2006; Baker, 2007; Cazden, 2001; Masterson et al., 2006; Pierson, 2008). Discourse sequences include three parts including teacher initiation, student response, and teacher feedback (Bailey et al., 2004). Pedagogy is tied to modeling and questioning, two strategies teachers can use to initiate discourse in the classroom (Bailey et al., 2004; Bakai, 2006; Cazden, 2001; Combs, 2009; Sharpe, 2008; Yedlin, 2008).

Discourse in Music Education

Researchers have stated that talk in the music classroom has an effect on student behaviour, knowledge acquisition, and skill development (Buckner, 1997; Dobbs, 2010; Freer, 2003, 2009b; Kruger, 1998; Napoles, 2006a, 2006b; Sakadolskis, 2003; Strauser, 2008). Freer (2009b) examined how scaffolding language and complete sequential units of instruction were used in a vocal music classroom. Scaffolding language is described as language that “assists students in the creation of their own knowledge” (Freer, p. 33). The three steps involved in establishing a complete sequential unit of instruction include: the teacher presenting a specific musical task; the student attempting to complete the task; and the teachers providing feedback regarding the students' attempt to complete the specific task. Both the use of scaffolding language and complete sequential units of instruction, appear to have a positive effect on student motivation and perceptions of the teacher's efficiency. Freer determined that, as scaffolding language increased, so did the number of complete sequential units of instruction, contributing to an increased use of specific feedback. Students benefit from definitive feedback in music class because it

allows the students to take responsibility for their own learning as they develop musical skills and knowledge (Freer).

Like Freer (2009b), Napoles (2006a) acknowledged the importance of teacher talk in the music classroom. Teacher talk influences student attentiveness, which, in turn, affects student performance. Napoles stated that there are four types of verbalization including academic information, reinforcement and academic information, reinforcement only with no academic information, and directions only. In this study, Napoles determined that student off-task behaviour increased when they were not receiving the required academic information. She contended that music teachers often talk too much and should employ short instructions, allowing for more performance activities in music class (Napoles).

Dobbs (2010) examined the role of language in the music classroom, as music educators “verbally articulate and conceptualize music objectives then de-contextualize the musical experience, distancing our students and indeed ourselves from one of humankind's most compelling and culturally significant activities” (p. 7). Directors depend on verbalizations to explain, demonstrate, and solve problems. Approximately half of the class-time was dedicated to teacher talk, where musical technical language, analogies, and metaphors were used to describe and explain musical concepts. Dobbs analysed verbal behaviours and determined that teachers use scaffolding, specific feedback, and repetition to help students achieve music goals and objectives.

In a previous related study, Dobbs (2005) examined how discourse in a middle school instrumental music classroom is used to shape teaching, learning, and the classroom community. All utterances in the classroom were recorded, transcribed, and

coded according to speech act function. Dobbs contended that teacher talk was used to develop student knowledge by gradually introducing new concepts, as well as detecting, diagnosing, and correcting errors in student performance. He highlighted discourse patterns related to providing feedback, managerial talk and action, and artistic talk and action. Managerial talk and actions encompass directives that focus on the process of performing music. Artistic talk and actions address issues that deal with musical expression and the aesthetic components of music.

Strauser (2008) investigated the language used by choral conductors at the secondary school level and established specific classifications of language. He determined that choral directors devoted 47% of the rehearsal to teacher talk, 26% to task presentation, 12% to vocal modeling, 2.5% to providing specific feedback, and 2.4% to asking questions. These choral music teachers dedicated 31% of their talk to cognitive language, focusing on thinking skills. The cognitive content of the rehearsal could be further delineated into 15% lower level thinking (i.e., recall, understand, and application) and 16% higher-level thinking (i.e., analyse, evaluate, and create). Only 4.3% of the rehearsal involved conceptual thinking and students were rarely asked to engage in creative activities. Generally, the rehearsals could be described as fast-paced, but directors tended to speak slower when modeling or using language associated with higher order thinking. Strauser stated that teachers should provide students with the opportunity to respond to questions at a higher cognitive level. By allowing students to discuss music at a more advanced level of complexity, the students are actively involved in a critical component of an effective rehearsal.

Henninger, Flowers, and Council (2006) examined teacher and student discourse during a music lesson in order to further understand aspects of instruction, feedback, modeling, and demonstration. Generally, the lessons were described as highly goal-oriented, with the teacher talking 45% and the students talking 9% of the music lesson. Experienced teachers were more likely to begin the lesson with limited equipment (usually a mouthpiece), use less rote strategies during the lesson, provide more feedback, and ask more questions.

In a rehearsal setting, conductors utilize a number of communication strategies, both verbal and non-verbal, in order to communicate musical ideas to their students (Buckner, 1997; Dobbs, 2010; Skadsem, 1997). Skadsem (1997) discovered that high school students in a vocal rehearsal were most influenced by verbal instructions and least influenced by gestures. She recommended that verbal instructions be concise, and brief, so as to not disrupt the flow of the rehearsal. Goolsby (1997) compared expert and novice conductors during rehearsal and found that most conductors, regardless of experience, tended to discuss rhythm and tempo. Expert conductors addressed multiple tasks, drilled more, and frequently used the word “again.” In addition, the experienced conductors were more likely to complete instructional sequences.

The nature of the discourse during rehearsal has an effect on student behaviour and ultimately student performance. Specific language and complete sequences of instruction are two positive aspects of discourse in a music education context (Buckner, 1997; Dobbs, 2010; Freer, 2009a; Napoles, 2006a, 2006b). When teachers give short succinct instructions, there are more opportunities for the students to play (Napoles, 2006b). Teachers explain, demonstrate, solve problems, as well as implement strategies

such as scaffolding, providing feedback, and repetition (Dobbs, 2010). Strauser (2008) supports the notion that language has an effect on the learning that takes place in the music classroom and recommends that teachers give students the opportunity to respond to questions requiring higher critical thinking. By providing feedback, asking focused questions, and allowing students to talk, teachers can assist students to perform at a higher level (Henninger et al., 2006). Particularly at the secondary level, teachers should provide concise verbal instructions to their students (Dobbs, 2010; Goolsby, 1997; Skadsem, 1997).

Discourse in Music Performance Activities

When performing groups do not have a conductor, the members of the ensemble are required to make musical decisions, convey information, and make adjustments in order to achieve a unified performance. Musical concepts are discussed during rehearsal and conveyed through gesture when the musicians are performing (Ginsborg, Chaffin & Nicholson, 2006; Good, 2002). According to Good (2002), musicians must possess a high level of interpersonal skills as they provide and accept feedback, make and interpret gestures, as well as discuss musical concepts in rehearsal. The members of the ensemble need to discuss the technical aspects of the music related to style, structure, member's idiosyncrasies, and possible accommodations.

In their content analysis study, Ginsborg et al. (2006), examined the nature of spoken language in both individual practice and rehearsal and found that shared performance cues were developed and utilized in order to co-ordinate performances. The soloist and conductor discussed specific aspects of the music and music making to establish a “common set of musical goals” (p. 162). The comments were recorded and

categorized into the following areas: basic, technical, structural, interpretive, metacognitive, performance, and memory. Basic comments focused on rhythm, tempo, dynamics, and phrasing, while technical aspects included breathing, pulse, pitch, and intonation. Structural elements included section boundaries and interpretive comments focused on the musical choices dealing with phrasing, dynamics, tempo, and sound quality. Metacognitive comments, regarding cognitive processes, were directed at evaluating and planning strategies, as well as assessing the efficiency of the rehearsal and the rehearsal process (Ginsborg et al.). The metacognitive comments have the greatest effect on the shared performance cues, memory, and, ultimately, the performance of the music (Bauer, 2008).

Discourse during a rehearsal, in a professional context, when there is no conductor, is left solely to the musicians as they focus on technical aspects of the music in order to achieve a high level of performance (Ginsborg et al., 2006; Good, 2002). In a professional setting, when a conductor talks to a soloist during rehearsal, both parties are actively involved in the discussion of technical aspects, musical interpretation, and metacognition (Bauer, 2008).

Summary of the Review of Literature

This review of literature has yielded information regarding various aspects of the role of conductor in a secondary school band rehearsal context and how verbal communication is used to construct knowledge. Music educators, in the role of conductor, are responsible for interpreting the music and teaching the musicians to play the music according to the conductor's interpretation. In order to achieve this goal, the conductors direct rehearsals, provide feedback, and correct errors. Error correction is a

major component of the conductor's duties and conductors anticipate as well as address problems in rehearsal (Armstrong & Armstrong, 1996; Gillis, 2008; Ulrich, 2009; Wis, 2002). The present band culture is based on a military band tradition and often the value of a school band is determined by festival performance. Music educators who conduct a secondary school band have to contend with the established protocols of the band culture where teacher-centred rehearsals are the norm (Allsup & Benedict, 2008; Waldron, 2008).

The school band rehearsal is the place where students learn musical concepts and develop specific skills and understandings (Armstrong & Armstrong, 1996; Gillis, 2008; Grant, 2005; Kruse, 2007; Seddon, 2010; Ulrich, 2009; Wis, 2002). Conductors are involved in error correction focused on rhythm, tempo, dynamics, and articulation during a secondary school band rehearsal (Worthy, 2003). Music educators must assess and correct student performances in order to help their students achieve a high level of performance (Buell, 1996; Freer, 2006; Ulrich, 2009).

Teachers in the role of conductor tend to display specific behaviours in rehearsal. Researchers have determined that conductors tend to make announcements, conduct (nonverbal), give instructions dealing with musical concepts, listen to the group perform, provide feedback, and direct conceptual teaching activities (Blocher et al., 1997; Jagow, 2003; Kelly, 2003; Worthy, 2003; Worthy & Thompson, 2009). Conductors structure their rehearsals to include musical (i.e., the warm-up and repertoire) and non-musical aspects (Jagow, 2003). According to Karlsson and Juslin (2008), teachers control 70% of the verbalizations in rehearsal, usually devoted to giving instructions and testing students'

knowledge. Teachers used less descriptive language, metaphors, and language related to expression.

Teachers improved their pedagogy through self-observation (Browning & Porter, 2007; Dorfman, 2010; Worthy, 2005). As a result of self-observation activities in rehearsal, teachers were able to increase eye contact (Browning & Porter, 2007), the pace of the rehearsal (Worthy, 2005), and the amount of specific feedback (Worthy, 2005) as well as minimize talk (Dorfman, 2010; Worthy, 2005).

Researchers determined how language functions in a general education context, outside of the rehearsal. According to Masterson et al. (2006), verbal language was utilized in the classroom to explain, describe, compare, classify, direct, and respond. In a music classroom, language was used to articulate and conceptualize, decontextualize music objectives, explain, demonstrate, problem solve, describe and explain concepts, and give specific feedback (Buckner, 1997; Dobbs, 2010; Freer, 2003, 2009b; Kruger, 1998; Napoles, 2006a, 2006b; Sakadolskis, 2003; Strauser, 2008). The sequential unit of instruction involves three parts. The teacher presents a musical task, the students attempt the task, and, finally, the teacher provides feedback (Dobbs, 2010).

In a professional music context, musicians often rehearse without a conductor. In this situation, the musicians are required to make musical decisions, convey information, and discuss musical concepts. Discussions in rehearsal can be described as basic (rhythm, tempo, dynamics, and phrasing), technical (breathing, pulse, pitch, and intonation), structural (sections), interpretive (phrasing, dynamics, tempo, and tone), and metacognitive (shared performance cues) (Ginsborg et al., 2006; Good, 2002).

Gaps in the Literature

After examining the literature, there were a number of aspects of conductor talk that should be further examined. There are questions regarding the nature of conductor talk, the degree to which a band rehearsal is teacher-centred, the best pedagogical practices for a band rehearsal, how conductors construct verbal language in a band rehearsal, and how self-observation has an effect on a teacher's verbal communication practices in rehearsal.

According to Allsup and Benedict (2008), the band culture is set in a teacher-centred paradigm and music educators should focus on establishing a more student-centred rehearsal. Ulrich (2009) stated that there is too much emphasis on performance and music education majors should learn more about how students learn. How is verbal language used to help students develop music skills and knowledge?

There were a number of recommendations made regarding the most effective teaching pedagogical practices in a band rehearsal context. Music teachers, in the role of conductor, should focus on developing a wide variety of strategies (Freer, 2007; Gillis, 2008; Seddon, 2010), in particular with regards to enhancing expressive performance (Broomhead, 2006; Karlsson & Juslin, 2008). In a music class, teachers should be guided by explicit goals and use systematic teaching patterns (Karlsson & Juslin, 2008). Music education majors should know more about the learning process and how to train musicians in a school rehearsal (Ulrich, 2009). There are a number of questions resulting from these pedagogical recommendations. In what way do music educators use a variety of teaching strategies? What strategies do teachers use to teach expressive performance? How are music educators guided by explicit goals and their knowledge of the learning

process? How is verbal language connected to teaching practice? How is verbal language used to teach musical skills and knowledge, especially dealing with developing students' ability to play expressively? How can verbal language be used when teachers are guided by explicit goals and knowledge of the learning process?

The recommendations regarding conductor talk in a rehearsal context focus on the content and the delivery of the conductor's spoken language in rehearsal. Teachers, in the role of conductor, need to use explicit language, ask questions, model, repeat instructions, and use scaffolding language (Bailey et al., 2004; Bakai, 2006; Cazden, 2001; Combs, 2009; Sharpe, 2008; Yedlin, 2008). Teachers need to be able to communicate accurate information in rehearsal. It is important to communicate effectively in a rehearsal and, as a result, pre-service music educators require training to achieve this task (Ulrich, 2009). These recommendations yielded a variety of questions with regards to conductor talk in a rehearsal context. How do conductors use language to model, ask questions, provide feedback, and give instructions? What is the nature of accurate communication, particularly when discussing specific musical and performance concepts? How do conductors construct verbal language to teach specific musical and performance skills? What is the connection between verbal language and a music educator's personal teaching philosophy? Finally, how is verbal language structured in a rehearsal with regards to student learning and the development of performance skills?

When teachers observed their rehearsals, they assessed and made adjustments to their spoken language. Conductor/teachers made changes to increase the pace of their instructions, the amount of specific feedback, and minimize talk (Browning & Porter, 2007; Dorfman, 2010; Worthy, 2005). The final set of questions relate to the

implementation of changes after self-observation and self-assessment activities. How do teachers in the role of conductor make changes to their verbal language in rehearsal? How does the verbal language in rehearsal change after the music educators observed their rehearsals?

It was the aim of this study to determine how music educators, in the role of conductor, use spoken language to teach musical concepts and increase the level of performance of the ensemble. In addition, the researcher examined how verbal communication changed over time when the conductors had an opportunity to examine and assess their rehearsal observations. It was essential to study two aspects of spoken language: the conventions of language and specifically what words and phrases were used in a secondary school band rehearsal setting. A better understanding of the verbal communication practices was achieved by examining the patterns, similarities, and differences of talk in a school band rehearsal context.

In the following chapter, the methodology and research design are outlined. Information regarding the philosophical framework (i.e., Foucault and post-structuralism), Discourse Analysis, and qualitative case study design is provided.

Chapter 3: Methodology and Research Design

This chapter is dedicated to outlining the methodology and research design employed for this study. When outlining the methodology, the qualitative case study (research design) and Foucault's post structuralism (philosophical framework) will be discussed. The research design utilized for this study is a multiple case study with interviews, rehearsal observations, and a focus group discussion as the sources of data. Participant selection procedures and the manner in which the data is analysed using protocols of Discourse Analysis and Foucault's epistemology will be explained in this chapter.

Methodology

Qualitative research. The focus of this study was talk and a qualitative research design was the chosen method to examine how music educators employ verbal communication strategies in a secondary school band rehearsal context. The researcher used observation, interviews, and a focus group discussion for this investigation of spoken language in a rehearsal setting. It is imperative to observe music educators in a natural setting and, for this reason, a multiple case study was used. The participants were observed in rehearsal, interviewed, and took part in a focus group discussion in order to determine the nature of conductor talk, how music educators teach musical concepts, how music educators improve the overall performance of the ensemble, and how verbal communication practices change after self-assessment. The data were examined using a combination of Discourse Analysis and Foucault's post-structuralism as a philosophical framework. This post-structuralist approach allowed the researcher to focus on the overall structures of language in rehearsal to investigate discourse practices, the structures of

language, and the rules regarding how language is constructed in the specific context of a secondary school band rehearsal.

Qualitative case study. The research of this study was grounded in the qualitative case study tradition. Qualitative research designs are typically used to examine everyday experiences through the observation of a single concept or central phenomenon in order to achieve a deep understanding of the participants' views at a specific site (Fraenkel & Wallen, 2003). According to Bresler and Stake (2006), qualitative research provides a holistic and comprehensive understanding of a particular case. In the field of music education, qualitative research often focuses on the music classroom or rehearsal hall as a community. The music classroom provides both the context and an interpretive framework on which to base the research. Bresler and Stake state that one of the aspects of consideration for a qualitative researcher is “the uniqueness of a particular teaching or learning situation” (p. 273). Observation, a strategy in qualitative research, should be non-intrusive and the researcher attempts to “capture participants' voices, views, and struggles” (p. 291). In this study, the observation of a rehearsal served as the primary source of data to capture how music educators teach music skills and knowledge within a particular context.

Researchers use case studies to better understand the “social phenomena within a single or small number of naturally occurring settings” (Bloor & Wood, 2006, p. 27). Case study researchers often focus their investigation on one aspect (an individual, activity, or process) that can be observed in a natural setting (Basit, 2010; Bell, 1993; Berg, 2003; Bloor & Wood, 2006; Creswell, 2008; Jensen & Rodgers, 2001; Merriam, 1998; Mertens, 1998; Yin, 1992, 1994). Bell (1993) describes case study research as a

three-dimensional picture depicting “relationships, micro-political issues, and patterns of influences in a particular context” (Bell, p. 9). Basit (2010) contends that case study research provides researchers with “a unique portrayal of real people in a real social situation by means of vivid accounts of events, feelings, and perceptions” (p. 19).

Researchers rely on “theoretical concepts to guide the design and data collection for their case studies” (Yin, 2003, p. 3). They use specific theories to make connections to the literature, policies, and processes associated with the focus of the case study (Yin, 2003).

Philosophical framework. The philosophical framework is focused on post-structuralism and the writings of Michel Foucault. It is imperative to examine Foucault’s epistemology and how it relates to the analysis of language, particularly how discourse is structured in a particular context.

Foucault epistemology. The philosopher, Michel Foucault, theorized about the power of discourse and the rules that are used by society to determine who is able to speak, what is said about specific subjects, and how ideas are communicated in various situations. Foucault examined discourse in different contexts including the medical field, mental institutions, and the penal system as well as historical writings particularly focused on the Victorian views of sexuality (Fillingham, 1993). Foucault’s writings adhered to post-modernist thought, as he highlighted the structures of discourse and the issues of power that exist within those structures (Davidson, 1997; Foucault, 1972; Frank, 1992; Oksala, 2005).

Foucault used the term, *episteme*, to describe “the overall schema, the implicit order of things on the basis of which reality is comprehended” (Oksala, 2005, p. 75). He

searched for the underlying structures, looking for patterns, differences, and commonalities to determine the rules that are, or were, followed in written and spoken discourse (Oksala, 2005). Foucault contended that the structure of discourse is an important aspect when examining issues of power in society. The examination of discourse in any society can provide the researcher with information about the formation of habits especially with regards to the limits and restrictions that appear when rules of discourse are followed (Davidson, 1997; Foucault, 1972; Frank, 1992; Morey, 1992; Oksala, 2005).

Language is a central aspect in the structure of discourse. Investigating the *order of things*, as Foucault called it, one must consider “its perceptive schemes, its exchanges, its techniques, its values, the hierarchy of its practice” (Frank, 1992, p. 105). Foucault stressed that his philosophy of language “considers the everyday use that one makes of language in different types of discourse” (Davidson, 1997, p. 3). Foucault (1972) began to “question those ready-made syntheses, those groupings that we normally accept” (Foucault, p. 24) and stressed the idea that “we can discover structural regularities that are of far greater significance than the manifest content of those discourses” (Paras, 2006, p. 22).

Foucault on language. As stated previously, language is a central aspect in Foucault’s writing. According to Oksala (2005), “Foucault advocates the idea of language as something that always outruns the subject, who can never completely master it. Language is not simply an instrument of expression, it also generates an excess of meanings” (Oksala, p. 10). Within the context of language, there are four foundational concepts categorized as narrative, process, event, and repetition (Foucault & Faubion,

1998). Language is used to tell a story, explain how something is done, describe what has happened, or stress the importance of something by saying it again. These four functions of language intersect and create an infinite number of possibilities (Foucault & Faubion, 1998).

In order to understand the structure of language, words are identified as the core of the structure. Foucault and Faubion (1998) described language as a “labyrinth of words constructed according to an inaccessible architecture” (p. 27). Words have meaning, but also “have an invisible and multiform effect on other words” (p. 26) as words support or destroy concepts and ideas. However, the important aspect of language lies in the function and structure of the words that are used every day. As Gutting (2005) states, “every language embodies a rich conceptual structure that dictates at every turn how I speak and even what I say” (p. 13). Foucault described the central role of language and stressed the importance of examining how language functions in a society by studying how the structures of language function in specific contexts (Oksala, 2005).

Foucault on discourse. Discourse can be defined as “an utterance or a talk of some length, (not determined), whose unfolding or spontaneous development is not held back by any over-rigid intensions” (Frank, 1992, p. 99). Foucault theorized that discourse is “situated halfway between a norm-following linguistic system and a purely individual use of language” (Frank, 1992, p. 100). By situating discourse in an ambiguous position where the rigid rules do not necessarily apply, the study of discourse can be difficult, but open to a wide variety of interpretations. Foucault places discourse as having a “status which is never definitive, but modifiable, relative, and always capable of being called into question” (Frank, 1992, p. 112). This unique perspective of discourse necessitates the

study of concepts beyond the words that are spoken or written: The institution where the discourse occurs is as important as what is said (Frank, 1992). According to Foucault's philosophy, discourse should be treated in a unique way because it is "not reducible to language and speech but must rather be understood as a formative practice (Oksala, 2005, p. 35).

Foucault and discourse practices. A system of discourse can be analysed by studying discursive practices within the context of society. According to Foucault's ideals, discourse is "controlled, selected, organized, and redistributed by a certain number of procedures" (Paras, 2006, p. 44) where specific "acts" are established. During the production of discourse, acts of exclusion, classification, and limitation of acceptable speakers are established through discursive practices (Paras, 2006). In order to establish a linguistic system, a "corpus of statements or a collection of discursive facts" (Foucault, 1972, p. 30) must be studied. By examining discursive practices, one gains information about descriptive and narrative discourses. According to Morey (1992), Foucault contends that descriptive discourse has "less to do with telling than trying out ways of telling" (Morey, p. 121). The meaning is less important than how something is said. Foucault focuses on the function and positioning of narrative discourse and questions why some narrative discourses develop when others do not. Examining discursive practices allows for a deeper understanding of the structures of discourse within a specific context (Oksala, 2005).

Foucault's Archaeology of Knowledge. Foucault was interested in examining how certain structures in society change over a period of time. In *The Archaeology of Knowledge*, Foucault developed a method of investigation to study systems in societies

(Fillingham, 1993). According to Fillingham (1993), Foucault named his method “archaeology” to make the connection between uncovering layers of civilization and discovering structures of language. He posits that “stability in systems of thought and discourse could exist for relatively long periods, and then change could happen quite suddenly” (Fillingham, p. 97). Archaeology is used “to describe the enunciative function of which they are the bearers to analyse the conditions in which this function operates, to cover the different domains that this function presupposes are articulated” (Foucault, 1972, p. 115). This method of examination is utilized to dig deeper, like a geologist to discover clues that will bring more light to the “general structures of the system in which they thought and wrote” (Gutting, 2005, p. 15). The method described in *The Archaeology of Knowledge* is designed to uncover rules of language and how the rules contribute to knowledge and thought. The rules have an effect on discourse as the members of the society adhere to these rules and restrictions and change the way they think and use language (Gutting, 2005).

It is the *archaeologist's* responsibility to analyse aspects of society and discover “how arbitrary constraint makes sense in the framework defined by the rules” (Foucault, 1972, p. 89). Gutting (2005) contends that it “isn't the particular object (text) studied, but in the overall configuration of the site from which it was excavated” (Gutting, p. 34). The method outlined in the *Archaeology of Knowledge* can be used to describe the conceptual system, the underlying practices, and the effect of a particular practice on people's thoughts and discourse. This method of analysis is descriptive: not scientific, not causal, and not diachronic. Foucault stresses that the Archaeology can be used to describe systems of thought, not explain changes. The Archaeology is an analysis of rules,

discursive practices, and “contributes to the understanding of what it is to be human” (Dreyfus & Rabinow, 1983, p. 12).

Foucault and analysis. According to Paras (2006), Foucault’s method of analysis involves the observation and close examination of the statements themselves to discover the possible structures. One must recognise the fluid manner of this type of analysis. It is possible that a statement may give way to a specific structure at one point in time, but not at another juncture in time. The analysis occurs when the researcher tries to make sense of the rules regarding statements and the structure of discourse within a given context. Paras described this type of analysis as “a process of the formation and transformation of bodies of statement according to isolable rules” (p. 35).

Change. “Every change is a choice and excludes other choices” (Paras, 2006, p. 52). Change is an important aspect of analysis and according to Davidson (1997), “change can be an object of analysis in terms of structure” (p. 10). Oksala (2005) states that analysis is an examination of the *conditions of change*: she further clarifies the role of change when she says, “the dimensions of change must not be confused with that of cause” (p. 78). The description of the change that occurs over a period of time is an important aspect of the analysis process.

Rules. Rules play a major role in Foucault’s method of Discourse Analysis. Foucault (1972) created a term, *rules of formation*, and states that “rules of formation are conditions of existence (but also coexistence, maintenance, modification, and disappearance) in a given discursive division” (p. 42). Researchers search for and describe the rules of discourse such as who has the right to speak, what is said, who understands the discourse, and how discourse affects future discourse and thought. In the

search for rules of discourse, it is important to focus on the analysis of elements. According to Foucault, “Some constitute rules of formal construction, others rhetorical practices; some define the internal configuration of a text, others the modes of relation and interference between different texts” (p. 66). The analysis of these elements gives the researcher insight into the “rules that characterize a particular discursive practice” (Paras, 2006, p. 32). A true understanding of the rules associated with the discourse practices in a specific context can be achieved when the structure of the discourse is examined. As Davidson (1997) states, the transformation of structures is “rationalized by an understanding of the rule – governed relations that characterize the structures” (p. 11).

Analysis in general. Foucault developed a method of analysis that “allows us to study discourse as a relatively autonomous field of regularities and transformations” (Oksala, 2005, p. 80). The subject is examined with a special focus on how the subject functions (Davidson, 1997). Analysis is “meant to elucidate regularities within fortuitous irruption of discourse. These regularities, in turn, would allow one to discern the governing principles that give bodies of knowledge their particular form” (Paras, 2006, p. 33) and “opens up the possibility of a pure description of discourse events” (Dreyfus & Rabinow, 1983, p. 50). Finally, Foucault’s analysis method is used to “describe the conceptual network of the intrinsic regularities of discourse” (Foucault, 1972, p. 69).

Discourse Analysis, according to Foucault, focuses on the changes that occur within the networks in a specific context. It is important for a researcher to establish what modifications occur, but also, “the necessary and sufficient correlations required in order for a single element of language to undergo change” (Davidson, 1997, p. 10).

Researchers must “describe the logical relationship between these elements in the form of

rules that govern the structure” (Davidson, 1997, p. 11). The divisions, according to “categories, principles of classification, normative rules” (Foucault, 1972, p. 25), are reflexive and an integral part of the analysis process.

The rules of discourse provide insight into discourse as a practice, “not the language (*langue*) used by discourse, nor the circumstances in which it is deployed” (Foucault, 1972, p. 51). When examining the rules of discourse, a researcher should search for explicit or implicit relationships and examine the potential relationships within the structures of discourse (Foucault, 1972).

Research Design

Case study. This study was designed to examine the nature of conductor talk. Music educators, in the role of conductor, speak to their students during rehearsal in order to help develop performance skills. How a music teacher communicates with the members of an ensemble is an important aspect of that teacher's pedagogy. During this case study, the researcher investigated and described how music educators used verbal language during rehearsal. Four participants took part in this study; each participant was interviewed twice; observed in rehearsal twice; and all the participants met for a focus group discussion. In the first interview, the participants discussed their teaching pedagogy, the demographics of the school in which they were teaching, and specific aspects of the ensemble that they directed. Participants were asked to reflect on their teaching practices and assess their own verbal communication skills in rehearsal, during the second interview. Each rehearsal observation was both audio and video recorded. The participants used the rehearsal observation recordings to critically examine how they communicated verbally with their students and the researcher used the transcripts from

the recordings to examine each participant's spoken communication practices during rehearsal. Participants took part in a focus group discussion where they were able to explain their ideas regarding conductor talk in a secondary school band rehearsal. During the focus group discussion, the participants took the opportunity to make comments and recommendations regarding the role of self-assessment.

Participants

Participant selection. Participants were approached early in the study and were informally invited to take part in this research project. All the participants were teaching secondary school music for the same school board in Ontario and conducted a band that rehearsed either before or after school. After permission was granted from the Research Ethics Board at the University of Windsor (See Appendix A) and the school board that employs the teacher participants, an official invitation was extended to the participants. The participants received a letter of information as well as a letter of consent for participation as an official request to participate in this research project (See Appendix B). The four participants chose pseudonyms (i.e., Mary, Jackie, Buford, and Peter) to be used throughout this study. The principal of each school received a research package that included the research protocols, the duties of the participants, and a research site consent form. Prior to this research project, the researcher knew all four participants. As music educators in the same area of Ontario, the researcher and participants had interacted on various occasions, both as educators and musicians in the community.

Data Sources

Teacher interviews. The participants were interviewed before each rehearsal observation. Each interview was recorded (audio) and then transcribed by the researcher.

The researcher generated a script outlining everything that the participants said when answering the interview questions. The participants were provided with the transcript and they were asked to check it for accuracy. They were also given the opportunity to amend their answers or provide more information on the topics discussed in the interviews. The first interview was used to establish context (See Appendix C). The second interview occurred after the participants watched the video of the first rehearsal observation. Participants were asked to reflect on and assess their verbal communication skills. The focus of the second interview was self-assessment (See Appendix D).

Rehearsal observations. The participants were observed directing a rehearsal on two occasions during the school year. Each rehearsal observation was recorded and video and audio recordings were made. Mary, Jackie, and Buford were observed during their early morning rehearsals that were approximately an hour in length. Peter ran both morning and after school rehearsals, but both of his observations occurred during his two-hour after school rehearsals. The video recording was given to the participants to view. The researcher used the audio recordings to create a transcript of the rehearsal where all utterances made by teacher/conductor were included. Each participant was provided with a copy of the transcript and asked to confirm that the transcript was accurate and there were no amendments required.

Focus group discussion. The four participants met to discuss conductor talk as well as their views and experiences as music educators and a conductors of secondary school bands. The participants were asked to watch the videos of both of their rehearsal observations prior to the meeting. There were 10 topics of conversation and guiding questions were provided to serve as a catalyst for discussion. The researcher chose the

discussion topics based on the content of the research questions and initial analysis of the rehearsal observations and interviews. The participants received the list of questions prior to the focus group discussion (See Appendix E).

Data Analysis

Discourse Analysis. Discourse Analysis (DA) is used to study language in order to achieve an “understanding of social interactions and the role of discourse and communication in everyday life” (Wooffitt, 2005, p. 1). Discourse Analysis, as a method of analysis, focuses on language used in context for a specific function (Bloor & Wood, 2006; Phillips & Hardy, 2002; Wooffitt, 2005). Phillips and Hardy (2002) describe discourse as an “interrelated set of texts” (p. iv) and Discourse Analysis allows the researcher to examine the “relationship between discourse and reality” (p. iv). Discourse, both spoken and written, is used to perform specific actions that are essential to the construction of the individual's world (Bloor & Wood, 2006; Phillips & Hardy; Wetherall, Taylor, & Yates, 2001) and this discourse is constantly in a state of change to adapt to an ever-changing world (Bloor & Wood, 2006).

Researchers, who use Discourse Analysis, examine language in use (Potter & Wetherall, 2001; Wetherall et al., 2001), as both written and spoken language is used to “construct knowledge and make meaning of social events and processes” (Wetherall et al., 2001, p. 1). Discourse Analysis allows researchers to achieve a greater understanding of how accounts of “events, beliefs, cognitive processes, etc.” (Potter & Wetherall, 2001, p. 200) are constructed and “what functions or purposes they achieve” (Potter & Wetherall, 2001 p. 200). According to Phillips and Hardy (2002), Discourse Analysis is used to examine different phenomena in a social context (e.g., band rehearsal) and the

manner in which discourse (e.g., teacher talk) is used to support or undermine the aspects of the particular phenomenon. Discourse Analysis provides researchers with an understanding of “discursive activities” (Phillips & Hardy, p. 55) paying close attention to the “rules and practices of the institution, field, or domain” (Phillips & Hardy, p. 55).

Researchers adopting a Discourse Analysis approach must adhere to certain protocols. Context is an important aspect “essential to comprehending talk in interaction” (McHoul, Rapley, & Antaki, 2008, p. 42) and researchers should focus their investigations on “naturally occurring talk” (Silverman, 2001, p. 178). Researchers use “interviews, texts, and recorded talk” (Silverman, 2001, p. 177) as their data and typically develop a script to demonstrate the manner in which “participants construct events” (Silverman, 2001, p. 184). In order to make the data manageable, it is important to limit the amount of textual data. Researchers choose how much and what data will be used depending on the object and specific details of the study (Wetherall et al., 2001).

When using Discourse Analysis, researchers focus on the “dynamics of social construction” (Phillips & Hardy, 2002, p. 14) as they examine “recordings, interviews, participant observations, focus groups, and stories” (Phillips & Hardy, 2002, p. 22). According to Parker (1999), there are three main aspects of Discourse Analysis: contradiction, construction, and practice. When engaging in Discourse Analysis research, investigators examine variability or the differences (contradictions), the similarities of texts (constructions) and the functions of language in a social context (practice) (Parker). In order to discover patterns of discourse, researchers typically transcribe the data, construct a script, and examine the script according to the protocols of Discourse Analysis. The script is examined to determine patterns, anomalies, and exceptions, in an

attempt to discover “features of some general pattern” (Silverman, 2001, p. 184). The search for patterns in discourse is the heart of Discourse Analysis (Silverman, 2001). In this study, all of the utterances from the interviews, focus group discussion, and rehearsal observations were transcribed. As part of the transcription process, the participants were asked to examine the transcripts generated by the researcher. The participants checked the accuracy of the transcripts and, if required, recommended changes. The researcher examined all transcripts to search for patterns in discourse that could indicate how the participants employ specific verbal communication practices during their rehearsals.

Foucault and discourse analysis. Foucault’s post-structuralist Discourse Analysis incorporates both observation and the examination of statements to discover structures in the specific context. According to Foucault and Faubion (1998), discourse can be categorized according to the function of the language (i.e., narrative, process, event, and repetition). Categorizing statements is reflexive and researchers must decide where the divisions are made with regards to categories, principles of classification, and normative rules. Rules of discourse are discovered and described to provide insight into what is said, patterns of discourse, and how these patterns are maintained and transformed. This type of analysis allows researchers to question aspects of structure, specifically coherence and transformations (Davidson, 1997; Foucault, 1972; Oksala, 2005).

Analysis of the transcripts. The data for this study included transcripts from eight participant interviews (two for each of the four participants), eight rehearsal observations (two for each of the participants), and one focus group discussion. The first interview provided demographic information pertaining to the participants and the

research sites as well as their personal teaching philosophies and self-identified roles as conductor.

The rehearsal observations were transcribed and analysed by the researcher without the aid of a computer software program. A number of musical concepts were addressed by all of the participants in both rehearsal observations (i.e., tone, pitch, rhythm, tempo, articulation, dynamics, balance, and style). Each rehearsal transcript was coded, categorized, and charted according to the identified musical concept. Direct quotes from each participant were included in the charts. A similar process was completed to code and categorize the spoken language conventions, modeling, and teaching of musical concepts. Within each chart, data were identified as originating from either the first or second rehearsal observation in order to facilitate a comparison between the two rehearsals. On occasion, the participants addressed students by name. The students who were mentioned by name during the rehearsal observations were provided with a pseudonym and their name was not used in the direct quotes.

During the rehearsal observations, the researcher began to notice the presence of patterns relating to conventions of language. After the rehearsal observations were transcribed, they were analysed to determine how the participants used specific language conventions (e.g., descriptive feedback, imagery, storytelling, jokes, visual supports, musical and non-musical instructions, drill and repetition, and musical and non-musical questions). Within the context of language conventions, the participants' use of vocal modeling as well as their practice of speaking when the band was playing was examined. The language patterns were categorized and coded in charts where direct quotes from the rehearsal observations were included.

Each participant was observed twice and video and audio recordings were produced for the rehearsal observations. A video recording of the rehearsal observation was provided for each participant to view and reflect on his/her own verbal communication practices in rehearsal. The researcher did not use the video recordings as a source of data during this study. After viewing the video recordings and reading the rehearsal observation transcripts, the participants discussed their verbal communication practices during the second interview and focus group discussion. The researcher searched for evidence of the participants' statements within the rehearsal transcripts. Finally, the participants' statements, the rehearsal transcripts, and the researcher's interpretation of the rehearsal transcripts were triangulated.

The focus group discussion was the final aspect of this research project. The questions for the focus group discussion were constructed after the interviews and rehearsal observations were transcribed and initially analysed. The questions were edited to give the participants an opportunity to reflect and discuss some of the emerging themes from the data collected earlier in the study. The focus group discussion was transcribed and each participant's answers were summarized and charted for analysis. The researcher generated the transcript of the focus group discussion from the audio recording. Each participant was provided with a copy of the transcript and asked to check it for accuracy. The participants' statements were, at times, supported by evidence from the rehearsal observation transcripts.

The transcripts of the rehearsal observations were examined in a variety of ways. It was essential to investigate, not only what was said in rehearsal, but also how specific topics were discussed in a rehearsal setting. In these transcripts, there were key concepts

– language conventions (See Appendix F), musical concepts addressed (See Appendix G), teaching musical concepts (See Appendix H), speaking while the band is playing (See Appendix I), and vocal modeling (See Appendix J) – coded in a chart format. The researcher used these specific coding charts to examine the data, searching for similarities, differences, and patterns, relating these aspects to overarching themes of the study. In the following chapter, the findings are presented.

Chapter 4: Findings

Themes emerged from the data (i.e., rehearsal observation, interview, and focus group discussion transcripts) and the codes were determined through examination of the rehearsal observation transcripts. The transcripts from the interviews and focus group discussion provided context about the participants' teaching philosophy, their perceived role as a conductor, and observations after watching the videos of the rehearsal observations. There were two themes that directly related to the participants and their perceived role as a conductor and their response to watching the rehearsal observation videos. The four predominant overarching themes included communication from the podium, teaching musical concepts, improving the overall performance level of the ensemble, and the changes that occurred to verbal communication practices after self-assessment. In this chapter, the specific themes, both the themes related to the participants' perceived role as conductor and the four emergent themes will be outlined.

Participant Statements

Participant descriptions. During the first interview, the participants had the opportunity to discuss their teaching philosophy, the demographics of the school where they taught, their ensemble, the structure of the rehearsals, and any other topics that they thought were relevant to verbal communication in a secondary school band rehearsal setting.

Mary. Mary was an experienced teacher and has been teaching instrumental music at the same school for 15 years. She conducted bands and taught music outside of the province of Ontario in addition to working as a professional musician in a number of different types of ensembles. Mary's teaching philosophy was based on the concept that

very few of her students would make their living in the field of music but most were likely to be audience members. As a music educator, it was important for Mary to teach her students to be “educated audience members” (Interview, December 7, 2011). Mary recognised that teaching music involved more than developing performance skills. In rehearsal, Mary made choices regarding her pedagogical practices with one goal in mind: She hoped that her students “never stop using music as a tool to make their life better” (Interview, December 7, 2011). Students should be aware of the positive aspects of “participating in music in some way” (Interview, December 7, 2011).

Mary taught at a school that was designated a compensatory school due to the fact that the student population represented a wide array of needs. There were 800 students in the school and approximately 80% of the students could be described as living within a lower socio-economic status. There were 43 students in Mary's senior band and these students were high achieving and goal oriented. All band members were enrolled in the grade 11 or 12 repertoire course offered before school as well as an instrumental music class scheduled during the regular school day. Most students could not afford private music lessons, their own instruments, or even mouthpieces and reeds and, as a result, the school provided all required music equipment. Mary's band was well balanced with strong players in each section. The members of the band were actively engaged in music festivals and competitions, and participated in approximately 20 concerts throughout the school year.

Mary tended to direct a highly structured rehearsal that was rooted in routine. The rehearsal plan was written on the board and the students were expected to be prepared in an orderly fashion with respect to their instruments and music prior to the rehearsal

commencing. The warm-ups generally included long tones and scales with a variety of articulations (written on the board). Chorales, short pieces written in four-part harmony and played at a slow speed, were used to enhance students' sound production. When Mary practiced repertoire, she usually focused on specific measures that required refinement. In order to end the rehearsal on a positive note, Mary directed the members of the ensemble to perform repertoire that she was certain they would enjoy.

When asked to comment on conductor talk, Mary shared an important concept: "start with a purpose and stop for a reason" (Interview, December 7, 2011). Her rehearsals were clear and well organized, during which one or two musical aspects were highlighted. Mary had a very precise focus on music literacy when planning the elements of her rehearsal. She consciously limited her verbal exchanges during this time. Mary's students were a highly motivated group of musicians who collectively preferred to be engaged in performance activities.

Jackie. Jackie has been an educator for 11 years and, during that time, she worked for two different school boards in Ontario, teaching instrumental music and various other secondary school courses. She spent the last seven years, predominantly teaching music at her present school. Jackie conducted a concert band and a jazz band and was actively involved in a community band, as a musician and a conductor.

When asked to describe her philosophy of music education, Jackie explained that her main focus was performance. Typically, in class, she directed her students to practice technique, scales, and studies. Jackie believed that her students should know more about music theory and she worked to achieve that goal in class. Recently, she chose to focus on developing her students' listening skills with the aim of teaching the members of her

band to become more aware of what the other sections were playing, in an effort to integrate the entire ensemble's performance. Jackie stated that her students should know their music, listen effectively, and respond to the conductor's directions. She hoped that her students would understand their role within the overall structure of the music.

Jackie experienced a number of challenges in her efforts to develop a vibrant band culture in her particular school. She directed one extra-curricular concert band and these students did not receive a course credit for their participation. All members were required to take instrumental music at the grade 9, 10, 11, or 12 level. It was more challenging for Jackie to encourage regular attendance at these practices since her students did not earn a repertoire credit. She taught at a mid-sized secondary school with a population of 900 students, where their competitive sports teams were held in high esteem. In order to avoid conflicts with athletic practices and games, Jackie was proactive in her recruitment of band members and scheduling of rehearsals and concerts.

Jackie acquired the 40 members in her band from strong feeder school programs. A typical rehearsal commenced with the *Drum Core Martial Warm-Up*, a warm-up that focused on scales, arpeggios, and chords. She devoted most of her rehearsal time to repertoire, music between grade 2 and 3, which was an appropriate level for a grade 9 to 12 band. She incorporated imagery and was animated during her rehearsals. Jackie shared that her students responded well to her.

Buford. Buford has been a music teacher for 16 years, working part-time for 6 years and full-time for another 10 years in the same school board. He taught music and English at one school for 10 years and then transferred to a new school to teach instrumental and vocal music. This was his first year at his new school, and he and his

students were still getting to know each other. Buford was involved in a wide variety of community music making activities. Recently, he became more active in community theatre, both as an actor and director. In the past, he worked with this researcher in the same school, teaching music.

When describing the role of the student, Buford focused on the idea that students need to listen but, most importantly, students need to contribute and be involved in the rehearsal process. He believed students should “do what is asked in the music and do it earnestly” (Interview, December 21, 2011). Buford hoped that his students would learn to “be able to do things on their own” (Interview, December 21, 2011) in his music class. His pedagogy was rooted in teaching students fingerings, note names, and applying the skills that they had acquired. He used a variety of resources including anchor charts to help students understand musical concepts, such as articulations.

Buford encouraged students to attend band practice on a consistent basis by highlighting the “value of extra-curricular music participation” (Interview, December 21, 2011). In fact, his band was an extra-curricular activity and students did not receive a credit for their participation. Buford was adamant that students would choose to attend rehearsal if they recognised that the conductor was a good leader, fair to students, and willing to work hard.

Buford’s school had a population of approximately 950 students that represented the middle and upper-middle socio-economic classes. There were 34 students in the band, between the grades of 10 and 12. Many members were also involved in school athletics and, on occasion, missed band practice to attend sporting events. Buford initiated a

number of changes as the new music teacher in his school. He minimized the amount of rote playing, choosing instead to focus on increasing music literacy skills.

This year, the band performed a large number of concerts including holiday and community events, elementary school tours, and ceremonies such as Remembrance Day and academic awards. Buford identified the strength of his band in the students' willingness to come out to all the activities because they loved to be involved music. He was concerned that his students had little knowledge of theory and they had weak "playing chops" (Interview, December 21, 2011). At the beginning of the year, there was an uneven balance in the band with too many drummers (not percussionists), guitarists, and pianists and not enough students to play the inner harmonies.

Buford tried to encourage students to be on time for his 7:10 a.m. rehearsals. He expected his students to warm up independently as soon as they arrived. He recognised that there was a social aspect to his band practices and he hoped that his students "enjoyed their time in the band room" (Interview, December, 21, 2011).

Peter. Peter has been teaching music for 26 years all within the province of Ontario and has been teaching at his present school for 10 years. Peter conducted the concert band, but he was recognised for directing school jazz bands that have achieved very high standards. He was also active as a professional musician in the community.

When examining the role of the students as band members, Peter stated that students have to be willing to follow instructions, believing that they are "being taught the right thing" (Interview, December 13, 2011). He hoped that students gained the experience of "playing at a high musical level" (Interview, December 13, 2011) and recognised the intrinsic value of performing well. Peter wanted his students to know basic

technique, be able to play scales with a good tone, and control their playing (i.e., playing dynamics, shaping phrases, and performing stylistically appropriate articulations).

Peter taught at a small secondary school with a population of 500 students. The student body was involved in a wide variety of activities, including sports teams, concert and jazz bands, and social clubs. Peter's junior band consisted of 41 members in grades 9 and 10. Many students were members of sports teams, part of the band, and studied music outside of school. Peter chose a wide variety of repertoire, including marches, overtures, contemporary music, baroque music, and popular music with jazz elements. His band performed two major concerts at the end of each semester and they competed every year in the *Musicfest Canada Competition*.

A typical rehearsal for Peter started on time and the students arrived early to set up for the practice. Peter used the chalkboard as a tool that guided the students through his expectations for a given rehearsal. The members of the band usually played a self-directed warm-up and tuned themselves with the assistance of electronic tuners prior to the commencement of the formal rehearsal. He transitioned quickly from one piece to the next because he intended to devote consideration to each piece of repertoire. Peter paid particular attention, addressing aspects of music that required refinement. He scheduled rehearsals twice a week with his band: once in the morning and once after school. Peter's after school rehearsals were twice as long as the morning rehearsals.

Role of the conductor. During the interviews and focus group discussion, the participants shared their personal teaching philosophy as it related to the role of the conductor. Each participant gave a unique title to his or her perceived role as a teacher/conductor. Mary called herself a facilitator of music making; Jackie established

herself as an interpreter; Buford classified himself as an organizer of information; and Peter identified himself as a quarterback. They reflected on their personal teaching philosophy, views on performance, and experiences as a musician when they distinguished their role as conductor. The rehearsal observation transcripts were examined to determine the extent to which the participants' statements were in fact evident in their communication practices during rehearsal.

Mary, the facilitator. Mary described herself as a facilitator and, as a result, she was responsible for leading her students through the process of making music. In this role, she shared her expertise and guided her students in developing specific musical skills and understanding.

In her role as facilitator, Mary asked specific questions in order to promote the discussion of musical concepts during the rehearsal. Mary questioned, "Listen to the first note. Is it the instrument or is it you? Is that getting better?" (Rehearsal Observation, December 2011), in order to make her students more aware of the concept of intonation. She incorporated the teaching strategy of modeling to facilitate music making in the areas of rhythm and articulation. Finally, Mary gave the instruction and demonstrated the correct execution of a specific rhythm when she directed, "Get there early. Tah rest tah rest tah, don't actually count it. Feel it. Do you know what I mean? Here we go, 158. One and two, 158. One and two and three and four and rest (*band plays – sings rhythm*)" (Rehearsal Observation, March 2012).

Mary supported students' acquisition of music making skills with respect to tone production, rhythm, and articulation. For instance, she guided her students to produce a good tone when she stated, "This works (*points to mid range*). Let the air do the work,

not this (*points to mouth*)” (Rehearsal Observation, December 2011). Mary accurately identified herself as a facilitator in music making due to the fact that she employed a variety of strategies and activities (i.e., gave instruction, provided feedback, and modelled) to achieve this goal during her rehearsals.

Jackie, the interpreter. Jackie identified her role of conductor as the interpreter for the band. She explained that, in this role she uses her spoken language to guide her students to understand the expressive qualities of notated music, when playing their instruments. There were some indicators of this role, when one particularly considers Jackie’s strategy of assisting students to transform notated music into a performance format. When Jackie commented, “Last five bars, remember, there’s a rest on beat one of the second last bar” (Rehearsal Observation, December 2011) she effectively increased her students’ rhythmic accuracy. Jackie employed spoken language to direct her students to play the music that was written on the page.

Buford, the organizer of information. Buford identified his role as an organizer of information. As a conductor, he valued the importance of contextualizing the music that his ensemble played. To illuminate his students’ understanding of phrasing and structure, he announced:

At 26 and 27, it's trombone, baritone, and clarinet. You guys have rests (sings rhythm). Just the simple eighth notes and then you pass it to these guys for some quarter notes. I want you guys to know that's the same idea. It's traded between instruments and it's a simple idea in terms of the fact that it's really rhythmically easy and it's a harmony. But it is vital that you guys know that you are trading that with each other, ok? (Rehearsal Observation, March 2012)

Buford crafted his spoken word to organize information regarding musical concepts to his students. He enhanced his students' understanding of facets of music particularly pertaining to dynamics, style, and rhythm.

Peter, the quarterback. Peter classified himself as the quarterback when assuming the role of conductor. He explained that a quarterback calls plays, leads the group, and makes decisions. In this leadership role, he gave directives regarding aspects of music such as dynamics, articulation, and phrasing.

Peter gave specific instructions, providing the members of the ensemble with critical information to elevate their performance level. As their quarterback, he explained to his team, "That second bar, I always want to hear it go up. So, start bar 35 soft and build it up. It sounds more interesting (*sings melody with dynamics*) instead of (*sings melody with no dynamic change*). It's like a robot, right? We don't want to sound like robots" (Rehearsal Observation, April 2012). As their leader, Peter was able to give specific instructions and direct his team how to play with musical expression.

Participants' responses to viewing the video of the rehearsal. Mary stated that she "has a lot of work to do" (Focus Group Discussion, June 19, 2012) after she viewed the rehearsal video. She felt that she should go to conferences to learn more about conducting. Watching the video made her realize that there are gaps in her knowledge, particularly in the area of conducting, explaining that workshops are helpful, but watching yourself in rehearsal was invaluable.

Jackie said that she felt like she was a student again when she viewed the video. She commented on her unique situation working with both juniors and seniors in her band rehearsals and acknowledged that talking to all the students who are playing at

different levels is a challenge. Jackie stated that she preferred to deal with the big picture and focus on balance and blend.

Buford commented that there are things that he needs to fix and continued to explain that he has holes in his pedagogy. He felt that on occasion, he was “his own worst enemy,” (Focus Group Discussion, June 19, 2012) particularly in terms of creating distractions. When he watched his rehearsals on the video, Buford concluded that he wasted too much time. He said that he had “no problem talking” and this personality trait could be used as a recruiting tool. Buford believed that his students were attracted to his personality, referring to himself as possessing a “Pied Piper Personality” (Focus Group Discussion, June 19, 2012).

Peter stated that he was made aware of his body language when he viewed the video of the two rehearsal observations. For Peter, body language was a positive aspect of the rehearsal, providing his students with extra support to understand his verbal instructions. He hoped that he could find a way to say things differently, focus more on breathing and articulation, and know the score better.

Generally, it should be noted that the participants commented on the positive outcomes of watching the video, from a learning standpoint. All of the participants seemed to focus on their strengths as well as areas of improvement in their verbal communication practices.

Communication from the Podium

The first overarching theme that emerged was communication from the podium. This theme was further delineated into subthemes including conventions of language, participants’ practices regarding conventions of language, and verbal communication

practices. Although there were other sources of data (i.e., researcher observation notes, interviews, and focus group discussion), the rehearsal transcripts were used as the main data source when examining each participant's communication from the podium.

Conventions of language. The rehearsal observation transcripts were examined and the researcher identified a number of trends that would facilitate the categorical divisions (i.e., codes) employed to explore how spoken language was used in rehearsal. Each participant directed her/his students to drill or repeat sections of music. Drill was used to give the students opportunities to practice specific musical concepts during the rehearsal. The participants used imagery or metaphors (non-musical ideas) to support aspects of music. Finally, they employed methods such as storytelling and humour to stress a point, support a concept, or achieve a goal during rehearsal.

Providing feedback is an important aspect of rehearsal and music educators depend predominantly on spoken language to achieve this particular task. When giving feedback, the participants discussed how the students were progressing, what the students should do (or stop doing) in order to improve, and how they could refine their skills and knowledge of specific musical concepts. All participants answered students' questions or responded to their students' comments to varying degrees throughout the rehearsal.

During rehearsal, the conductors gave musical and non-musical instructions. The musical instructions focused on a wide range of concepts in a variety of ways and are an important aspect of the individual conductor's communication from the podium. Often their instructions included related information to help the students better understand the directions for the particular task. On occasion, the participants asked their students questions that were rhetorical, focused on music topics and music literacy, or used to

promote critical thinking. In the next section, a detailed account of how each participant used drill, provided feedback, gave music instructions, and asked questions about musical concepts, will be explored.

Mary. Mary used drill often during rehearsal to focus on musical concepts such as rhythm, pitch, articulation, and tempo. Instructions were frequently short, direct, fast-paced, and repetitive. For example, Mary said, “Here we go, 54. Here’s the dotted quarter. One, two, one, two and . . . (*band plays – sings articulations*). Ok, let’s try it again. One more time” (Rehearsal Observation, December 2011). She tended to use vocal modeling, (e.g., singing the rhythm or articulation) to support the students as they drilled specific concepts. When reviewing a rhythm in rehearsal, Mary relayed, “Go back to measure nine just for a sec, that repeating rhythm (*demonstrates rhythm*). Measure nine, one more time. Here we go - one and two and one and two” (Rehearsal Observation, December 2011).

Providing feedback was a teaching strategy observed during both rehearsal observations. Her comments were descriptive in nature when relating to articulation, pitch, tuning, maintaining tempo, dynamics, rhythm, tone, and breathing. When sharing feedback with her students, she used vocal modeling and specific instructions. For instance, Mary proclaimed, “Everybody’s going (*demonstrates articulation*). That quarter note is short (*demonstrates articulation*) not long (*demonstrates articulation*) short. One, because everyone’s playing it a different way” (Rehearsal Observation, December 2011). Mary supported her expectations with detailed instructions when she clarified, “No air attacks, just say the ‘D’ a little bit harder. . . . Relax that attack. . . . Release together,

release together. That's a lazy release. Move the air through the mouth, the longer, the harder" (Rehearsal Observation, March 2012).

There was a uniqueness observed in Mary's discourse with her ensemble. She often spoke while the students were playing, uttering reminders that were relevant to the students' performance at that time. As an example, Mary insisted, "Don't slow down, don't slow down. Internalize that eighth note pulse. Work out where it is. Nice and short and don't push, internalize the eighths. You're slowing down, go, go, go" (Rehearsal Observation, March 2012), while the students were playing the warm-up at the beginning of the rehearsal.

Mary planned her rehearsals with predetermined goals for her students. She aligned her instructions accordingly. During the two rehearsal observations, she provided directives related to various music topics (i.e., warm-up, sound production, tempo, articulation, tuning, sight reading, dynamics, playing position, rhythm, balance, and tone). Like her reminders, Mary's instructions were often short and repetitive, addressing concepts previously discussed. For instance, Mary exclaimed, "eighth notes . . . shorter than that. Watch. Here we go and keep going. Crescendo, decrescendo. Eb, half notes (*sing articulations - da-da-da etc.*)" (Rehearsal Observation, December 2011).

Modelling was a strategy regularly employed; i.e.: "Trip-o-let, trip-o-let, trip-o-let, trip-o-let, trip-o-let, add the tongue to the front of the mouth, trip-o-let, trip-o-let, trip-o-let, trip-o-let, trip-o-let" (Rehearsal Observation, December 2011).

During the rehearsal, Mary questioned her students about pitch, tempo, tuning, rhythm, melody, musical structure, harmony, musical terms, and phrasing. Some questions were rhetorical in nature, used to draw the students' attention to a certain

concept, as evidenced by: “Does anybody notice that you’re in unison?” (Rehearsal Observation, December 2011). Mary honed in on specific aspects of musicality: tuning, key signatures, and rhythm, as indicated by: “Look at the key signature. How many flutes? (*asking how many flats in the key signature*)” (Rehearsal Observation, March 2012).

Her short, specific instructions were often repetitive. Modeling and drill were strategies utilized to increase her students’ musical skills and knowledge. In an attempt to maximize the time spent on performing, she often gave short, direct reminders to her students. Mary’s rehearsals were highly organized and structured to target a few specific musical goals.

Jackie. Jackie used a variety of conventions of language, but tended to focus on giving instructions. She used drill as her strategy while exploring the concepts of pitch, rhythm, and balance. Her instructions were usually short and fast-paced and she often uttered one word: “again.” Jackie corrected a rhythmic error by saying, “You hold the ties too long, I think. Let’s just hear flutes, clarinets, and trumpets.” (Rehearsal Observation, December 2011). She used a short and direct corrective teaching style. “Just trumpets. Now watch trumpets. Make a lot of sound” (Rehearsal Observation, December 2011) and “Okay, let’s try that with everybody now. Get the tempo in your head, guys” (Rehearsal Observation, April 2012) are examples of this type of discourse.

On occasion, Jackie included metaphor and imagery to highlight specific aspects of balance, tempo, style, and sound production. She noted, “Trumpets, in particular . . . your note’s important. I know it pops up to an E, but I want you to nail that sucker, okay? Splat it against this wall over here” (Rehearsal Observation, December 2011). When

addressing the concept of tempo, Jackie expressed, “I feel like I’m beating a dead horse this morning” (Rehearsal Observation, December 2011).

When providing feedback, Jackie tended to give general comments regarding the overall performance of the repertoire. She acknowledged, “When everybody plays together, it sounds great” (Rehearsal Observation, April 2012). At times, Jackie included a compliment before she made a request for change:

There’s some nice stuff happening here, but can you give me a little more of that cymbal roll just before it says a little slower? Give me a good ‘woosh’ on that, okay? I know it says only to go to *mf*, but a little more because it’s getting buried. (Rehearsal Observation, April 2012)

Some of Jackie’s instructions included longer explanations of musical concepts to support her directions. The following discourse is an example of an incident when she provided information accompanied with an instruction:

You guys can play a little louder at 14, Okay? And you don’t have her help there. But when the clarinets come in and the saxophones come in, you don’t need to play as loud. But right there, it’s *forte*. You’re the only ones playing *forte*, so bring it out a bit please, okay? (Rehearsal Observation, April 2012)

Jackie kept the rehearsals moving with short, fast-paced instructions. She tended to have a good rapport with her students, where musical and non-musical discourse was observed during her rehearsals.

Buford. Buford frequently gave instructions in the form of conversations with his students during his band practices. He used drill sparingly, choosing instead to focus on

discussing articulation, rhythm, and tempo. When giving directives related to articulation, Buford remarked:

Good, my only request now, it is marked *marcato*. Can you make the quarter note just a pinch longer (*sings rhythm*). Just, it may cause havoc, but if it does, we're not going to worry about it. So, one more time Ned, go ahead (*drum plays*) one, two (*band plays*). Yah, let's stay with it short. Let's stay with it *marcato*. It'll be just fine, short. It'll be just fine, it's no big deal. (Rehearsal Observation, April 2012)

His discussions often focused on a particular facet of music, such as musical style:

Okay, just before we go on, trumpets, I know some of those notes are stratospheric. The only thing I have to ask, especially the clarinets, is in the introduction, if you want, get rid of the grace notes. The grace notes are not that important. It's all about making sure you really establish rhythmic movement here. (Rehearsal Observation, April 2012)

Buford supported his students' knowledge of musical concepts using imagery and visual cues. In an attempt to bring the music to life he utilized the strategy of visualization:

Altos and tenors, visual this, riddle me this. At 70, now if you've ever seen, you weren't around for Mount St. Helen's blowing up in the eighties. And as a kid, yah, sure, as a kid, I remember watching it on TV. And everyone's like 'wow, that's kind of, that's kind of cool' right? You see all this smoke and stuff, and in an instant, people are dying and choking on fumes and burning in ashes. And that's that moment at 70. It's like 'this isn't so bad,' but oh my God. And, ten

measures later, we're getting fried by lava and that's the trumpet players. Can you guys be that beautiful respite that moment where 'ok, this isn't so bad.' Krakatoa looks kind of cool like that, and then the red-hot magma comes and gets you.

(Rehearsal Observation, March 2012)

His imagery and long dramatic description of a volcano inspired his students to interpret the music and play expressively.

Buford provided descriptive feedback in the areas of balance, tone production, articulation, percussion technique, style, and rhythm:

The piano, pick-up note into your measure two is not big enough. I don't hear that concert Bb. You guys got your Ab. I need to hear a little bit of that. It's a beautiful run and you need to be louder. (Rehearsal Observation, March 2012)

His spoken language could be described as unique and often his feedback showed his flare for drama. For example:

I hate to stop right away and I'm not stopping for a bad thing. I'm stopping for a good thing. The sound is awesome. It's beautiful. But I need more of it from here because right away you guys sound, I know, stop you're so good. I can't hear anymore. (Rehearsal Observation, March 2012)

Buford spent a large component of his time in rehearsals answering student questions or replying to their comments. In the following example, he clarified instructions, by saying, "It's an 'F' and 'A.' It's a harmony. So from now on, let's not worry about it because we have Carrie covering it and I think you're fine with it now" (Rehearsal Observation, March 2012). His verbal communication practices are unique in the number of opportunities the students were given to contribute during the rehearsals.

Buford gave power to his students because they were encouraged to actively participate in all of the discussions. He was very positive when engaging with his students and his enthusiasm motivated his students to continue to improve their musical skills and knowledge. He offered excellent detail regarding the programmatic aspects of the music the band was performing. Buford did spend time in rehearsals discussing non-musical topics and telling unrelated stories.

Peter. Peter employed a variety of conventions of language, but his use of drill was extensive. He gave short and fast-paced instructions to practice specific sections of music and often broke down musical concepts into smaller more manageable tasks:

Okay 71, can I hear please, everyone who plays, 71. Ken, you're on beat four of that bar (*sings rhythm*). There's two of them, back to back, okay? One more time at 71 and a one, two, ready and (*band plays*). Okay, let's go 71 to the end again please. Here we go, and a one, two, three. It's right on beat one, okay? Let's try it again. I know, ready, here we go and a, careful now, 71, and a one, two, three (*band plays*). Flutes can you play that? Flutes, clarinets, saxes, and trumpets, play the 71. (Rehearsal Observation, December 2011)

He often addressed a number of different concepts in quick succession (i.e., tone, balance, dynamics, phrasing, and style) to enhance musicality:

Now one thing I want you to do, when you're playing on beat four, or you're playing on beat three, come in soft with that note and play beat one loud. So you're going (*demonstrate - sing*), just play beat four a little weaker. If you're playing on beat three, (*demonstrates by singing*), so it sounds like your crescendoing over the bar line. It just gives it a little shape, makes it a little more.

. . . Everybody one more time. Listen for the clarinets. You guys got to come out so they can follow you. This is really why I'm trying to do this so they can hear you. Ten, and a one, two, ready and (*band plays - sings melody*). (Rehearsal Observation, December 2011)

In an attempt to address a wide variety of expressive aspects of the music through modeling, Peter declared:

Can I hear those four notes, please? Pick-up to 49 (*sings melody*) ready and a one (*play*). All of you now, ready and one (*play*). No, do you hear that? Did you hear 'wah'? Keep it short. Ready and one (*play*). Good job. Okay, we're going to do this one more time from 44. Remember that note, short, short, short. (Rehearsal Observation, April 2012)

He devoted considerable attention to providing his students with musical examples where he used his voice to demonstrate particular aspects of performance. Peter encouraged his students to focus on the melodic contour, the tone, and breathing, when he commented:

Now contour, ladies and gentlemen, right? (*Sings melody*.) Okay, make it sound a little more exciting than just (*sings melody*), just trudging along, okay? Let's go 55 everybody. . . . Here we go, do the pick-up and one and two and one (*band plays*). No, I didn't like that. You need lots of air. Take a deep breath (*sings melody*). Alright, here we go one, two (*band plays*). (Rehearsal Observation, April 2012)

Through the use of specific feedback, Peter encouraged his students to focus on a vast array of musical concepts (i.e., articulation, tone production, balance, tempo, dynamics, pitch, tuning, rhythm, phrasing, breathing, and style). He praised his students

by declaring, “Clarinets, good job on the (*sings clarinet part*). You were playing with a lot of intensity there, weren’t you? Do you feel like you were sitting on the edge of your seat? It sounded good” (Rehearsal Observation, December 2011). Peter effectively articulated his requests with detailed instructions and demonstrations, where he described specific strengths and areas of improvement that he recognised in his students’ playing. The indications of this particular behaviour are plentiful in the two rehearsal observations. Peter communicated the following feedback statements: “I found that when we started at 62 (*sings melody*), people started to take off on me, okay? I’m conducting one speed, you’re playing another” (Rehearsal Observation, December 2011) and “Don’t overplay that first note. It’s only *mezzo piano* (*demonstrates – sings melody*). Okay, so we don’t have to play it that loud” (Rehearsal Observation, December 2011). He masterfully detected and pointed out errors, often giving short, direct instructions to make adjustments to his students’ performance of the repertoire. Peter exclaimed, “Clarinets, you’re playing Bb. I’m hearing some of you playing ‘B’ natural down below, second finger. Bb is the first finger, okay?” (Rehearsal Observation, December 2011).

Peter is an experienced musician and teacher who consistently gave specific instructions and feedback to his students. He drilled and modeled continuously during the rehearsal observations and his students played very well as he strived to motivate his students to perform at a “professional playing level” (Interview, December 2011).

Participant practices: Conventions of language. The participants displayed a number of consistent practices related to the conventions of language with regards to drill, modeling, error correction, and giving instructions. Peter and Mary used drill extensively within their rehearsals, often giving short and fast-paced instructions to repeat

sections of music. All of the participants utilized the strategy of vocal modeling to support various conventions of language when addressing musical concepts (i.e., rhythm, style, articulation, and tone).

During the focus group discussion, all four participants agreed that it was important to share specific information with their students when adjustments were required. Often the conductors stopped the students to identify and describe their mistakes, and then made changes to their playing. In order to make these modifications, the participants gave specific instructions and then reinforced the alterations using drill. On occasion, the participants employed particular strategies to encourage their students to develop specific performance skills and concepts. Buford made a point of using anchor charts in the music room to serve as a reminder of pertinent facets of music. Both Buford and Peter often asked students to mark reminders in their music. All the participants utilized imagery or metaphor to varying degrees to increase their students' understanding of performance inaccuracies and required corrections.

All participants gave short reminders to the students, but Mary made a point of repeating her reminders to ensure that her students acted on them. When more detailed directions were given, the participants were often addressing complex aspects of music. Typically, the conductors discussed one topic at a time, except during the warm-up, when they gave short and direct reminders on multiple aspects of music. Usually, their reminders addressed previously discussed topics including dynamics, breathing, phrasing, pitch, key signatures, tone, tempo, and intonation.

The extent to which the participants employed the conventions of language varied significantly. In addition, the manner in which the conventions of language were used, specifically what the participants said in rehearsal, was unique to each participant.

Verbal communication practices. During the second interview and focus group discussion, the participants were asked to comment on their verbal communication practices. Before the second interview, they had an opportunity to watch the video of their rehearsal and read the transcripts from the first interview and rehearsal observation. Consequently, the participants had an informed perspective when they were asked to discuss their spoken language strategies. The researcher examined each participant's description of her/his verbal communication practices and analysed the rehearsal observation transcripts for evidence of the specific aspects of their discourse.

Mary. Mary described her discourse as “short and to the point” (Interview, March 22, 2012) and she consistently would “stop for a reason and start with a purpose” (Focus Group Discussion, June 19, 2012). She often spoke while her students were playing in order to draw attention to musical concepts at that moment.

Mary contended that she pinpointed certain sections of music in order to improve her students' skills and understandings. She tried to “rip pieces apart” to study them and “delve into the nitty-gritty.” This particular communication practice could be identified when Mary said, “Go back. No, you got to get the flow from (*demonstrate rhythm*), eighth notes have not changed, just the placement of the accents” (Rehearsal Observation, December 2011). Mary stressed that it was common to “stop for a reason and start with a purpose” (Interview, December 7, 2011) and she strived to “have them [her students] respond to the verbal through practical means” (Interview, December 7, 2011). She

acknowledged that her students did not speak a lot during the rehearsals, but they were able to respond to her requests and instructions by playing.

Mary chose to speak to the members of her ensemble while the band was playing to encourage them to focus on specific musical aspects. She regularly reminded her students to consider various playing techniques. Often Mary shared these suggestions with her students during the warm up, as is indicated in the following quote:

All the way across. Let the air do the work. Crescendo on the last one. Crescendo on the last one. Bottom to top, two three, four. Oh, that's a big start. Let the air do the work. Let the air do the work. The lower you are, the more your jaw drops. Don't 'fwap' your tongue. All the way across. It's a long one. Let the air do the work. Centre the sound. Centre the sound. Crescendo. Let the air do the work. This works (*points to midrange*). Let the air do the work. Not this (*points to mouth*). (Rehearsal Observation, December 2011)

She communicated the importance of producing a good sound and instructed her students to concentrate on breathing and their playing position. Mary's description of her discourse was accurately depicted in her rehearsal observation transcripts.

Jackie. Jackie noted that in every rehearsal, there were important aspects of music that she wanted the members of the ensemble to know and understand. She used verbal communication to provide feedback to her students, informing them if they were adhering to her requests. Jackie reflected, "I like it better on flute (*student comment*). You need to play the pic[colo] with the same effort you put into playing the flute part, because when you play it on pic[colo], it is a little airy" (Rehearsal Observation, April 2012). She frequently discussed balance, blend, and dynamics as important concepts related to the

overall performance of the ensemble. She contended that her students initially made adjustments to their playing, but then often required reminders at the next rehearsal.

Buford. Buford reflected on his spoken language strategies and acknowledged that he utilized discourse to build rapport and explain and reinforce musical concepts. He chose to discuss the overarching ideas in the repertoire, often addressing the programmatic aspects of the music in order to establish context. He believed that the students responded well, particularly when he used imagery or metaphor.

Buford strived to employ clear language when providing information, as is evident in the following example: “The first ‘D’ is just a little too long. Just make it a tiny bit shorter. Right now, it’s just hanging on a little bit” (Rehearsal Observation, April 2012). Buford contended that he had longer explanations in the form of conversations when discussing specific aspects of music. In the following longer description, Buford encouraged his students to perform with appropriate tone and style:

Ned, that was the single most perfect brilliant cymbal roll ever, in history. It was exactly the right volume, exactly the right texture, exactly the right feel. And I look up at you and you’re like ‘no, he didn’t do it.’ No, I was like, yes, perfect, because the cymbal rolls tend to be too quiet and they don’t lead. That’s all that the cymbal does. It’s supposed to lead to the next section. (Rehearsal Observation, March 2012)

Buford was able to assess his communication practice accurately. He was aware of his strong and idiomatic mastery of words; a characteristic that draws the students to participate in his ensemble. His unique style of verbal communication is a combination of humour, metaphor, and descriptions of a variety of non-musical images.

Peter. Peter stated that he discussed the details of particular aspects of music related to the correct execution of specific performance skills. He explained that his students often responded musically to his requests, but it took a few times to achieve the level of flawless execution that he expected. Peter consistently demonstrated concepts by vocalizing and he noted that modeling captured the students' attention and increased their level of understanding. He gave short, direct instructions related to specific criticisms and then reinforced performance concepts through drill.

Peter articulated precise details, directing his students to produce a good tone and increase the expressive quality of their playing. He declared, "Take a deep breath. Don't forget even when you play soft, you have to load up with air like you're going to play double *forte*, clarinets (*sings to demonstrate*), so that your sound is nice and supported and focused" (Rehearsal Observation, December 2011). Peter took many opportunities to ensure that his students were exaggerating dynamics when he gave instructions:

I want you to feel like we're just getting enormous, all of a sudden. Okay, now starting at 56, basses you're doing that same figure that we started with before.

Play it louder now (*sings bass melody*), more intensity than you did before. Start at 56 (*sings melody*) and you can just feel it starting to, it's getting so intense there right? (*sings melody*.) Really open that up. (Rehearsal Observation, April 2012)

Finally, Peter supplied a detailed description of the proper way to articulate accents, when he uttered, "Now everybody exaggerate those accents (*sings melody*). Back off on the eighth notes in between though" (Rehearsal Observation, April 2012).

Peter identified his use of modeling as a positive aspect of his verbal communication practice. This quality of his discourse was illustrated in the following

example: “Stop, guys who are playing on beat two, somebody’s jumping the gun early (*sings melody*). Right there on beat two. Don’t come early. One, two, ready and (*band plays – sings melody*)” (Rehearsal Observation, April 2012). He made a point of describing and demonstrating articulations and during the rehearsal observation, he stated, “Remember, when you play faster, you have to make those shorter note values much shorter, right? (*Demonstrates articulations – sings melody.*) Make those all very light and staccato when you get through there” (Rehearsal Observation, December 2011).

Peter described his spoken instructions as short and succinct and his rehearsal was fast-paced with many brief directives given in quick succession. This was the case, when he exclaimed, “Don’t rush. Counting. Let’s go saxes” (Rehearsal Observation, December 2011). Peter utilized positive reinforcement by stating, “I like how you started that soft. That was really good” (Rehearsal Observation, April 2012). He clearly described the way he used verbal communication practices in his rehearsals to elevate the students’ performance skills.

Teaching Musical Concepts

The next theme, teaching musical concepts, emerged during the analysis of the rehearsal observation transcripts and, to a lesser degree, the interview and focus group discussion transcripts. Each participant’s spoken language (usually in the form of instructions) was categorized by the researcher and coded according to the concept being addressed. During the second interview and focus group discussion, all participants were given the opportunity to reflect on their verbal communication practices with regards to the cultivation of particular aspects of music. Each participant’s perceived role as a

conductor appeared to have an influence on how musical concepts were taught during rehearsals.

Mary. Mary viewed herself as a *facilitator in music making* and focused on developing student independence related to musical skills and knowledge. She recognized that students wanted to play, not listen, to her talk. Mary said that she tried to “say it and move on” (Focus Group Discussion, June 19, 2012) to reduce the amount she spoke during rehearsals. She tended to talk while the band was playing, giving reminders and instructions over the sound of the music.

Mary’s verbal communication was utilized to instruct students about the application of musical skills with regards to the performance. In addition, she increased her students’ understanding of specific aspects of music making (i.e., articulation, rhythm, pitch, tone) and music literacy (i.e., structure, tonality), using analogies, modeling, instructions, and the sharing of relevant information related to particular musical concepts.

When teaching musical concepts, Mary employed the strategies of analogy, questioning, and providing information. For example, she utilized analogy to teach students how to play the articulation of staccato, as she declared, “I want it so staccato, like you’re touching something hot” (Rehearsal Observation, December 2011). Mary discussed tempo tendencies when she questioned her students: “What happens when the tempo is slow, they have a tendency to what? Get slower and slower and slower” (Rehearsal Observation, December 2011). In the previous example, Mary provided the answer before the students had the opportunity to speak. Mary usually asked questions, such as, “Take a look at the tempo marking: *andantino rubato*. Who knows it? What does

the ‘ino’ mean on the end of a musical term?” (Rehearsal Observation, March 2012) to assist in the creation of student knowledge.

Mary stated that she used verbal communication to address problems and make students aware of the mistakes that they made. She strived to encourage students to play their instruments during rehearsal, but took the opportunity to demonstrate, explain errors, and describe trends.

Jackie. Jackie identified herself as an *interpreter* and used verbal communication to guide her students when they reproduced notated music. She acknowledged that her program was centred on performance and her spoken language was utilized to instruct her students regarding the proper execution of the music. Jackie stated that it was important to let the students know if they were doing what was asked. In the following example, she broke down a difficult rhythm into something more manageable for her percussionists, “If you can’t do the sixteenths fast enough just bring it down to eighths and that’s fine” (Rehearsal Observation, April 2012).

Jackie taught technique and other musical concepts during her music classes, choosing instead to focus on playing the band repertoire during her extra-curricular rehearsals. She identified issues and sometimes stopped to address specific concepts. Jackie asked questions, made requests, broke down difficult concepts, gave reminders, and increased student awareness in order to teach aspects related to the band repertoire. She asked students to play specific sections of music, and then informed them if they were playing correctly.

Buford. Buford stated that he was an *organizer of information* and he was concerned with building rapport and increasing his students’ understanding of music. He

used verbal language to give instructions about how to perform band music, but these directives were usually part of a bigger picture. Buford often related his musical requests to the overall structure of the repertoire the band was performing. He chose to refer to programmatic aspects of the music when he gave directions about specific concepts, such as tone, balance, and articulation.

Buford was unique in the fact that he had discussions with his students, valuing their input in many facets of the rehearsal. He told stories (often going on a tangent) that had the students entertained and actively engaged, even when they were not necessarily rehearsing their parts in the music. He used clear language to provide information and often employed imagery to reinforce musical concepts. In the following discussion of balance, Buford explained relevant aspects of the concept:

Flutes are no longer the important instrument. It is the clarinets. No, you guys are at 68, 68 you're important. Sorry, flute egos are always important, but they don't match a trumpet ego. So, let's go back. Ned when at 48, when it's just the high winds, you're going to need to be nice and strong. (Rehearsal Observation, April 2012)

Buford conferred with his students regarding a rhythm issue and consequently adjusted his conducting in a way that would give enough support to play the eighth notes correctly. He stated:

We're one eighth note early. This was the same last week too. So, I was going to blame Helen, but she's not here this week. It ends up being one eighth note early, so just for your edification, baritones, at 39, I'll be using my left hand to cue the fermata, then I'll be giving you beat three. (Rehearsal Observation, April 2012)

Buford shared particular aspects of rhythm and tempo in his teaching. As a percussionist, he was accustomed to giving demonstrations along with specific instructions dealing with percussion technique. He said, “The crunch, hit the cymbal but as hard as you can (*demonstrate*) while holding it (*student comment*). Yah, you’re going to need a snare drumstick for that one though” (Rehearsal Observation, March, 2012). When he taught specific facets of rhythm, Buford gave directions to explain the concept succinctly. He guided his students to maintain a steady tempo, by exclaiming, “We cannot afford to slow it down when we get to that spot and trumpets if we’re struggling with any of it, remember, you can just leave out the second eighth note and just play the straight notes” (Rehearsal Observation, March 2012). Buford combined humour with feedback related to tempo when he declared:

We had significant time loss and I’m pointing the finger, not at myself because I am so perfect, but at the staccato quarter notes. Just prior and after 48, you guys push them the whole way. Always lean forward on them. (Rehearsal Observation, March 2012)

Buford employed humour, metaphor, and succinct instructions to teach musical concepts. He often used instructions and demonstrations to correct errors, but also allowed his students to take a role in making decisions. Students regularly asked questions and made comments. It was normal for the students to learn musical concepts while participating in or listening to conversations in rehearsal.

Peter. Peter viewed himself as the *quarterback*, someone who directs all activities in the band rehearsal. He used verbal communication to explain how he would like the students to play the music. By employing extensive drill and modeling to support his

instructions, Peter focused on achieving a high level of performance. He gave specific guidelines in all aspects of playing the band repertoire, often breaking down the concepts into step-by-step directions. Peter's teaching philosophy was rooted in performance, and guiding his students to play accurately and expressively was an important goal.

Peter consistently employed modeling and drill to address various concepts of music. He instructed his students to exaggerate when playing accents: "Let's try it this way. Hit the accents hard; back off on the other stuff, just to make the accents stick out more (*models articulation*)" (Rehearsal Observation, April 2012). Peter drilled and modeled the execution of playing staccato notes when he declared, "The last note of the first bar, can you make it even shorter? (*Sings melody*) Make it light. Staccato means light. It's not only shorter, but it's light, okay? Try it again, one and (*students play – sings melody*)" (Rehearsal Observation, April 2012).

When teaching the concept of balance, Peter provided instructions, used metaphors, modeled, and drilled. He guided the students to focus on balance when he uttered, "Hear the volume they're at? I don't want you any louder than that. So, they're going (*sings melody*). Blend into the sound they're playing, okay?" (Rehearsal Observation, December 2011). Often, Peter incorporated metaphor in his explanations of particular musical aspects:

You guys, you're playing half notes and whole notes. You're playing like a string line in an orchestra. You're playing background stuff, okay? Just lay back. Keep those eighth notes just floating back there, okay? Don't try to overdo it. Get out of the way of the saxophones, please. 70, ready and one (*band plays*). (Rehearsal Observation, December 2011)

Peter gave instructions to teach rhythmic and tempo concepts often incorporating modeling and drill to manage specific related issues. In the following example, he provided detailed directives supported with modeling: “If you guys see four eighths, eighth notes beamed together, put a little accent on the first one. That’s going to help the rhythm. It will help you get through those rhythms, okay, especially clarinets, right? (*demonstrates*)” (Rehearsal Observation, December 2011). When addressing aspects of rhythm and tempo, Peter relayed: “Basses, you’re not lined up with them. They’re going (*sings melody*). Can I hear you and the basses, please? Clarinets and basses, ready and one, two ready (*play*)” (Rehearsal Observation, December 2011).

Peter gave clear directions in conjunction with modeling and drill to teach musical concepts. He strived to provide his students with the skills and knowledge to consistently play at an advanced level with respect to accuracy and musicality.

Similarities and differences in teaching musical concepts. The participants taught a variety of musical concepts during the course of their rehearsal. The method and content of the participants’ teachings could be described as a unique characteristic of each of the four participants. They tended to focus on developing specific musical skills and understandings, depending on the needs of the ensemble at the time of the rehearsal observation.

All four participants taught multiple facets of music (i.e., rhythm and tempo, tuning and intonation, and tone and breathing) concurrently because these aspects were related to the accurate and expressive performance of the music. Both Mary and Jackie had numerous discussions about tuning and intonation while Buford shared lengthy explanations with his students, regarding style, tempo, and balance. Peter dedicated a

great deal of attention to teaching specific musical concepts related to expression (i.e., style, breathing, tone, dynamics, articulation, balance, and following the conductor) using precise instructions, drill, and modeling. The participants limited the practice of isolating particular aspects of music, choosing instead to pair related concepts in their longer instructions.

Drill, or the purposeful repetition of small sections of music, was a strategy utilized by all the participants to attend to issues related to articulation, dynamics, pitch, rhythm, and balance. They employed drill as a means to perfect particular aspects of music or practice musical skills. They often vocally modeled to provide the students with an example of the precise execution of the individual musical passage. When modeling was used in conjunction with the instruction to repeat a small section of music, the students seemed to be better equipped to successfully perform the particular music making task.

The participants often focused on guiding their students to perform complex musical concepts. In order to help the members of the ensemble execute difficult musical requirements effectively, they had to find a method to make the task more manageable. Each participant trained the students to negotiate difficult facets of music by scaffolding their instructions and gradually increasing the level of complexity of their music making requests. Often the challenging concepts were broken down and isolated until the students could execute the smaller and simpler tasks. Mary and Peter regularly isolated the less accurate sections of the music to correct pitch and articulation errors. Buford consistently discussed the overarching ideas to help his students understand more intricate concepts. Peter tended to isolate difficult measures of music, asking the students

to play it at a slower speed and then gradually increasing the tempo, while maintaining a high level of accuracy.

Improving Musical Performance

All of the participants addressed specific musical concepts and, as a result of their efforts, improved the overall performance of the ensemble. Upon examination of the rehearsal observation transcripts, there were patterns of discourse that emerged with regard to the conventions of language and the aspects of music, in order to heighten the band's musical output. These patterns were coded according to the conventions of language employed and musical concepts addressed. During the second interview and focus group discussion, the participants reflected on the strategies and techniques that they employed to enhance their students' music making skills. They had the opportunity to comment on their discourse practices, in particular, their use of drill, modeling, analogies, and talk while the band was playing. The rehearsal observation, interview, and focus group discussion transcripts were essential in determining how the participants applied discourse practices to raise the performance level of the entire ensemble.

Mary. Mary focused on a variety of musical concepts (e.g., articulation, balance, dynamics, intonation, phrasing, pitch, rhythm, style, tempo, tone, and warm-up) during the rehearsal observations. These facets of music were addressed and discussed, but not necessarily taught in the two rehearsal observations. She provided specific instructions, gave reminders, focused her students' attention on information, modeled, and provided feedback to improve the ensemble's overall playing level.

Mary focused on the topic of articulation proclaiming, "it's tongued not slurred" (Rehearsal Observation, December 2011) and "get the tongue at the front of your mouth"

(Rehearsal Observation, March 2012). She delivered short, quick reminders such as “smooth, smooth, smooth” (Rehearsal Observation, December 2011) and “release together” (Rehearsal Observation, December 2011), frequently modelling articulations verbally for her students. She supported her reminders with a demonstration when she uttered, “Listen to this (*sings melody*). Short, short, short. All detached (*sings detached articulations*) space, detached” (Rehearsal Observation, December 2011). Students were provided with precise commands and demonstrations in order to enhance their understanding of the concept of articulation.

Mary addressed intonation frequently during her rehearsal observations giving reminders such as, “Listen, listen, listen, listen” (Rehearsal Observation, December 2011) or “oh pitching my children, tuning, tuning, tuning” (Rehearsal Observation, December 2011) to encourage her students to focus on intonation. She outlined particular details related to intervals, as she reflected, “Does anybody notice that you’re [in] unison?” and “Make that second, that major second, make it clash” (Rehearsal Observation, December 2011). Mary provided feedback to her students when she proclaimed, “Tune as you go. You can’t just sit on the note. You have to fix it with each other” (Rehearsal Observation, December 2011). Mary utilized discourse strategies such as giving instructions and information, providing feedback, and modeling to improve her students’ skills related to articulation and tuning.

Jackie. Jackie tended to focus on giving instructions, identifying errors, and making corrections related to the concepts of balance, pitch, rhythm, and tone. She often employed direct commands, but on occasion, she addressed issues by slowing down the tempo and asking her students to make adjustments to their playing. Jackie strived to

correct pitch errors by exclaiming, “Start again and I’m going to stop at one point. I think a note’s wrong. Watch” (Rehearsal Observation, April 2012).

In rehearsal, Jackie identified rhythmic errors and provided an explanation followed by an example of the correct rhythm. She pronounced, “Last five bars again, ready. No note on beat one of the second last bar. One, two, three, ready set go (*band plays*)” (Rehearsal Observation, December 2011). Often, Jackie isolated incorrect rhythms and asked students to attempt to correct the error when they played it again. “You held the ties too long, I think. Let’s hear flutes, clarinets, and trumpets. Right on 33, right on 33, okay? One, two, three” (Rehearsal Observation, December 2011).

Jackie commented on tone production declaring, “I’m getting a little ‘squawkee’ from the woodwinds” (Rehearsal Observation, December 2011) and “That hurt my ears” (Rehearsal Observation, December 2011). She provided more detailed feedback related to tone as she expressed:

Trumpets what happened to you? Last week, I had this ‘Hello I’m the trumpet line.’ And this week, I don’t remember how the trumpet line goes. One trombone, many trumpets, one trombone, many trumpets. You guys should win this war every time. (Rehearsal Observation, December 2011)

Jackie employed strategies such as giving directions and providing feedback with the aim of making improvements related to pitch, rhythm, and tone. Most of her discourse was short and succinct, giving her students a clear indication of her expectations with regards to particular aspects of performance.

Buford. Buford gave instructions and provided precise information to his students to improve particular musical concepts (i.e., balance, tempo, dynamics, style, rhythm,

tone, conducting, phrasing, tuning, articulations, pitch, and blend) related to the overall performance of the ensemble. He had discussions, providing feedback to the members of the ensemble to heighten their playing. Buford focused on the length of the notes when he addressed inaccuracies related to articulation: “Just watch the length. It’s still too long. Short as you can make that” (Rehearsal Observation, April 2012). He often employed clear and succinct language, giving a direct instruction such as, “Let’s play this beautifully, you guys. One, two, three, four, sound like that fog horn, okay?” (Rehearsal Observation, April 2012). Buford addressed the concepts of balance and blend and frequently gave instructions to his students to make modifications to their playing. He exclaimed, “Now Sam, there's one spot that I would ask just a little quieter on those snare drum rolls. Anytime you have those Louise, just think just a tiny bit quieter anyway” (Rehearsal Observation, March 2012).

In the second rehearsal observation, Buford tended to concentrate on rhythmic errors and gave instructions to drill these inaccuracies. He modeled a syncopated rhythm and instructed the students to practice the corrected version: “I want this, just a nice quarter pulse. Anybody who has the syncopation at 84, play for me right now, okay. 84 (*sings rhythm*) ready play at 84, two, three, go (*band plays*)” (Rehearsal Observation, April 2012).

In both rehearsal observations, Buford made his requests clear to the students and they were able to understand and apply the required adjustments. He gave instructions, provided feedback, and corrected errors related to articulation, rhythm, balance, and blend.

Peter. Peter addressed various aspects of music (i.e., articulation, balance, dynamics, intonation, phrasing, pitch, rhythm, style, tempo, and tone) during the two rehearsal observations. He focused a great deal of attention on the concept of articulation, giving specific instructions, providing feedback, and demonstrating different styles of playing. Peter asked his students to perform more expressively, exaggerating accents and making staccato notes shorter and lighter. He explained, “That accent needs to stick out way more (*sings rhythm with accents*). Play it there, two and three and (*saxes play – sings articulation*). Good. That’s exactly what we want to do” (Rehearsal Observation, December 2011). In the previous example, Peter gave precise instructions, modeled what he wanted the students to do, asked them to play the concept, and then provided positive feedback. Peter further clarified how to play accented notes, when he proclaimed, “Now can everybody exaggerate those accents? (*Sing melody.*) Back off the eighth notes in between though” (Rehearsal Observation, April 2012). He waited to move on to the next topic until the students demonstrated that they could successfully apply his directions to their performance of the music.

Peter consistently asked his students for uniformity of articulation. He succinctly made requests such as, “Somebody’s playing long. Shorten them up (*sings melody*)” (Rehearsal Observation, April 2012) and “Why are you playing a couple of them long and a couple of them short? They’re all the same length (*sings melody*)” (Rehearsal Observation, April 2012). Peter strived to correct inconsistencies in his students’ playing, when he commented, “The first two eighth notes, somebody over here keeps playing them really, really long. Will you please play them staccato (*sings melody*)? Don’t make anything long. Do it again, please” (Rehearsal Observation, April 2012).

Peter shared explicit instructions, included modeling, and asked his students to drill certain sections in the music: “Okay, now there’s many more of you who are playing that (*sings melody*), so you have to really play back, okay? Try it one more time, 54. Listen to balance, now and one, two ready (*band plays*)” (Rehearsal Observation, December 2011). During the rehearsal observations, he devoted much attention to the requirements related to expressive playing (i.e., dynamics, articulation, phrasing). He proclaimed, “We’re crescendoing to the ‘C’ right? And that should be the loudest note. Again, bringing that out (*sings melody*). It’s got to ‘woo.’ Got to swell right up there, right? We’ll do it one more time. [Measure] nine, one, two, three (*clarinets play*)” (Rehearsal Observation, December 2011).

Peter dealt with errors with great efficiency, pointing out inaccuracies and using drill to reinforce the corrections:

Are the trumpets playing F sharp? Some of you have F sharp there, second valve. Make sure you have the right fingering there, please. Start from bar 43, here we go (*sings melody – stops on wrong note*). That note is incorrect for some of you. That’s the one we’ve got to fix. (Rehearsal Observation, April 2012)

In another example, he exclaimed, “Charlie, you came in early there, okay. If you come in early, it’s a really, really glaring error. It’s easy to hear that” (Rehearsal Observation, December 2011). Peter employed clear and succinct language that students could understand to assist them as they made improvements to their playing.

Peter focused on tone production during his rehearsal, reminding students to play with a good sound. Reminders were often short and direct: “Lots of sound” and “take a good breath, so you have enough air to push on that note” or “put your feet flat on the

floor and push air into the note (*demonstrates melody*)” (Rehearsal Observation, December 2011). Peter efficiently inspired his students to improve their performance skills with his discourse. He provided detailed information and gave precise instructions supported by modeling and drill to correct inaccuracies related to expressive playing.

Changes in Verbal Communication Practices

All four of the participants chose to implement changes after watching the video of the first rehearsal observation. In particular, Mary and Buford stated that they had work to do, and Buford explained that he felt that there were holes in his pedagogy. The participants agreed that they could use their time more effectively, reducing distractions that affect the rehearsal process. There were minor changes that occurred between the first and second rehearsal observations and these alterations are the focus for the final emerging theme. During the second interview, the participants were asked to discuss their most and least effective verbal communication practices. They had the opportunity to comment on the modifications that they made to their discourse strategies.

Mary. Mary identified a number of effective verbal communication practices, and she acknowledged that the organization and structure of her rehearsal were positive attributes. She commented that she often worked with excerpts (small sections of music) in order to address a specific goal for the day. Her verbalizations were short and to the point, giving precise instructions to her students. Mary asked her students to “respond to the verbal through practical means” (Second Interview, March 22, 2012) recognizing that band members want to play. By having her students perform their response on their instruments (as opposed to speaking), they were able to play more. Mary stated that speaking while the band was performing was a positive aspect of the rehearsal because it

allowed the students to perform without interruptions. When she spoke over the sound of the band, she often reminded the students of previously stated requests and expectations.

Mary commented that there were aspects of her rehearsal that were not effective. She explained that she could use less verbal instructions in the rehearsal if her left hand cues were stronger. If this were the case, students would follow her conducting, and then Mary could save her spoken language for other topics that could not be addressed with visual cues. Mary stated that she changed topics too often and, as a result, the main purpose of her rehearsal became unclear. She contended that the quick changes of focus were confusing to her students.

Mary planned to make adjustments to her discourse strategies with the aim of improving student engagement and motivation. She concluded that she would like to find a way to articulate the same concept three different ways. Mary contended that if more students could understand and engage in the discussions, the students would be more actively involved in the rehearsal. She felt that a fast-paced, energetic rehearsal, where much work was accomplished, would help her further motivate her students. Mary explained that taking workshops with a focus on gesture and visual communication, could be beneficial as she strived to heighten her students' level of musicianship, motivation, knowledge, and understanding of musical concepts.

Jackie. Jackie acknowledged that her discussions of the musical concepts were an effective aspect of her rehearsals, contending that she offered meaningful musical instructions regarding balance, blend, and dynamics. Jackie determined that the distractions interfered with the flow of her rehearsal. She planned to talk less and limit

her non-music instructions, choosing to discuss details of scheduling and protocols at the end of the rehearsal.

Buford. Buford identified a number of effective practices in his rehearsal, mentioning specifically, the manner in which he discussed pitch and rhythm. He accessed his students' prior knowledge when dealing with inaccurate pitches, and was able to correct wrong notes. He acknowledged that, with his background as a percussionist, he could articulate rhythms, helping his students learn the patterns quickly and accurately. Buford believed that his language was consistently clear and students were able to understand musical concepts related to pitch, rhythm, tone, interpretation, and style.

However, upon reflection of his ineffective verbal communication practices, Buford acknowledged that he sometimes shifted gears too often. He explained that he changed topics and did not address the musical concepts in enough detail before he moved on to another subject. Buford believed that it is important to share information with his students during the beginning, middle, and end section of the rehearsal.

Buford outlined adjustments to help address the less effective practices in his rehearsals. First of all, he planned to stop changing gears during rehearsal by utilizing the exit ticket strategy. The exit ticket could be used to help the students focus on the main rehearsal goal as they complete a short written assignment on a particular aspect of the rehearsal. He intended to improve his pacing and the direction of his rehearsal by streamlining the spoken language that he used. Buford reflected that he used technical language effectively, but he acknowledged that he should explain concepts that the students did not understand.

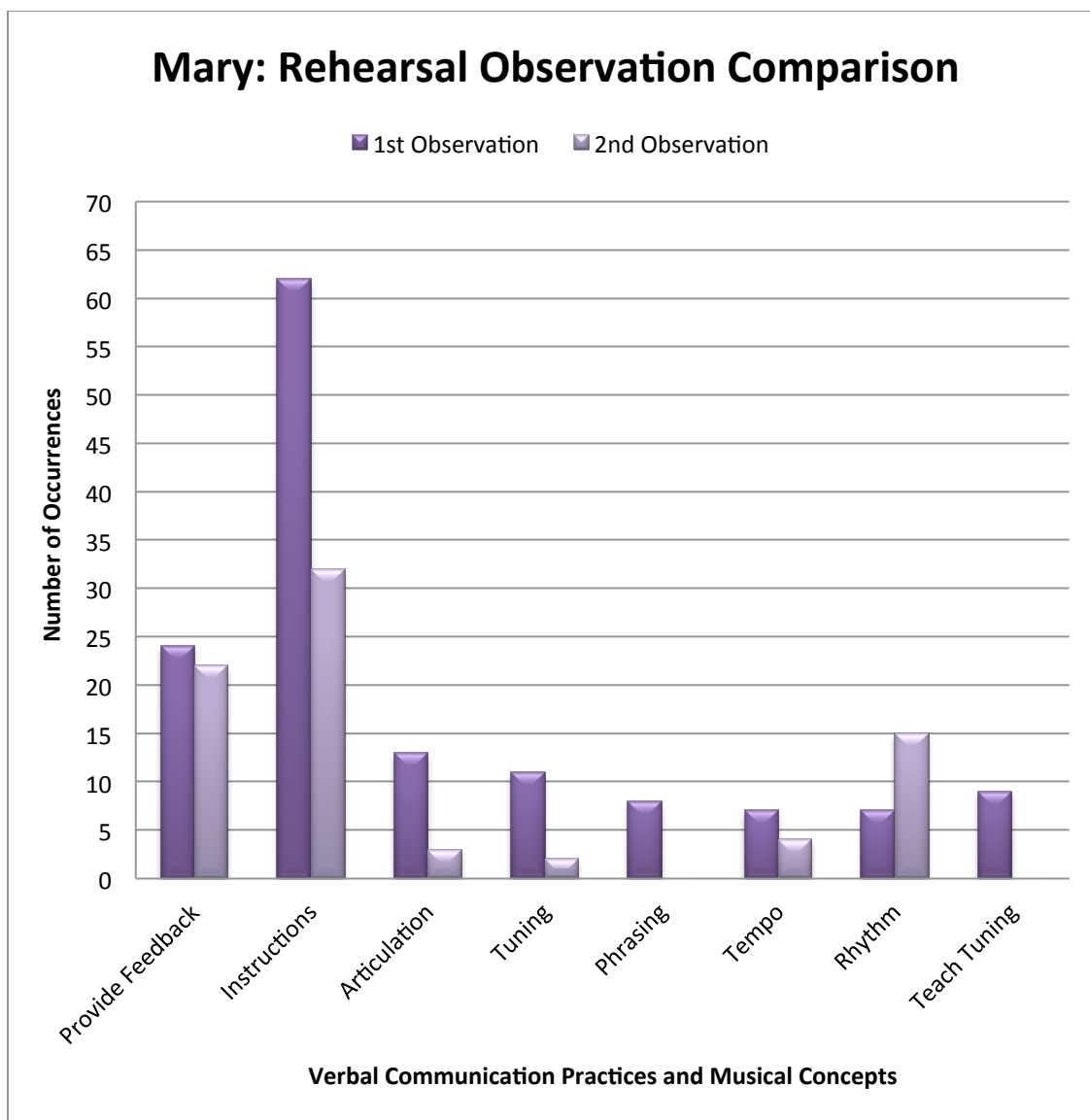
Peter. Peter focused on modeling when he discussed his effective verbal communication practices. He clarified that he could efficiently demonstrate musical concepts by singing or vocalizing, explaining that modeling captured the attention of the students. Peter acknowledged that he used shorter instructions as another positive aspect of his discourse.

According to Peter, there were less effective spoken language strategies and he planned to make adjustments in the manner that he corrected errors and provided feedback. He stated that some of his explanations were too long and he did not clearly indicate what the students did wrong. Peter contended that he did not provide enough information when asking students to modify their playing. He recommended a number of changes to his verbal communication practices and intended to give shorter, more concise instructions and more positive feedback statements (i.e., “Let’s try to improve”).

Changes from the first to second rehearsal observation. All participants were observed twice in a rehearsal setting, and differences were examined with respect to conventions of language and the discussion of specific musical concepts. The changes that were made varied for each participant and the description of the differences between the first and second rehearsal observations are outlined in the next section.

Mary. Four months passed between Mary’s two rehearsal observations. She followed similar procedures in both rehearsals, but made use of different activities in her warm-ups and focused on rehearsing different repertoire. In the following figure (Figure 4.1), the number of occurrences of verbal communication practices and specific musical concepts addressed in the first and second rehearsal observations are represented.

Figure 4.1. Comparison of verbal communication practices and specific musical concepts addressed in Mary's first and second rehearsal observations.



Mary's conventions of language, specifically her use of drill, feedback, and instructions, changed from the first to the second rehearsal observation. She employed drill sparingly in the first rehearsal observation where she focused on articulation, but during the second one, she utilized drill much more to practice a wide spectrum of concepts (i.e., articulation, rhythm, and pitch). In the second rehearsal observation, Mary

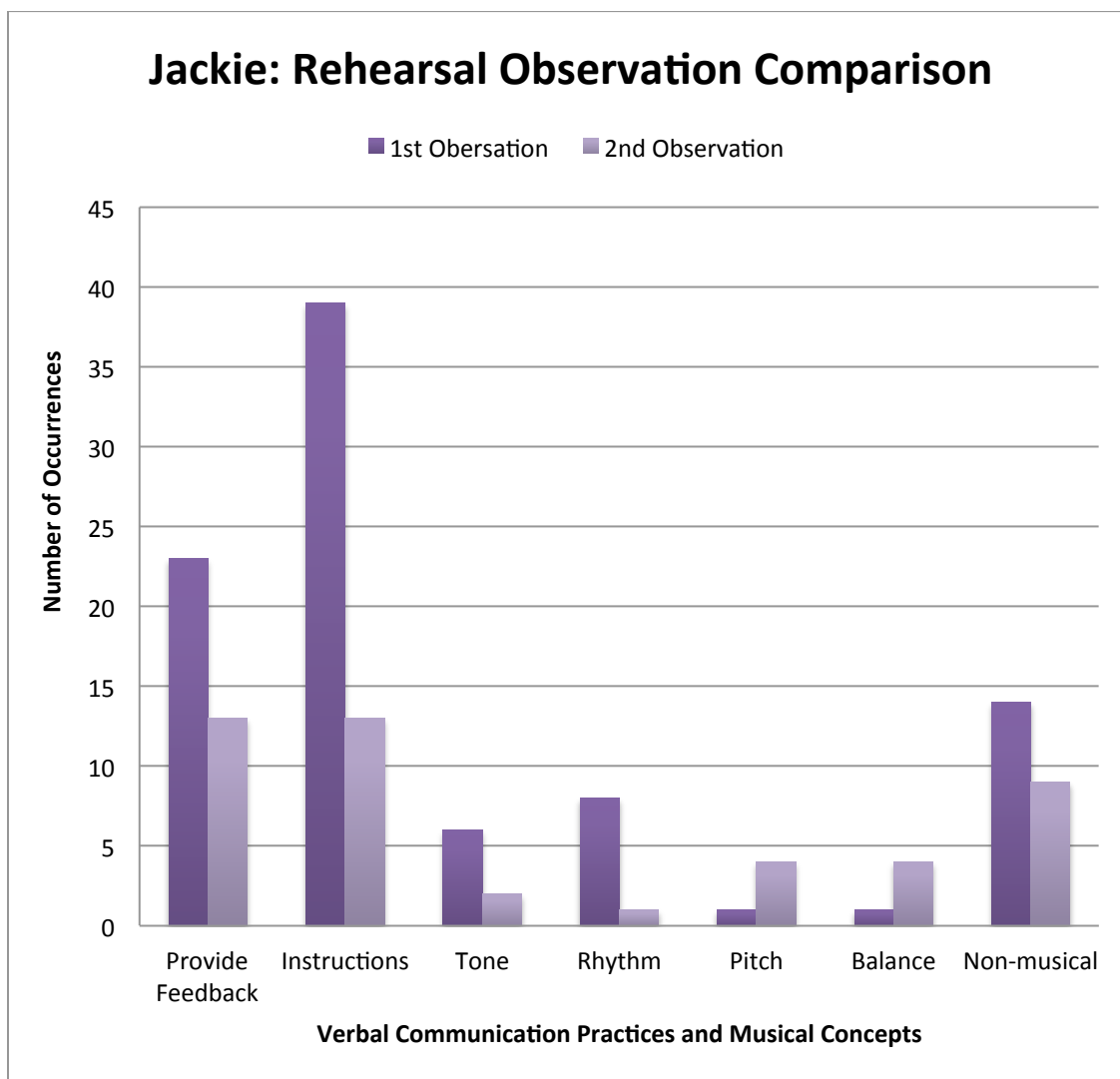
scaffolded her drill by gradually adding instruments, repeating sections of music, and slowly increasing the tempo.

The main difference between the first and second rehearsal observations is the length of the feedback statements. During the second, Mary's statements were shorter and more repetitious than before. The opposite occurred with respect to the length of her instructions. Those given in the first rehearsal observation were short and specific, whereas, in the second one, they tended to be longer, dealing with multiple musical concepts.

Mary taught specific aspects of music in both her rehearsals but there were differences between what she taught in each. The first time, she focused on concepts dealing with tuning, sight-reading, tempo, rhythm, listening, tone, and articulation. When she asked her students to tune themselves in small groups, she did not tell them if they were out of tune. Instead, she gave directions regarding how to tune. During the second rehearsal, Mary taught sight-reading, tempo, and rhythm. When topics were raised in the second rehearsal, she often supplied the instructions in the form of short reminders, before she moved on to the next topic.

Jackie. Jackie had the opportunity to change her verbal communication practices between her first and second rehearsal observations. The following figure (Figure 4.2) offers a comparison of the number of occurrences of verbal communication practices and the specific musical concepts addressed in the first and second rehearsal observations.

Figure 4.2. Comparison of verbal communication practices and specific musical concepts addressed in Jackie's first and second rehearsal observations.



Jackie changed her drill, feedback, and instructions in the second rehearsal observation. She focused on drilling pitch at first and then used drill slightly less to address issues with rhythm and pitch the second time. In her first observation, Jackie offered feedback that was short and fast-paced, but frequently non-specific. She supplied more detailed and positive comments in the second one in the form of constructive

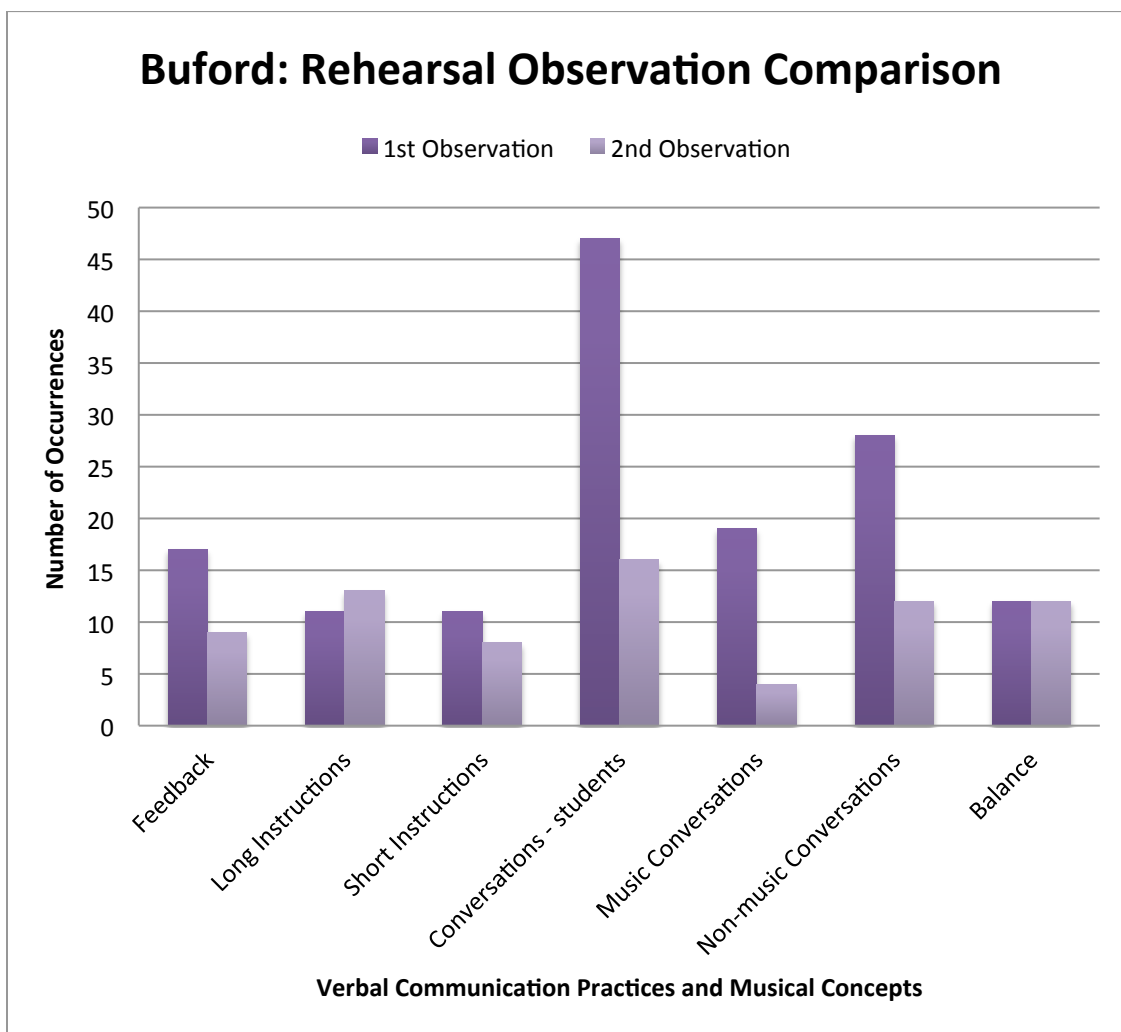
criticism. Whereas, during the first rehearsal observation, the instructions were short and plentiful, they were fewer and less terse during the second one.

Jackie focused on different musical concepts during her rehearsals. In the first observation, she discussed tone and rhythm more than in the second one, where she focused more on pitch and balance. First, Jackie taught concepts dealing with conducting gesture, rhythm, musicality, and tone production, and then she taught her students about tuning, balance, playing position, percussion technique, and tone.

Jackie stated that she planned to decrease the non-relevant talk during rehearsal and give announcements at the end. Jackie, in fact, talked less in the second rehearsal observation and her talk was more focused on musical aspects because she gave more specific instructions, detailed feedback, and provided pertinent information to her students.

Buford. In the six weeks that passed between Buford's first and second rehearsal observations, a number of changes were made to his verbal communication practices. The following figure (Figure 4.3) outlines the differences in the number of occurrences of verbal communication practices and specific musical concepts between Buford's two observations.

Figure 4.3. Comparison of verbal communication practices and specific musical concepts addressed in Buford's first and second rehearsal observations.



When first observed, Buford did not make use of drill, he supplied succinct feedback on specific musical concepts (i.e., tone, balance, percussion technique, articulation, and style), joked with students, told stories, and discussed the programmatic aspects of the music to set the scene. The second time, he relied noticeably on drill for accuracy in articulation, rhythm, and tempo, provided general impressions, focused on the overall playing rather than on specific musical instructions, and spent time telling

stories unrelated to musical concepts. He involved the students in conversations during both rehearsals, but their participation was more relevant to the concepts in the first rehearsal observation.

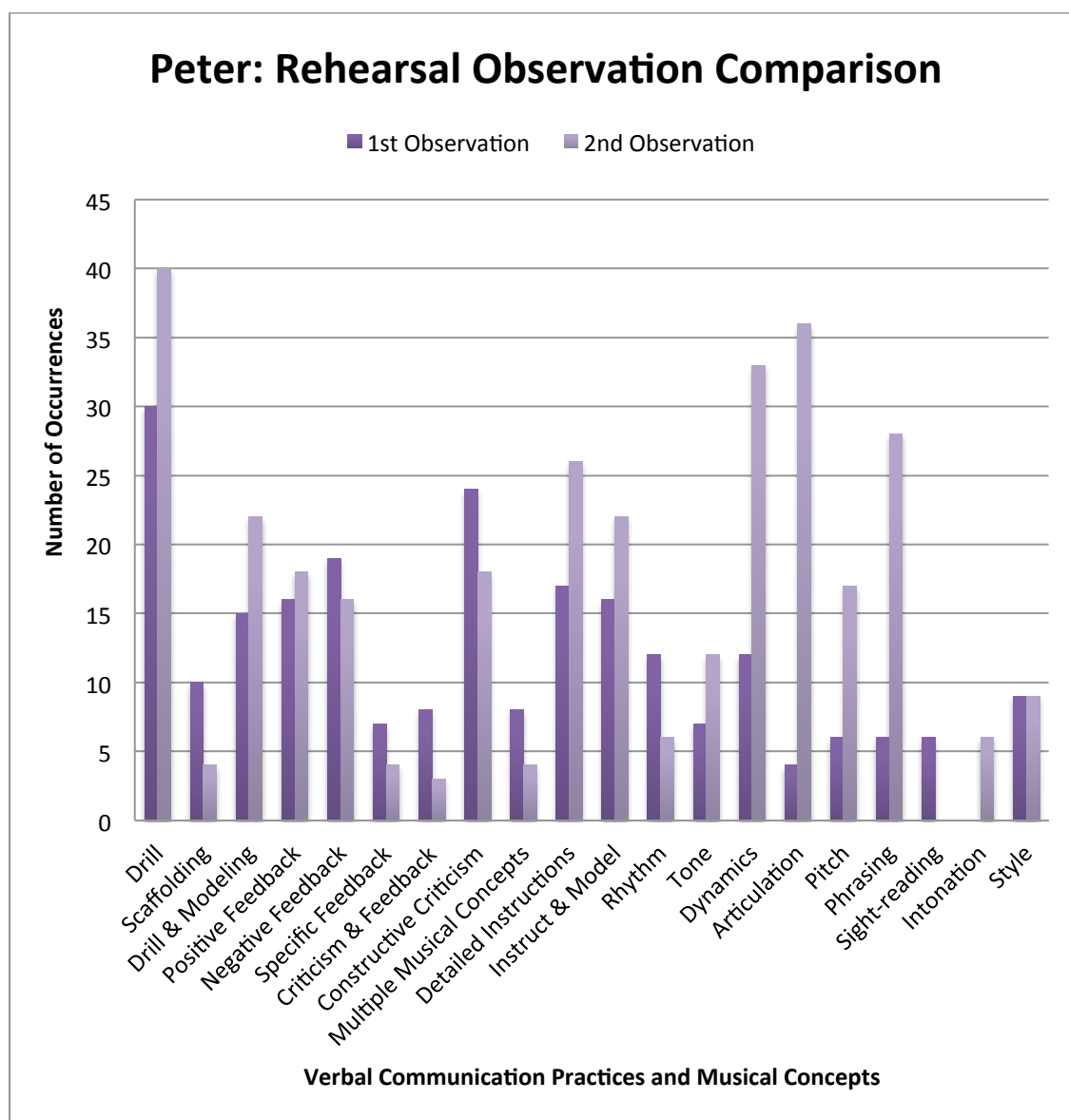
Buford focused on different musical concepts in each of the rehearsal observations and treated these items in various ways. He provided specific feedback dealing with tempo and style at first and then gave a limited number of instructions on tempo and style subsequently. In the first observation, Buford gave longer, scaffolded instructions on balance, but changed his methods during the second one, giving short, succinct instructions.

Buford taught specific aspects of style, percussion technique, and tempo during his first rehearsal observation. He made multiple comments about style and tempo to teach these concepts to his students. However, on the second occasion, Buford focused on teaching more topics (e.g., scales and key signatures, intonation, maintaining tempo, conducting gestures, breathing, balance, tone production, and *forte-piano*). He augmented his instructions when he discussed intonation, breathing, and *forte-piano* and, overall, ended up teaching more musical concepts.

Buford planned to make changes to his verbal communication practices in order to improve the pacing and direction of his rehearsals. Also, he was more focused on the concepts of dynamics, phrasing, tuning, rhythm, and conducting gestures during the second rehearsal observation. Although he continued to tell stories that were not always germane to the musical concepts addressed during the rehearsal, he did focus on directing the students through specific music activities.

Peter. Peter's two rehearsal observations occurred four months apart. There were differences between the first and second rehearsal observations and Figure 4.4 outlines a comparison between the number of occurrences of verbal communication practices and specific musical concepts.

Figure 4.4. Comparison of verbal communication practices and specific musical concepts addressed in Peter's first and second rehearsal observations.



Peter demonstrated a significantly higher number of language conventions than the other participants, because his rehearsals, held after school, ran for almost two hours and were twice as long as all of the other rehearsal observations in this study. Peter made a number of changes from the first rehearsal observation to the second, by increasing his use of drill, scaffolding, and modeling. In the second interview, Peter contended that he planned to be more positive, but he began the second rehearsal observation with a long negative feedback statement. During the rest of the rehearsal, his critical comments were more positive than negative.

Peter tended to concentrate on specific aspects of music during the two rehearsal observations, focusing more on rhythm during the first, and on tone, dynamics, articulation, pitch, and phrasing in the second. He only touched on sight-reading during the first rehearsal, and focused exclusively on tuning and intonation in the second. In addition, the discussions of dynamics, articulation, and phrasing were longer, more specific, and usually involved modeling.

In terms of teaching musical concepts, Peter tackled many (i.e., percussion technique, rhythm, style, *forte-piano*, maintaining tempo, following the conductor, balance, tone, and dynamics) in both rehearsals. In the first one, he educated his students about counting rests, pitch, and listening and in the second, he focused on teaching concepts dealing with playing articulations, intonation, and musical terms. When teaching style during the first rehearsal, he focused on the specific aspects of the march and the blues. During the second, he did not dwell on a specific style, but offered longer instructions on style in general.

Summary: Changes to communication practices. All of the participants made changes between the first and second rehearsal observations, and there were patterns that emerged after an examination of the rehearsal transcripts. They all increased their use of drill in some manner. Mary drilled articulation, rhythm, and pitch to a greater extent in the second rehearsal observation. She utilized scaffolding strategies, such as modeling, gradually increasing both the tempo and the complexity of playing during her drill in the second rehearsal observation. On the other hand, Jackie gave more specific and detailed instructions regarding drill the second time. Buford did not drill initially, but when next observed, he drilled concepts dealing with pitch, articulation, rhythm, and tempo. Finally, Peter employed drill extensively in both rehearsals, but there were more instructions to drill in the second observation.

Most of the participants provided more specific feedback during the second rehearsal than during the first. Mary's critical remarks were shorter and more repetitive on the second occasion, while Jackie gave more detailed commentary the second time. Peter offered a slightly more positive analysis and included more general and helpful comments in the second rehearsal. In contrast to the other participants, Buford gave less feedback to his students in the second rehearsal and it was generally focused on overall playing.

The participants changed the manner in which they gave musical instructions in the second rehearsal observation. Mary offered fewer musical directives, but increased the length and number of topics included in her advice and she was able to use scaffolding strategies to a greater degree in the second observation. Jackie experienced a similar change, giving fewer, longer, more detailed directions the second time. Buford

provided more instructions and had fewer conversations with his students, but this allowed him to focus on related musical concepts. Peter augmented the amount of detail in his instructions, used modeling to a greater degree, and supplied a more positive critique in the second observation.

Nature of Conductor Talk: An Overview of the Emergent Themes

Talk from the podium. Despite significant differences in teaching styles and philosophies, their musical instructions focused on such concepts as pitch, rhythm, tone, intonation, articulation, phrasing, and style. The participants often supported their directions with relevant musical information.

All four participants used vocal modeling to varying degrees to demonstrate specific musical concepts by singing the rhythm or counting. In addition, they used modeling consistently to demonstrate stylistic concepts, particularly related to articulation and phrasing. Often, the conductors paired modeling with drill, where modeling was utilized to demonstrate and the drill instructions were used to practice the correct execution of the musical concept.

The conductors spent a significant amount of the rehearsal correcting errors. Error correction was tied to the other conventions of language (i.e., providing feedback and information, modeling, drill, and giving instructions). The students were frequently offered pertinent details about the errors outlining what was wrong and how to make the correction.

Teaching musical concepts in rehearsal. A conductor of a secondary school band is responsible for teaching musical concepts in rehearsal and the participants used a variety of conventions of language and strategies to achieve this goal. The language

conventions were often paired together (i.e., error correction and feedback, drill and modeling, giving instructions and providing information, and presenting analogies and having conversations). Error correction and feedback were used in conjunction in order to offer the students more information about what was wrong and how to correct the errors. Frequently, the conductors provided feedback and constructive criticism to guide the students through the correction of specific errors. The participants used drill to practice musical skills and concepts and they supported the drill with modeling. For instance, they demonstrated how specific articulations, such as staccato, legato, and accents, sounded before they directed their students to practice the articulation through drill or repetition.

The teacher-participants paired instructions and information, as they provided context before they gave musical directives that became more accessible to the students. Contextual material helped the students make sense of the mandates they were given. The information that the participants provided was often in the form of analogies and led to discussions.

Addressing musical concepts in rehearsal to improve performance. The participants used certain conventions of language to address specific concepts in rehearsal. By discussing these aspects of music in rehearsal, they developed their students' musical skills and knowledge as well as improved the overall performance of the ensemble. There were some patterns of language that emerged from the examination of the rehearsal observation transcripts.

The participants gave instructions as well as short, quick reminders related to various musical concepts (e.g., articulation, balance, pitch, style, tone, tuning, dynamics, phrasing). They provided their students with information in the form of analogies and

stories to deal with aspects of music such as balance, intonation, tempo, style, tone, and structure. The teacher-participants used modeling in conjunction with instructions to drill facets of music including articulation, rhythm, pitch, tempo, and style.

When the participants engaged in error correction, they identified inaccuracies and recommended changes to correct mistakes. The teacher-participants focused on addressing errors related to pitch, intonation, rhythm, phrasing, and tempo. Providing feedback was an important aspect related to student misunderstandings as they discussed articulation, intonation, pitch, style, tone, and tempo. The participants sometimes used longer explanations to provide more information to their students regarding pitch and style.

Changes from the first to the second rehearsal observation. The participants made changes to their spoken language after viewing the videos of the rehearsal observations. All of the conductors strived to talk less and be more succinct in rehearsal. In one way or another, the directors tried to focus on using clear language to discuss musical concepts. They also tended to make changes in order to inspire and motivate students. Mary searched for different ways to explain and introduce concepts in rehearsal and Jackie tried to eliminate the non-musical instructions in rehearsal by giving procedural instructions at the end of rehearsal. Buford intended to reduce the amount of non-musical talk, while Peter attempted to be more positive with his feedback in the second rehearsal.

In the following chapter, the discussion will focus on specific aspects of Discourse Analysis and Foucault's post-structuralist analysis of language. The regularities, differences, and changes in discourse patterns are delineated as they relate to

communication practices, social norms, and issues of power. The implications for education and future research are discussed in detail.

Chapter 5: Discussion

This discussion of the nature of conductor talk was guided by the protocols of Discourse Analysis and the post-structuralist writings of Foucault (1972). In this chapter, the following topics will be discussed: Discourse Analysis (constructions, contradictions, and discourse practices), post-structuralism (structures of discourse and rules of discourse), the research questions, and finally, the implications for education (recommendations regarding conductor talk and possible implications for further research).

Discourse Analysis

Discourse Analysis scholars focus on understanding the purpose of language in relation to the practices of discourse within a particular context (Parker, 1999). Therefore, the Discourse Analysis portion of this discussion will focus on the particular verbalizations presented during the rehearsal (Wetherall et al., 2001). By examining the “underlying assumptions of classroom practices” (Parker, p. 53) a critical analysis of how students acquire skills and knowledge is established to help describe the role of talk in social interactions within a given context (Wooffitt, 2005).

Construction. The construction of discourse relates to how language is used to support the creation of knowledge (i.e., teach musical concepts and improve the overall performance of the ensemble) within a specific context. The participants demonstrated similarities in the ways in which language functioned in their rehearsals. Various conventions of language were employed to address topics that relate to the rehearsal and the repertoire. All of the of the participants discussed aspects of rhythm, pitch, articulation, tone, and breathing within this given educational setting.

In Johnston's 2004 study, it was noted that teachers made choices regarding their spoken language in their classroom and these choices had an influence on how and what the students learned in the class. In this study, the participants manufactured their directions in a manner that represented their values, experiences, and educational background. For example, Jackie gave orders (related to her military training) and Peter focused on the fine details of accurate performance (related to his professional performing activities). Mary wanted to maintain student engagement by allowing the students to play as much as possible. She gave instructions while the band continued to perform music. Buford strived to include his students in the discourse in rehearsal as much as possible.

There were similarities in how language functioned in order to support the acquisition of musical skills and knowledge related to performance. The participants used conventions of language (providing information, giving instructions, offering feedback, and error correction) and combined these language conventions to support the students as they learned musical concepts and developed performance-related skills.

Contradictions. Each participant constructed spoken language in unique ways and these differences, when analyzed, may provide insight into how music knowledge and skills are typically developed in a rehearsal setting. The participants' verbal communication was used to focus on performance or promote student independence when the conductors were instructing the ensemble. Each individual approach utilized by the conductor supported aspects of performance and spoke to the contradictions in Discourse Analysis (Phillips & Hardy, 2002).

Performance. The participants had their own views of performance based on the perceptions of the role of the conductor and each individual teaching philosophy. Peter and Jackie stated that they targeted performance skills in rehearsal, while Mary and Buford acknowledged that they wanted to develop student independence. All of the participants used spoken language to develop musical skills and knowledge, and the manner in which the spoken language was constructed and understandings were supported, differed according to each individual philosophy regarding performance.

Peter and Jackie tended to give short and direct instructions and used modeling and drill to help students play the band repertoire at the expected level. For example, in a $\frac{3}{4}$ time section of the music, Jackie said, “Now without the rest and I'm going to hear you play it. Ready, one, two, three, ready set go.” (Rehearsal Observation, December 2011). Her instructions were rapid and direct, and she focused on drilling one rhythm at a time. Peter gave multiple, fast-paced directions in quick succession, without allowing the time required for students to think critically about what they were being asked to do. For example:

At bar 30, see where that first eighth note is tied over? Cross out the eighth note and put a rest in there, an eighth rest. You're gonna breathe on one and that's going to give you lots of air to come in strong on the next part, ok? (*sings melody - demonstrates breathing*). And, tongue the sixteenths really hard and give me lots of volume, lots of push from the belly. (Rehearsal Observation, April 2012)

The students followed directions related to a variety of musical concepts (rhythm, tempo, breathing, tone production, and articulation) and played their parts well when they were given this type of guidance. Most students may lack the knowledge and skill to play their

instrument at a high level if left to their own devices. With Peter's focus on performance over student independence, one might think that the ability to follow instructions was valued more than critical thinking.

Mary and Buford directed more of their spoken language in rehearsal on student independence. They included contextual information and encouraged their students to think about various aspects of making music. Buford, for example, proclaimed:

Now the clarinets and flutes, you are the reply and you somehow have to sound as obnoxious as the trumpet. So (*sings melody*) after 108, every time you have a rest measure, the trumpets are inserted in the rest. Then it's you, then the trumpets. So, you guys have to sort of give us that voluminous reply. (Rehearsal Observation, April 2012)

He contextualized the instructions regarding balance, explaining that the clarinets and flutes shared the melody with the trumpet section and, therefore, needed to match intensity levels. It was important that the students understood why the melody had to sound balanced to maintain the integrity of the melodic line.

Mary, like Buford, targeted the development of student independence. She involved her students in the rehearsal process, in an effort to provide them opportunities to utilize problem-solving strategies in order to self-correct. For instance, she exclaimed: "Where are you late? Look at the rhythm and tell me where you were late because I know you know (*student answer*). Get off the tie (*demonstrates rhythm*). Pretend there is a rest (*demonstrates rhythm*)" (Rehearsal Observation, December 2011). She requested her students to describe the rhythmic error, followed by self-correction. Mary's behaviour was purposeful in nature.

Allsup and Benedict (2008) critically examined how conductors educate the members of the ensemble and determined that music educators often take a conservative approach, using strategies such as imitation and drill to teach traditional band music. This is not an accurate description of the participants in this study. Mary and Buford included the students in the rehearsal process by asking them to think critically about music and to apply their gained knowledge to enhance their personal performance within the ensemble. Peter and Jackie gave more direct instructions in quick succession, asking students to imitate and drill performance concepts. In this study, each participant's teaching style was not as extreme as the conservative approach described by Allsup and Benedict.

Instructing the ensemble. Each participant had a unique way to communicate with her/his ensemble. Individual discourse reflected details about how they employed spoken language and constructed knowledge in their rehearsals.

In their study of verbal communication practices in a constructivist music classroom, Scruggs et al. (2009) examined the manner in which a music educator could behave as a facilitator while supporting student learning. They contended that teachers should break down complex concepts into smaller pieces of information and encourage self- and peer-evaluation. When Mary took on the role of facilitator, she strived to give directions that not only provided guidance, but also helped students to delineate information by themselves and with their peers.

Jackie gave short, direct orders to communicate her intent in rehearsal. Her verbal communication practices were similar to Napoles (2006a, 2006b), who recommended the use of succinct instructions in order to reduce the amount of off-task behaviour. Jackie made her instructions clear and to the point, leaving little room for interpretation. She had

a definite idea about how she wanted the ensemble to play, when she said, “Ok, try it again with more clarinets, please. One and two and three and (*plays*). Wait a minute, late, yep, try it again” (Rehearsal Observation, April 2012). The students knew what Jackie expected and implemented her clear directions.

Buford demonstrated his background in theatre when he gave instructions in the form of a monologue. His monologue-like directions, which often included humour, captured his students’ attention. His students appeared to enjoy listening to what he had to say, particularly, when it related to a story (fact or fiction) about the music they were playing. In the following example, Buford’s lengthy discussion of balance resembled a monologue:

There's still a few balance issues. Trumpets, my duo, really nice balance and blend. I'm missing a little balance and blend from you guys (*points at trumpet section*) to you guys (*points at clarinet section*). So, can I ask my clarinets, altos clarinets, and my four low critters, find measure 23 and just play that note you have there. Play it and hold that note, play and hold, 23. Play and hold the first note you have at measure 23. Just play it together and we're listening. We're going to build that balance up a little bit. We're at 23. So, whatever your note is, your first note, play and hold (*play note - little more here*). Alright, everybody play and hold your first note at 23. Okay, you have to sit on top of that and you guys sit right in the middle with the altos there. Here we go, 23, play and hold your first note everybody (*play note*) That's satisfying like a giant donut, which I brought like I promised. (Rehearsal Observation, March 2012)

During Buford's rehearsals, the students may have spent more time involved in dialogue than playing in comparison to other secondary school ensembles. However, the increased focus on student independence could have had a positive influence on the students' ability to think critically.

Dialogue is a strategy teachers employ to give students the opportunity to construct their own knowledge (Cho, 2010). Buford's use of language mirrored Cho's (2010) recommendations as he regularly conversed with his students in rehearsal. He viewed himself as an *organizer of information*, as opposed to a provider of information, and his conversational style of discourse allowed him to share ideas and information with his students. Both teacher and students took responsibility in the construction of musical skills and knowledge during the rehearsal. Thus, students had a major role in the construction of knowledge, were highly motivated, and willing to participate in all rehearsal activities.

Peter had a clear concept of how he wanted the students to play and communicated this idea using explicit instructions. For example, Peter broke down concepts into manageable chunks, when he said:

Are there any notes slurred in there? I heard a couple of people slur there. Try it one more time (*sings melody*). Only accent the notes that are marked accented. One, two, start soft and (*band plays*). No, give me the first note and just cut it off short (*sings notes shorter*). I want to hear it from everybody who's got it, ready go (*play note*). Yah, now make them all that length (*sing melody*).

(Rehearsal Observation, April 2012)

In Dobbs' (2010) study, he examined teacher verbalizations in the music classroom and determined that educators explain and demonstrate concepts and give specific feedback related to performance activities. Peter exhibited similar discourse patterns in his rehearsals as he devoted attention to training his students to play the band repertoire accurately and expressively.

The participants used verbal communication to support specific elements of performance and/or student independence based on their background, values and training. The patterns that emerged regarding the constructions and contradictions of discourse can be examined in order to describe the discourse practices.

Discursive practices. There were a small number of participants in this study and, therefore, it was not possible to make generalizations regarding discourse practices in a secondary school band rehearsal setting. The constructions and contradictions of discourse were examined and these patterns served as the basis of the discourse practices that existed within this specific context at that particular time. The participants utilized language to function in a specific manner, speak to their ensembles to promote performance or student independence, and display specific individual values, experiences, and perceptions as a conductor.

Functions of language. In this study, the conventions of language were examined and it appeared that the participants' spoken words functioned in a particular manner. Researchers have investigated the functions of language in educational contexts. Masterson et al. (2006) determined that teachers used verbal language to explain, describe, compare, clarify, direct, and respond. Pierson (2008) categorized verbalizations into the following functional categories: introducing content, giving directions, map

reading, management, joking, technology questions, clarification, and contextualization. This researcher discovered that the participants employed conventions of language (i.e., providing information, giving instructions, modeling, offering feedback, and correcting errors) to develop students' musical skills and understandings. When providing information, the conductors pinpointed what they wanted the students to learn and understand in order to successfully perform the repertoire. All of the participants utilized instructions to direct their students to play specific sections of music with an increased level of accuracy and musicality. Often their directions were supported with vocal modeling, demonstrating to the students an example of particular aspects of music. The participants offered feedback to encourage and motivate students and/or share detailed information related to performance. Finally, the participants used error correction to adjust their playing and develop performance skills.

Performance versus student independence. Each participant chose to target the development of performance skills or student independence and the selection they made had an impact on their discourse practices in rehearsal. Peter and Jackie promoted performance over student independence and they appeared to value the students' ability to play the band repertoire effectively. They gave short and fast-paced instructions and used modeling and drill. It was imperative that the students be able to follow and apply teacher-led directions to the repertoire, not think critically, in rehearsal.

Conversely, Mary and Buford honed in on student independence and were, therefore, interested in strengthening critical thinking and performance skills. They included the students more in the rehearsal conversations and asked their students to consider and apply specific musical aspects related to the overarching concepts of music

making. Both Mary and Buford encouraged students to think for themselves and valued independent thinking over the ability to simply follow teacher instructions.

Values, experiences, and perceptions. The participants' values, experiences, and their perception of the role of conductor were influential on the discourse as it existed in the secondary school band rehearsal setting. These qualities drove how the participants constructed language, developed specific aspects of performance, and educated their students in rehearsal.

According to protocols of Discourse Analysis, language is used to construct knowledge and make sense of the world (Bloor & Wood, 2006; Phillips & Hardy, 2002; Wetherall, et al., 2001; Wooffitt, 2005). Phillips and Hardy (2002) stated that discourse was utilized to support specific aspects of a phenomenon, in this case, the ensemble playing the band repertoire. Parker (1999) acknowledged that knowledge is presented and, through the analysis of the discourse, a better understanding of the classroom practices would be achieved. In this respect, examining the way in which the language functioned during a band rehearsal, gave a window into the conductors' discourse practices in this particular setting.

Post-structuralism

Foucault (1972) created the term *episteme* to describe a comprehensive view of language scheme or the manner in which the structures were interrelated in his *Archaeology of Knowledge*. He examined written and spoken discourse to identify patterns, particularly what aspects of language remained constant and how and why language changed (Oksala, 2005). For the purpose of the discussion in this study, the structures of discourse and the rules of discourse will be addressed separately.

Structures of discourse. According to Gutting (2005), the structure of language is essential in determining how people speak and what they say. Foucault acknowledged that, in order to understand the function of language in a society, the manner in which structures of discourse function in a particular context should be examined (Oksala, 2005). For this study, the structures of discourse, specifically the coherence and transformations were examined. Coherence refers to the regularities in discourse and transformations are the changes that occur in the particular context. With regard to transformations, it was imperative to consider what conditions served as a catalyst for change (Davidson, 1997; Foucault, 1972; Oksala, 2005).

Coherence. Foucault (1972) stated that the regularities in language should be considered when examining the coherent structures of discourse. Although each participant had their unique approach to communicating verbally with the members of their ensemble, there were regularities in their discourse. In the following section, the patterns of verbal language will be discussed.

Construction and conventions of verbal language. The means in which conductors constructed verbal language in rehearsal was analysed and certain patterns became evident. There were four conventions of language used extensively in this particular musical context: providing information, giving instructions, offering feedback, and correcting errors were essential components in the structure of the discourse.

In rehearsal, the conductors provided information to give students the opportunity to learn and understand specific musical concepts. Mary outlined trends in music, while Jackie acquainted her students with her expectations regarding the performance of the repertoire. Buford provided his students with programmatic information to help his

students interpret the music. Peter continually shared advice related to the execution of expressive performance.

Music educators devote a significant amount of rehearsal time to giving instructions and the participants employed a variety of types of directives to suit their individual situations. Mary and Jackie often gave short directions. Mary's utterances were repetitive since she tended to talk while the band was playing. Jackie's orders were direct to ensure that her students followed her instructions. All of the participants provided longer statements to introduce new and complex concepts. Buford gave longer directions to address more complicated ideas related to style and balance. When he discussed more complex aspects of music, Peter established guidelines to explain to his students exactly how to precisely execute specific aspects of performance.

The teacher-participants utilized feedback to effectively inform students of their noted strengths, weaknesses, and areas for improvement. Mary declared, "Clarinets, big, big sound. Make the flutes work, make them work" (Rehearsal Observation, March 2012) to improve tone. Jackie extended feedback to improve rhythmic accuracy when she said, "This is something that has been bugging me for a little while. It's cut off sometimes. It didn't today. Flutes, at measure 56, the first three beats of that bar is a rest. You're playing through it, ok?" (Rehearsal Observation, December 2011). Both Peter and Mary used clear and succinct language to make students aware of improvements that they were asking the members of the band to make. Feedback was an essential strategy for conductors. It was important for students to know what they were or were not playing appropriately. Knowledge is powerful. If the students develop a comprehensive

understanding of their strengths and weaknesses as musicians, then they can continue to improve.

The participants corrected errors, identifying necessary changes, and recommending adaptations. When the conductors were correcting errors, they used longer verbalizations to explain how to eliminate the mistakes. They all tended to give clear directions to their students. Mary and Peter were particularly precise explaining the exact changes and directing their students to make improvements.

Foundational functions of language. Foucault and Faubion (1998) outlined four foundational functions of language that included narrative, process, event, and repetition. According to Foucault and Faubion (1998), language can be used to describe something, explain the steps in a particular process, describe how something happened, or emphasize a concept. Within the secondary school band rehearsal context, the conductors used spoken language to provide information, give instructions, offer feedback, and correct errors. This partially aligns with the functions of language as described by Foucault and Faubion. When the conductors provided information, it could be considered narrative language. Giving instructions, could be interpreted as process language. Sometimes the conductors offered feedback by describing how the students were playing and, in that case, it could be considered event language. The function of repetition (i.e., drill) was employed during error correction. When the conductors asked the students to repeat the improved version of the music, they reinforced the importance of the corrections through the process of repetition.

Combinations of the conventions of language. There were four significant conventions of language: providing information, giving instructions, offering feedback,

and correcting errors. However, these conventions of language were not used in isolation. In order to understand the structure of verbal language, one must consider how the conventions of language were related. Foucault (1972) stated that an analysis of the structures of discourse should be used to describe the network of repetitive patterns of discourse and by describing how the participants combined the various conventions of language, a comprehensive understanding of the structure of discourse in this specific context is achieved.

The participants employed five predominant combinations of language conventions. While correcting errors, they provided information and gave instructions. The conductors modeled to support their instructions when making modifications to the students' playing. Finally, the teacher/conductors offered feedback during the process of error correction.

In order to develop a comprehensive understanding of the errors that the students were making, the participants often shared information prior to an attempt to correct a mistake. The students benefitted from acquiring a comprehensive knowledge of the musical inaccuracy, the required improvements, and aspects of the performance concept related to the error being addressed. For example, Peter announced, "If you guys see four eighth notes beamed together, put a little accent on the first one. That's going to help the rhythm. (Rehearsal Observation, December 2011). He shared pertinent information about rhythm, articulation, and maintaining tempo.

During rehearsal, the participants provided information to establish context prior to giving instructions. Students were better able to comprehend the directives when related details were included. For example, Buford exclaimed, "Trumpets, I do not

believe you were loud enough. There are points where I do want you to stand out in this piece. You guys are really one of the features” (Rehearsal Observation, March 2012). Instructions were provided to some students, but all benefitted from information that featured the trumpet section and adjusted their playing accordingly.

The participants used modeling to support two different conventions of language; both giving instructions and correcting errors. When the participants were communicating directions, they utilized modeling to support the directives, providing the students with the opportunity to hear an example of what they asked the students to do. For example, Peter stated, “See that, there’s a funny accent on the and of four (*sings melody*). Okay, I really want to hear those funky, little accents come out there Tongue harder, please (*sings articulation*)” (Rehearsal Observation, April 2012).

There was a rich connection between offering feedback and correcting errors and all of the participants often combined the two conventions of language. By combining both feedback and error correction, the students were more successful in understanding how and why the changes needed to occur. Through feedback, they received essential information regarding the modifications that were required.

Three-part sequence. The three-part sequence is a structure of discourse that can be found in various educational contexts. In its true form, the three-part sequence begins with a verbal communication initiated by the teacher as a request or question. The second part of the three-part sequence is a student response (i.e., answer question or make a comment). The final part of this sequence originates from the teacher, usually as some type of feedback, when the teacher responds to the students comment or answer (Baker, 2007).

The three-part sequence takes on another format in a music education context since the students often respond musically to the teacher's spoken language (i.e., instructions). The students can apply the teacher's requests to their playing, make the requested changes to their playing, or apply the specific musical concepts that the teacher modeled in the music. The third part is usually a response to the students' playing. In this study, the participants used drill, modeling, and instructions in the first part of the sequence. The students played as an ensemble or a section. The teacher then offered feedback, either in the form of praise to encourage the students or constructive criticism in order to make improvements.

Mary often used short and fast-paced instructions in the first part of the three-part sequence. For instance, she stated, "Now figure out your eighth notes. One and two, one (*students play*). You're in on two, children. Your anacrusis is to beat one. Here we go" (Rehearsal Observation, March 2012). During this three-part sequence, Mary provided feedback, gave more information, or asked students to correct a musical aspect. On occasion, she spoke while the band was playing. During this interaction, the three parts of the sequence happened almost simultaneously.

Jackie often incorporated drill into her three-part sequences. Like Mary, she tended to use short, fast-paced instructions and asked the students to play specific sections of the repertoire. Sometimes, she directed the students to play again without any explanation as to what her expectations were or how to make a change to their playing.

Buford included his idiosyncratic use of language in the first and third part of the sequence. His students were more likely to respond verbally and/or musically. Buford proclaimed, "Here we go, ready (*student comment*). Bass drum is vital in this one."

(Rehearsal Observation, March 2012). In this example (as was the case with other three-part sequences in Buford's rehearsals), one of his student made a comment as opposed to playing in the second component of the sequence. Buford responded to the student's comment, not the student's playing.

Peter used drill and repetition, error correction, clear instructions, and detailed feedback in his three-part sequences. He employed this strategy extensively in his rehearsal to improve the performance level of the ensemble. For example:

Let's go back to bar 60. (*sings*). That kinda keeps getting repetitive. Can we crescendo through those four bars ok? And the next four bars, you remember how we decided we were going to do it really soft? Same thing, start really soft but crescendo all the way through into the next section. So, let's try that as well. Ok 60, here we go, right at 60 and a one, two, three (*band plays*). Now build it up. Keep coming now. Build it up. (*sings melody*) (*band stops*). Ok, that sounds good. I really like that. (Rehearsal Observation, December 2011)

Peter utilized explicit directions and positive feedback to discuss what he was expecting in a crescendo after the students played it to his specifications. The student portion of the three-part sequence occurred in the form of playing, not speaking.

Each participant had an issue with some aspect of the three-part sequence. Mary regularly provided feedback while the students were playing and the students may not have heard her verbalizations. While performing, full attention could not be given. Also, the students did not have an opportunity to complete Mary's requests before feedback was offered. In this situation, Mary combined the second and third parts of the sequence, by speaking while the students were engaged in music making activities. Thus, the

students may not have had the opportunity to act on the feedback and instructions that were given.

Jackie chose to utilise gesture over words to communicate with her students, when they were playing. If the students did not know how to interpret what Jackie was portraying with her gestures, it may have been difficult for them to respond accordingly. Giving gestures while the students were playing could be useful, but only if the students were watching the conductor. If Jackie's students were not watching for her gestures, they could miss the opportunity to learn from the information or feedback provided through gesture.

Buford had long conversations with his students where they were able to discuss concepts at length during the rehearsal. At times, the conversations strayed off topic, losing focus. The students may have missed the connection to the musical concepts that were being addressed earlier in the conversation. The length of the three-part sequence may have extended past the point where the students could remember and understand the main idea. If this were the case, the three-part sequence may be less effective. Although, Buford kept his students involved in the rehearsal, they were not necessarily actively engaged in discussing relevant musical concepts.

Peter used a quick-paced version of the three-part sequence in his rehearsal. In the first part, Peter often gave succinct instructions regarding how to play a section of music. At times, the students were allowed to play the whole section and, in others, they were stopped to correct errors. The students were given immediate feedback and further instructions in the third part of the sequence. A great deal of detailed information was provided in short spurts throughout the two-hour rehearsal. However, due to the fast pace,

students may have had difficulty remaining focused and understanding the amount of information shared during rehearsal.

Scaffolding. According to Freer (2009b), scaffolding language can increase student motivation as it helps students create their own knowledge and skills. Freer stated that teachers who use scaffolding strategies, simplified difficult concepts, offered pertinent feedback, and addressed their students' needs as they developed performing skills. In this study, the participants demonstrated glimpses of scaffolding language. Although there were limited indications of the scaffolding language strategies described by Freer, the participants did isolate musical concepts and drill specific measures of the music. When isolating particular aspects of music, the conductors simplified complex musical ideas into manageable chunks.

At times, Mary drilled sections of music in a manner that demonstrated glimpses of scaffolding. She asked her students to repeat difficult measures, vocally modeled, and offered feedback during and after the repetitions. For example, Mary stated, "Here's the first problem (*demonstrates articulation*), everybody's connecting all the notes. (*demonstrates detached articulation*), play that much (*sings articulation*) Now just that much" (Rehearsal Observation, December 2011). Mary broke down the concept of playing staccato into simpler steps. She explained to the students that they were connecting the notes and they needed to detach and demonstrated how to achieve that sound.

When Peter exhibited scaffolding behaviours, he focused on rhythm or pitch first, then articulation, and then moved on to discuss more complex concepts such as style and expression. In the following example, Peter pinpointed particular musical concepts (i.e.,

rhythm, pitch) individually, in order to help students play with an increased level of accuracy and musicality:

Bar seven, please, clarinets, saxes, clarinets, alto, flutes, play bar seven (*sings rhythm*). Two, three, go (*play - then stops*). Make the last note short (*demonstrate*) two, three again (*play*). Good. Okay, bar five. Can I hear (*sings melody*)? Everybody should play there. One, two, ready and (*band plays*). Good. Okay, just like that. Let's do it from the beginning one more time. One, two, and beginning, two, three, and (*band plays*). Okay, stop. Play your first note ladies and gentlemen, basses (*basses play*). Next note, now before you play your next note check your key signature. Ready and (*play note*). Next note, it only goes up a semitone. Play the first note in bar two. Okay play the first note of bar two, ready and (*play notes*). Up a semitone and up another one (*stops playing*). Make sure bar two goes (*sings melody*) up by semitones. We'll try it again everybody a one, two, a one, two, three, and (*band plays*). (Rehearsal Observation, December 2011)

Peter rehearsed the notes and rhythms one measure at a time (e.g., measures seven, five, and then two). The students played one note at a time and he asked select sections to play. By structuring his directions in this manner, Peter was able to support his students as they learned how to play a more complex passage of music.

Transformations. The examination of the conditions of change were used to determine the role and dimensions of change within a specific context (i.e., a secondary school band rehearsal) (Davidson, 1997; Oksala, 2005; Paras, 2006). The participants made adaptations to various aspects of their spoken language from the first to the second

rehearsal observation. Some of the modifications occurred after the participants had the opportunity to reflect on their first rehearsal observation video recordings and transcripts.

Mary planned to find different ways to discuss important concepts in rehearsal. In her second rehearsal observation, she incorporated more drill offering detailed explanations. Mary addressed multiple facets of the repertoire in different ways to a greater extent in the second one.

Jackie planned to decrease the non-relevant talk in rehearsal. In her second rehearsal observation, she used more drill, offered more detailed feedback, and gave longer instructions with information. Jackie appeared to streamline her directions, providing guidelines to assist her students as they interpreted the musical notation during her second rehearsal.

After viewing his first rehearsal observation video, Buford planned to improve the pacing and direction of his talk. He decided to stop changing gears and decrease his unrelated discussions. Although, Buford continued to tell stories and jokes, he had fewer conversations with his students. He drilled and gave information to help the students develop one musical concept at a time to a greater extent in the second rehearsal observation.

Peter planned to give concise instructions. He employed drill, scaffolding, and modeling effectively, providing his students with explicit details in both rehearsal observations. He made improvements to an already strong skill set.

All of the participants transformed their verbal communication practices after viewing their first rehearsal observation video recording. In the second rehearsal observation, the conductors made their spoken language more concise and streamlined

their talk. They provided more detailed explanations and gave more specific instructions. Participants also increased their use of purposeful drill in the second rehearsal.

Rules of discourse. Just as the structures of discourse were made clearer by examining coherence and transformations, maintenance and modifications have a similar role in the analysis of the rules of discourse. Status quo was perpetuated when the rules of discourse were maintained (Davidson, 1997; Foucault, 1972; Frank, 1992; Morey, 1992; Oksala, 2005). When examining the modification of the rules of discourse, researchers consider what adaptations are made and “what is required for a single element of language to change” (Davidson, 1997, p. 10). It is imperative to examine the maintenance, modification, and how these rules develop within a specific context.

Maintenance of rules. Maintenance in discourse refers to the regularities in language. Who has the right to speak, what is said, who can understand the verbal communication, and who and how people are involved in discourse in a particular context (Foucault, 1972) are essential considerations when examining the rules of discourse.

Who can speak? All of the participants dominated the discourse in their rehearsal, maintaining complete control over who could speak. There were few opportunities for students to ask and answer questions, and make comments. The students predominantly participated in rehearsal in the form of playing, usually responding to the conductors through performance, not talk. Buford was the exception to this rule. His students were encouraged to make comments and there were aspects of conversation in Buford’s rehearsals that were not present in the other participants’ rehearsals. Even with the increase in student participation, Buford still dominated the spoken component of his rehearsal. In his investigation of conductor’s responsibilities, Gillis (2008) contended that

conductors made decisions, interpreted the music, and determined how to help their students understand musical concepts. Comparable to Gillis' findings, the participants in this study had similar responsibilities and, as a result, dominated the discourse in their rehearsals.

What is said? As was stated in the previous section, the participants dominated the talk in rehearsal. As a result, the content of their spoken language was an important factor when examining the rules of discourse. In a related study, Dobbs (2010) contended that conductors depend on verbal language to explain, demonstrate, and solve problems. They help students learn specific musical concepts through the use of technical language, analogies, explanations, descriptions, providing feedback, and repeating instructions. In an earlier study, Dobbs (2005) determined that teacher talk was used to develop student knowledge by detecting, diagnosing, and correcting musical errors. In this study, the participants employed similar verbal language strategies as the music educators in both of Dobbs' studies to discuss musical concepts. Each of the conductors modeled, gave instructions, offered feedback, and corrected errors to increase their students' musical skills and understandings.

All of the participants shared information with their students and each one was influenced by her/his teaching philosophy and experiences when choosing the content of the discourse. For instance, Peter often gave precise information about how to play various expressive aspects of the music since he expected his students to play at a high level of proficiency. Buford discussed details regarding the programmatic aspects of the music probably due to his experiences as an actor in community theatre. He integrated

the particulars of a dramatic situation to help his students relate to the music and play expressively.

During rehearsal, the conductors gave a variety of instructions to make improvements to the overall performance of the ensemble. Modeling was consistently observed when conductors were supporting their instructions and their vocal models provided the students with an example of how to perform the music. When feedback was offered, the participants informed the students of how well they were playing and gave instructions to make improvements. The feedback was often related directly to error correction. Guidelines were shared in an effort to clarify their students' understandings of the needed improvements and why these adaptations were necessary. The students were expected to apply specific aspects of the conductors' feedback to correct playing errors.

Who can understand? The teacher/conductors were responsible for the students' ability to understand the discourse and they often structured their verbalizations to help their students develop musical skills and understandings. During the two rehearsal observations, the students complied with the conductors' instructions and seemed to apply a variety of musical concepts to their playing. However, it is possible that the students may have been able to play the chosen repertoire, but still lacked a comprehensive understanding of the specific content of the discourse. The participants used modeling and drill to help the students practice aspects of playing. Although the participants may have believed that drill and modeling increases student understanding, the modeling and drill may have developed the students' ability to mimic without necessarily knowing why they were playing the music in a certain way.

Foucault's post-structuralist ideals question the habits that are exhibited with regards to the structure of language and the limits and restrictions that exist when the rules of discourse are followed (Davidson, 1997; Foucault, 1972; Frank, 1992; Morey, 1992; Oksala, 2005). In this study, the conductors were responsible for and had control over how students constructed their musical skills and understandings. According to the notions of post-structuralism, the conductors should question their habits of discourse, in order to ensure that the students are able to understand and apply the concepts discussed in rehearsal.

Modification of rules. After viewing the recording of their first rehearsal observation, the participants adapted some aspects of their discourse. Thus, they modified the rules and consequently influenced what was said and who could understand the language. The participants made a conscious effort to be more specific and use clearer language. They attempted to know the score better in order to give more succinct instructions and feedback to their students.

Mary stated that she would benefit from more training related to conducting gesture. She believed that she could streamline her spoken language with an increased knowledge in this area. During the course of this study, the participants tried to focus on increasing their students' level of understanding. Mary strived to find better ways to explain concepts and present ideas. Jackie intended to reduce her non-relevant talk and share non-musical instructions at a time when it would not distract her students. Buford planned to avoid going off-task in order to help his students understand specific concepts better. Peter felt that his students could play more effectively if he gave clearer and succinct instructions.

If the participants were able to implement these modifications on a long-term basis, then some of the issues of power, with regards to the students' ability to understand and create knowledge, may have been addressed. By making these adaptations, the students may not have been limited and restricted in their ability to participate in and understand the material discussed in rehearsal.

Research Questions

The four research questions will be discussed using both a Discourse Analysis and post-structuralist lens; specifically, the discourse practices and how the structures of discourse interact in a secondary school band rehearsal context are considered when the research questions are answered.

Nature of conductor talk. What is the nature of conductor talk (spoken language) in a secondary school band rehearsal setting? It is essential to contemplate what is said, how verbal language is constructed, and the structures of discourse that exist within the rehearsal context. The conductors used verbal language to teach musical concepts and focused on improving the overall performance level of the band. Often, they discussed performance aspects, focusing on specific performance techniques, explaining how to play the band repertoire. The participants' discussion of musical concepts aligned with the research of Gillis (2008), Grant (2005), Seddon (2010), and Ulrich (2009).

The teachers often paired other conventions of language (modeling, drill, instruction, and feedback) with error correction. Modeling was used to demonstrate how to play (or not play) certain aspects of music, while drill was used to reinforce the corrections after they were made. The conductors gave instructions in order to inform

students how and what to correct. Feedback was offered to the students to make them more aware of the aspects of their playing that needed to be corrected.

The aforementioned structures of discourse relate to what Foucault called the *episteme* or the overall structure of the discourse (Oksala, 2005). The manner in which the conductors incorporated the conventions of language, established the patterns, differences, commonalities, and rules that dominated how language was structured in a secondary school band rehearsal context (Oksala, 2005).

Teaching musical concepts. How do music educators, in the role of conductor, use spoken language to teach musical concepts and develop music skills and knowledge to students in a secondary school band rehearsal setting? One of the duties of a teacher, in the role of conductor, is to teach musical concepts. In this study, the findings suggest that the participants used a variety of conventions of language to achieve this goal. Gillis (2008), Grant (2005), and Seddon (2010) stated that it is the conductor's responsibility to educate the members of the ensemble to perform the repertoire accurately and musically, according to what the conductor interprets as the composer's musical intent. Ulrich (2009) contended that conductors communicate musical information and requests to students using gestures, modeling, and spoken words. It is important to communicate accurate details regarding the performance of the band repertoire. For this study, the participants used specific language and the various conventions of language to support the members of the ensemble as they played the band repertoire and learned musical concepts during rehearsal. In this respect, the participants mirrored the role of the conductor as described by Gillis, Grant, Seddon, and Ulrich.

When teacher/conductors constructed language, they were guided by their teaching philosophy or perceived role as a conductor, and views on performance and student independence. The conductors offered short, direct instructions, resembling orders, and used modeling and drill to teach and reinforce aspects of student performance. If student independence were deemed of superior importance, then the teachers may have focused less on performance. Generally, participants lengthened their instructions in order to reinforce concepts, relying less on modeling and drill. Modeling and drill are quick and efficient ways for students to learn many musical concepts in a condensed period of time. It is possible for students to execute a specific playing task, but not possess a comprehensive understanding of the underlying concepts of playing a particular piece or genre of music. Teachers who focused on student independence tended to involve students in the discourse in rehearsal and expected their students to think critically. This behaviour was reflective of the recommendations made by Freer (2009b), Kong (2002), and Sharpe (2008) regarding the benefits of establishing a constructivist classroom.

The more experienced teachers appeared to be very succinct and specific with their instructions to the members of the band. For example, Peter gave precise, step-by-step instructions to his students providing them with information regarding how to play the music. He tended to elaborate on the expressive qualities of music (i.e., articulation, dynamics, style, and phrasing). Peter paid particular attention to detail as it was important to have his students play accurately and expressively. Mary's students received detailed information as well, but in Mary's own unique way. She focused on trends in music, with an ear to tuning and maintaining a steady tempo in order to achieve predetermined

musical goals. Mary's instructions were observed to be repetitive and concise. Her style of teaching musical concepts to the band allowed for a continuous flow of music making. Both Peter and Mary were adept at finding a method of giving instructions that suited their needs. Goolsby (1996, 1999) contended that experienced conductors were better equipped to train their students to play difficult sections of music and negotiate transitions in music within the time limits of a rehearsal. Just as Goolsby asserted, Peter and Mary, the two conductors with the most experience, were successful at employing strategies, such as drill and modeling, to support their teaching in rehearsal.

Improving the level of performance. How do music educators, in the role of conductor, use spoken language to improve the overall performance of their ensembles? The participating music educators used specific conventions of language, including disseminating information, giving instructions, describing feedback, and correcting errors to teach musical concepts and understandings. The same conventions of language were used to improve the overall performance level of the ensemble. If the teachers ensured that the students had a comprehensive understanding of the musical concepts, the students were better prepared to perform the band repertoire effectively. The teachers focused on performance aspects when they spoke in rehearsal and, as a result, much of their verbalizations were aimed at improving the performance level of the ensemble. For example, when teachers provided information, they often explained how to execute particular aspects of playing and performance concepts, such as articulation and dynamics. Teachers gave instructions, telling their students how to play technical and expressive aspects of music. Modeling and drill were used to support these instructions.

The conductors often provided feedback to enlighten the students about their strengths and weaknesses and how to improve the level of performance. Feedback and error correction were interconnected because the participants often gave constructive criticism prior to making adjustments to the students' playing.

According to Foucault's post-structuralist ideals, it is important to consider all elements of language (i.e., words, exchanges, techniques, and values) when examining discursive practices (Frank, 1992). Through this method of analysis, a researcher can discover structures that are as relevant as the content of the discourse (Paras, 2006). By examining how language was used to improve performance skills, the structural regularities were identified. The participants manufactured their spoken language with the intention of raising the overall performance level in rehearsal. A combination of the conventions of language (i.e., sharing information, giving instructions, providing feedback, modeling, drill, and error correction) were used to communicate with their students.

Changes to verbal communication. What changes do music educators make to their verbal communication practices after participating in self-assessment activities (watching and reflecting on the rehearsal observation video)? There were two rehearsal observations and the changes that were made occurred after the participants' self-assessment activities. Some changes occurred over time, but there were noticeable changes that occurred after the teachers watched the rehearsal observation video, reflected on their discourse practices, and planned to implement adaptations to their verbal communication practices. When the participants planned changes, they focused on using more effective communication strategies and increasing student motivation. Their

personality traits, experiences, and teaching philosophies directly impacted the nature of the alterations that they chose to make.

Mary wanted to increase student motivation by exploring a variety of ways to say the same thing. Developing student knowledge and independence was important for Mary and she adjusted her pedagogy to help her students understand musical concepts by including them in the creation of knowledge. The changes Mary made to her communication practices seemed to align with the recommendations made by Scruggs et al. (2009). They stated that student engagement would increase if the students were given the opportunity to contribute to the rehearsal. The authors contended that teachers should support their students as they construct knowledge in rehearsal, simplifying complex concepts, and gradually introducing students to new information. By finding multiple ways to speak about musical concepts, Mary was supporting all students as they constructed their musical skills and understandings in rehearsal.

Jackie planned to decrease her non-relevant talk. In her second rehearsal observation, she employed more modeling and her instructions and feedback included specific details. She also tended to talk less increasing her use of non-verbal communication strategies. According to Grant (2005), pacing and time management are important factors for a conductor to consider when running a rehearsal. Grant recommended that conductors reduce the amount of talk and use gesture more to communicate with the members of the ensemble. After viewing her first rehearsal observation video, Jackie implemented many of the changes that Grant had described. She talked less, gave more specific instructions, and showed more with gesture.

Buford planned to stop changing gears and limit his off-task discussions. In his second rehearsal observation, he continued to tell stories and gave long anecdotal comments, but his discussions with the students occurred less and he seemed to streamline his rehearsal. Changes happen slowly and, with Buford, he had to reduce a personality trait, his larger than life persona, that was an asset as an actor in community theatre. The same quality that drew students into his program interfered with the efficiency of his rehearsal. Buford had to decide how much to reduce his soliloquies in order to streamline and make his rehearsals more productive. According to Skadsem (1997), verbal communication should be brief and concise and not interrupt the flow of the rehearsal. Buford's attempt to streamline his spoken language aligns with Skadsem's recommendations.

Peter planned to give more specific and succinct instructions as well as be more positive in rehearsal. It appeared that Peter was already achieving this goal. His instructions and feedback were very detailed and he efficiently made corrections and guided the students to play musically. During the second rehearsal, he increased the amount of positive feedback. According to Bergee (1992) and Buell (1996), teachers should give precise and clear instructions. Peter's verbal communication practices adhered to the recommendations made by these two authors.

Teachers can improve their classroom practices if they are provided with an opportunity to observe, analyse, and make appropriate changes based on their self-assessment activities (Browning & Porter, 2007; Dorfman, 2010; Worthy, 2005). This was true also for the participants in this study. Participants enacted improvements after viewing both rehearsal observation recordings and analysing their verbal communication

practices. Dorfman (2010) and Worthy (2005) contended that music educators should have the opportunity to observe and reflect on their communication practices. In both Dorfman's and Worthy's studies, the conductors were able to reduce the amount of talk in rehearsal, increase the pacing of the rehearsal, augment the amount of positive feedback, and make their feedback more specific after they analysed their spoken language. In this study, the self-assessment activities helped the participants to be more efficient with their talk and offer succinct feedback, highlighting the positive aspects of their students' playing.

Implications for Education

After examining conductor talk in the secondary school band rehearsal, two aspects of the school rehearsal (i.e., student learning and verbal communication) were better defined. As a result, in the final section of the discussion, the topics of student learning in rehearsal, recommendations regarding conductor talk, and implications for further research will be explored in detail.

Student learning in rehearsal. During rehearsal, the participants focused on teaching their students how to play the band repertoire. When conductors gave quick-paced, short directions resembling orders, and used drill and modeling, they received immediate results. The students often played the music accurately at the time. However, was it necessary for teachers to reinforce these concepts from one rehearsal to the next? If students were merely following instructions, not being asked to critically examine their playing, is it probable that they may not remember and understand the playing concepts at the next rehearsal? One might wonder how much of the information should be

reinforced. Are the students able to retain all the information provided and apply it during the next rehearsal?

There were indications that the conductors focused on developing their students' musical skills and understandings beyond the requirements of the specific band pieces. The teachers tended to use longer explanations to increase student understanding and give the students the tools to transfer specific musical concepts in similar situations. Are conductors addressing a variety of musical topics in rehearsal? Are students provided with enough information to construct a comprehensive knowledge of musical skills and understandings?

Recommendations regarding conductor talk. In the following section of the discussion, the recommendations regarding conductor talk will be outlined. Conductors should utilize verbal communication strategies in order to provide meaningful and accurate information to the members of the ensemble. Spoken language should be used to teach musical concepts, discuss specific aspects of music, and connect visual and verbal communication. Music educators require professional development and pre-service teachers should be educated in particular aspects of discourse in rehearsal.

Language strategies (i.e., conventions of language) are most effective when they are used in combination. The students could benefit from hearing an example of the music in the form of modeling in conjunction with instructions and feedback. If modeling is used in isolation, students may not receive enough information to understand and apply the content of the vocal model. If this was the case, the students may have to decipher and apply the specific aspect of performance based solely on the sound of the conductor's voice (modeling). When the students receive information to establish context, they are

more likely to act on specific instructions and have a comprehensive understanding of the music. Finally, the students require feedback and instructions in order to correct errors. By combining the language conventions, the conductor can effectively communicate instructions, feedback, and correct errors during rehearsal.

When verbal communication is specific and succinct, the students can focus on the important aspects of their learning. Conductors should include enough detail in their discourse to allow the students to understand and engage with the dialogue.

Conductors should provide specific feedback in a timely fashion, particularly when making corrections. If changes are required, the conductor must make the modifications clear to the students. Otherwise, it is difficult to alter the way students have learned to play, as the students must unlearn the music and then relearn it in a new way. When the conductors focus on making adaptations, drill should be used to reinforce the corrections.

Drill is a useful strategy, but conductors need to be careful not to overuse it. When conductors depend predominantly on rote learning to teach their students how to play, the students will learn how to play the music quickly, but may not comprehend related musical concepts. The students could experience difficulty applying what they learned in the rehearsal to a new situation, especially if they do not receive proper feedback. If the participants use drill too much, the students may miss the opportunity to receive feedback and reflect on how they are playing.

The conductors should discuss their conducting gestures and explain what they expected the students to do to respond to certain visual cues. If the participants did not discuss their conducting gestures, the students may not be able to understand what they

were trying to communicate. As a result, the conductors may be required to use spoken communication to give instructions, provide feedback, and make corrections. They could possibly save words by using more gesture, as long as the students understand the meaning of the visual cues.

There should be a stronger connection between the verbal and visual forms of communication, specifically spoken language and conducting gestures. Conductors can use body language to communicate specific aspects of music without speaking to the band. Communication with the members of the ensemble can continue when the band is playing if gesture is utilized, as the presence of sound does not interfere with visual communication. Both the conductor and the students would require training if verbal and visual communication is combined. The conductors should train their students to interpret and engage with the conducting cues. With a stronger connection between the verbal (spoken language) and visual (conducting gesture), improvements may be made to the structures of discourse and spoken language practices in a secondary school band rehearsal setting.

It is important for students to learn both how to play the band repertoire effectively and understand a variety of musical concepts that they can apply to a similar performance situation. For this reason, conductors should focus on developing both performance skills and student independence. Students require more information than how to follow instructions related to playing only the band repertoire. Ideally, conductors should promote a more comprehensive understanding of music, developing student independence through performance in rehearsal.

During rehearsal, conductors should give students the opportunity to demonstrate what they have learned through discussion. If the students are able to share their ideas in rehearsal, the conductors may gain a better understanding of what their students know. When members of the ensemble can only play their instruments to demonstrate their level of understanding, they may not have a chance to think critically, assess their own playing, or discuss music learning experiences. If the conductors allowed their students to participate in the discourse during rehearsal, the students may play less, but could become more engaged and take responsibility for their own learning.

Music educators should strive to arrange for self-observation activities for the purpose of self-assessment. In this study, all of the participants made modifications to their verbal communication practices after viewing the rehearsal observation video recording. In addition, the participants agreed that they valued the opportunity to observe and reflect on their discourse practices. If the experienced music educators benefitted from this type of professional development, then all music educators, who direct a band rehearsal, should consider recording (audio/video) and reflecting on their use of spoken language during rehearsal.

Music educators should have the opportunity to develop their verbal communication skills during their pre-service education. Music education majors need to practice talking to an ensemble, effectively combining the conventions of language (i.e., sharing information, giving instructions, providing feedback, and correcting errors) on a regular basis. With practice, support, and instructions, pre-service music educators may learn how to be succinct and communicate meaningful information when speaking in rehearsal. Also, music educators should be informed about the benefits of student-centred

learning, particularly during their pre-service programs. Generally, conductor/music educators should consider increasing the students' role and responsibilities in rehearsal, in order to develop student independence. Finally, music education majors should focus on investigating the connection between verbal and visual communication in rehearsal. They should learn how to explain what their conducting gestures mean and communicate effectively using both visual cues and spoken language.

Implications for further research. This study yielded useful information related to verbal communication in the secondary school band rehearsal. The findings of this study suggest that there are opportunities for further examination. This research could be extended to investigate the connection between conducting gestures and verbal communication practices, less experienced teachers spoken language practices, the students' perspective, and discourse in a different rehearsal setting.

During the focus group discussion, the participants agreed that they needed more training in conducting, particularly in the physical aspects, such as gesture. The participants may not have studied conducting during their undergraduate degree as they developed conducting skills through experience and trial and error. If the participants received professional development in the form of conducting workshops, would their discourse in rehearsal change? Would there be a stronger connection between the spoken language practices and conducting gestures in rehearsal? With an increased use of meaningful conducting gestures and discussions of the expected outcomes of specific conducting movements, would the conductors talk less in rehearsal? After having received training in conducting gesture, would conductors adjust their discourse practices?

For the present study, the participants were experienced music educators. How would the data differ if novice or pre-service teachers' spoken language practices were examined? How do novice or pre-service music educators use spoken language when they are still developing and honing their skills in verbal communication in rehearsal?

Students were excluded from this study. They were not in the view of the camera for the video recording of the rehearsal observations and their spoken language was not included in any of the transcripts. The members of the ensemble may offer a unique perspective to the study of verbal communication practices and what is learned in a secondary school band rehearsal setting. If students were interviewed or took part in a focus group discussion, they may provide details regarding effective and ineffective verbal communication practices and what they learn in their band rehearsals.

This study was designed to examine verbal communication practices in the specific context of a secondary school band rehearsal setting. How is spoken language utilized in rehearsal in a different context (i.e., community band, professional orchestra, or choir)? As a music educator with experience teaching both vocal and instrumental music at the secondary level, I am particularly interested in extending my research to a secondary school choral rehearsal setting. What aspects of verbal communication are similar or different in a vocal music context? Choral conductors do not have to deal with tuning issues in the same way as instrumental conductors. In addition, vocal music teachers are required to consider the lyrics of the repertoire they rehearse. Finally, choral conductors tend to utilize modeling and rote learning in a manner that is unique to the choral rehearsal. How might discourse constructed in a secondary school choral rehearsal setting be compared to their school band counterparts?

Summary. During the course of this study, there were many positive aspects of conductor talk highlighted. The participants demonstrated how verbal communication could be used to teach musical concepts and improve the overall performance level of the band. The participants valued the opportunity to assess their discourse practices and make changes to the spoken language they used in rehearsal. Hopefully, music educators will continue to focus on communicating effectively with their students using clear, succinct language. In addition, music educators should consider increasing their students' role in the rehearsal process by including the students in the construction of musical skills and understandings.

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Appendix A: Research Ethics Board Application

APPLICATION TO INVOLVE HUMAN PARTICIPANTS/SUBJECTS IN RESEARCH ADMINISTRATIVE RESEARCH

SECTION A – GENERAL INFORMATION

1. TITLE OF RESEARCH PROJECT

Conductor-talk: An analysis of discourse in a secondary school rehearsal setting
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2. INVESTIGATOR(S) INFORMATION

Principal Investigator:

Title: Ms.	Name: Patricia Hopper	
Department: Faculty of Education		
Mailing address:		
Phone:	Fax:	Email:

Alternate Contact (e.g., Research Coordinator):

Title: Dr.	Name: Jonathan Bayley	
Phone:	Fax:	Email:

Co-Investigators:

Are co-investigators involved? Yes No

Has this application been submitted to another institutional REB? Yes No

If YES,

a. *provide the name of the board:*

b. *provide the date of submission:* **August 26, 2011**

c. *provide the decision:* *In Process* Yes No

3. PROJECT START AND END DATES

Estimated start date for data collection: October, 2011

Estimated completion date for this project: December, 2012

SECTION B – SUMMARY OF THE PROPOSED RESEARCH

Please include a list of appendices for all additional materials submitted.

4. RATIONALE

Describe the purpose and background rationale for the proposed project, and the hypotheses or research questions to be examined in this study. This background should be succinct, but include all information that an educated layperson needs to understand the purpose of the proposed project.

Pre-service music educators typically receive training in the physical gestures of conducting in a rehearsal setting, but there appears to be a lack of training regarding verbal communication during rehearsal. I plan to examine how music educators, in the role of conductor use spoken language when they are directing their rehearsals in a secondary school setting. In addition, I plan to investigate how spoken language changes as music educators reflect on their own practices and are introduced to specific strategies when providing feedback.

The following research questions will be used for this study:

- 1) How do music educators, in the role of conductor, use spoken language (conductor talk) when they are directing a secondary school band rehearsal?
- 2) How does conductor talk change after music educators have analyzed their own spoken language practices during rehearsal?
- 3) How does conductor talk change after music educators receive some training on the use of scaffolding language when providing feedback during rehearsal?

How do music educators analyse their own practice and implement changes to their practice as conductors directing an extra-curricular band rehearsal?

5. METHODS

Please check all that apply:

- | | | |
|---|---|--------------------------------------|
| <input type="checkbox"/> Online Research | <input checked="" type="checkbox"/> Focus Group | <input type="checkbox"/> Survey |
| <input type="checkbox"/> Oral history | <input checked="" type="checkbox"/> Interview | <input type="checkbox"/> Documentary |
| <input checked="" type="checkbox"/> Observation | <input type="checkbox"/> Other : | |

Clearly specify in a step-by-step outline exactly what the participant(s) will be asked to do, settings and types of information to be involved, as well as how data will be analyzed. Include details about identifying participants, recruitment, procedures participants will undertake, etc. **Include copies of study instruments.**

Do the methods involve:

- | | | |
|------------------|---|-----------------------------|
| Audio Recording? | <input checked="" type="checkbox"/> Yes | <input type="checkbox"/> No |
| Video Recording? | <input checked="" type="checkbox"/> Yes | <input type="checkbox"/> No |

Four secondary school music teachers from the Greater Essex County District School Board will be asked to participate in this case study. As a secondary school music teacher in the Greater Essex County District School Board, I am familiar with my colleagues and can assess who would possibly be willing to participate in this study. In order to conduct research on teachers in schools in the Greater Essex County District School Board, permission will have to be granted by the superintendent of education as well as the principal of each school.

This case study will be conducting according to the following protocols:

Introductory Interview – Participating teachers will complete an interview where they will answer questions about their teaching experiences and background. In addition, participants will be asked to describe the ensemble they conduct with regards to the rehearsal schedule, age of the student members, and typical repertoire. This will create a clear picture of the context of the band rehearsal setting. During the introductory interview, the dates of the subsequent observations and interviews will be established.

First Rehearsal Observation – The first rehearsal will be audio and video recorded and transcribed. The transcription will be provided to the participating teacher in a timely manner to be checked for accuracy. The researcher will use discourse analysis to find emerging patterns of language.

Second Interview – Participating teachers will be asked to reflect on their strengths and weaknesses regarding the spoken language that they use in rehearsal, based on the transcription of the first rehearsal observation recording. During the second interview, participants will be asked to describe their strengths and weaknesses and offer possible methods of improvement that could be implemented in future rehearsals. An audio recording will be made of the interview and discourse analysis will be used to find recurring themes and emerging patterns.

Second Rehearsal Observation – The second rehearsal will be audio and video recorded and transcribed. The transcription will be provided in a timely manner to be checked for accuracy. The researcher will use discourse analysis to find recurring themes, emerging patterns, and contradictions.

Third Interview – Participating teachers will be asked to reflect on their strengths and weaknesses regarding the spoken language that they use in rehearsal based on the transcription of the second rehearsal observation recording. In addition, participants will be asked to comment on the changes (positive and negative) that have occurred in their rehearsals. During the third interview, participating teachers will be asked to read no more than three articles about specific strategies of providing feedback in a rehearsal setting. Finally, the participating teachers will be asked to consider ways that they could implement new strategies in providing feedback using scaffolding language during rehearsal. The researcher will use discourse analysis to find recurring themes, emerging patterns, and contradictions.

Third Rehearsal Observation – The third rehearsal will be audio and video recorded and transcribed. The transcription will be provided in a timely manner to be checked for accuracy. The researcher will use discourse analysis to find recurring themes, emerging patterns, and contradictions.

Final Interview – Participating teachers will be asked to reflect on their strengths and weakness regarding the spoken language that they use rehearsal based on the transcription of the third observation recording. In addition, participants will be asked to comment on the changes (positive and negative) that have occurred in rehearsal over the course of the study. Finally, participants will be asked to comment on their experiences as a participating teacher in this study. The researcher will use discourse analysis to find recurring themes, emerging patterns, and contradictions.

- Please note – The Third Rehearsal Observation and Interview were eliminated during the course of the study. The Final Interview was a focus group discussion.

6. PARTICIPANTS/INFORMANTS OR DATA SUBJECTS

Describe the participants that will be recruited, or the subjects about whom personal information will be collected (i.e., numbers, age, special characteristics, etc.). Where active recruitment is required, please describe inclusion and exclusion criteria. Where the research involves extraction or collection of personal information, please describe from whom the information will be obtained and what it will include (include permission letters).

The four participating teachers will be secondary school instrumental music teachers for the Greater Essex County District School Board, teaching instrumental music for time that is greater than five years. Each participating teacher will be experienced, teaching at the secondary school level for at least five years. All of the participating teachers will be well-respected music educators, conducting an extra-curricular instrumental ensemble that has achieved a high level of performance. The band's level of performance is considered to be high, if the ensemble performs well in band competitions or is frequently asked to perform in high profile performance venues. Participating teachers will be actively involved in the research process (see participant permission letters).

7. RECRUITMENT

Where there is formal recruitment, please describe how and from where the participants will be recruited.

Where participant observation is to be used, please explain the form of “insertion of the researcher into the setting” that will be used (e.g. living in a community, visiting on a bi-weekly basis, attending organized functions). If applicable, attach letter(s) of permission from organizations where research is to take place.

Attach a copy of any posters, advertisements, participant pool ads, flyers, letters, or telephone scripts to be used for recruitment.

The participants will be asked informally to participate in this study and if they agree, they will be required to fill out paperwork to give consent to participate in this study.

8. EXPERIENCE

Please provide a brief description of the researcher's/research team's experience with this type of research. Include all members of the team. (Note: please *describe* experience relevant to this proposal; this requires providing more than citations or professional qualifications.)

The researcher has many experiences conducting school ensembles as well as performing in a variety of instrumental ensembles. These are similar experiences to the experiences of the potential practicing teachers. In the spring of 2010, the researcher completed a pilot study, a self-study where I examined my own practices regarding spoken language in a secondary school instrumental rehearsal setting. I will depend on the expertise of committee to guide me as needed as I conduct the research for this study.

9. COMPENSATION

It is generally advised to provide some form of at least token compensation in appreciation for participation.

(a) Will participants receive compensation for participation?

Financial	Yes <input type="checkbox"/>	No X
In-kind	Yes <input type="checkbox"/>	No X
Draw	Yes <input type="checkbox"/>	No X
Other	Yes <input type="checkbox"/>	No X

(b) If **Yes**, please provide details.

N/A

(c) Where there is a withdrawal clause in the research procedure, if participants choose to withdraw, how will compensation be dealt with?

N/A

SECTION C –DESCRIPTION OF THE RISKS AND BENEFITS OF THE PROPOSED RESEARCH

10. POSSIBLE RISKS

“Research is a distinctly human enterprise, a natural extension of our desire to understand and to improve the world in which we live. ...But research is, by any definition, a step into the unknown: it seeks to understand something not yet revealed. Because we do not know where it will lead us, research may entail risks. These risks can be trivial or profound, physical or emotional - but they do exist.”

1. Indicate potential risks that the participants as individuals or as part of an identifiable group or community might experience by being part of this research project:

(a) Physical risks (including any bodily contact or administration of any substance)?

Low X Medium High

(b) Psychological/emotional risks (feeling uncomfortable, embarrassed, anxious or upset)?

Low Medium X High

(c) Social risks (including possible loss of status, privacy and/or reputation)?

Low X Medium High

(d) Data security?

Low X Medium High

2. In light of your answers above, please explain and describe how the potential risks will be managed and/or minimized.

The potential for risks and discomforts are very low. Participating teachers will be asked to reflect on their strengths and weaknesses in a way that focuses on the positive

aspects of improving their practice as a music educator. If the rehearsal observation recordings contain any material that could prove to be embarrassing or hurtful to the participating teacher or members of the ensemble, a portion or the entire recording can be eliminated from the study.

11. POSSIBLE BENEFITS

Discuss any potential direct benefits to the participants from their involvement in the project; these might include compensation, or other benefits (education about research methods, useful knowledge gained about self, etc.). Comment on the (potential) benefits to the scientific/scholarly community or society that would justify involvement of participants in this study.

Participating teachers will have the opportunity to examine and improve their own practices as they speak to the members of their ensemble and provide feedback during rehearsal. The researcher and participating teachers will probably acquire a comprehensive understanding of verbal communication in a rehearsal setting focusing on the best practices of providing feedback during rehearsal. The findings from this study will be used to write articles that will be submitted to music education journals in the future.

SECTION D – THE INFORMED CONSENT PROCESS

12. THE CONSENT PROCESS

Describe the process that the investigator(s) will be using to obtain informed consent. If there will be no written consent form, please explain (e.g. discipline, cultural appropriateness, enhanced risk etc.). Please note, it is the quality of the consent, not the format that is important. If the research involves extraction or collection of personal information from a data subject/participant, please describe how consent from the individuals or authorization from the custodian will be obtained and documented.

The letters of information and consent are included in this application package.

For information about the required elements in the information letter and consent form, please refer to <http://www.uwindsor.ca/reb>.

Will the data obtained from the subjects of this research project be used in subsequent research studies?

Yes No

If YES, please indicate on the Consent Form that the data may be used in other research studies

Where applicable, please attach a copy of the Information Letter/Consent Form, Audio/Video Recording Consent Form, the content of any telephone script, letters of administrative consent or authorization and/or any other material that will be used in the informed consent process.

13. POST-STUDY INFORMATION

Whenever possible, upon completion of the study, participants/subjects should be informed of the results. Describe below the arrangements for provision of this feedback.

The participants will be provided will have access to the final copy of the dissertation.

14. PARTICIPANT WITHDRAWAL

(Note that this will need to be detailed on the Consent Form.)

(a) Where applicable, please describe how the participants will be informed of their right to withdraw from the project. Outline the procedures which will be followed to allow them to exercise this right.

Participants will receive information regarding their right to withdraw from the project in the letter of consent.

(b) Indicate what will be done with the participant's data and any consequences which withdrawal may have on the participant.

In the event that a participant withdraws from the study, all data in the researcher's possession will be destroyed.

(c) If participants will not have the right to withdraw from the project at all, or beyond a certain point, please explain.

Participants will have the right to withdraw at any point in the study.

SECTION E – CONFIDENTIALITY and PRIVACY

15. CONFIDENTIALITY/ANONYMITY

Please review the companion document for information on distinguishing anonymity and confidentiality.

(a) Will the data be treated as confidential? Yes No

(b) Will the participant be anonymous to the researcher or anyone associated with the research?

Yes No

(c) Describe the procedures to be used to ensure anonymity/confidentiality of participants or informants, where applicable, or the confidentiality of data during the conduct of research and dissemination of results.

The names of the schools used as research sites as well as the name of the school board will be excluded from the report. The participating teachers will be given pseudonyms.

(d) Explain how written records, video/audio recordings, artifacts and questionnaires will be secured, how long they will be retained, and provide details of their final disposal or storage. Describe the standard data security procedures for your discipline and provide a justification if you intend to store your data for a longer period of time. If the data may have archival value, discuss this and whether participants will be informed of this possibility during the

consent process. Note, that they will need to consent to this if they are identifiable (or something like this).

A number of video/audio recordings will be made during the course of this investigation. Each participating teacher will receive a copy of recordings that are made during the rehearsal observations. The recordings of the interviews and rehearsal observations will be stored on a portable USB drive that can only be accessed by the researcher. After the dissertation has been defended, the data may be used to write articles for submission to music education journals. The recordings will be destroyed after the dissertation and related articles are complete.

(e) If participant anonymity or confidentiality is not appropriate to this research project, please explain.

Participant anonymity and confidentiality are appropriate for this study.

(f) Describe any limitations to protecting the confidentiality of participants whether due to the law, the methods used, the nature of the sample population, or other reasons (e.g., duty to report)

Not applicable

16. PRIVACY REGULATIONS

For research involving extraction or collection of personal information, provincial, national and/or international laws may apply. **My signature as Principal Investigator, in Section F of this protocol form, confirms that I understand and will comply with all relevant laws governing the collection and use of personal information in research.**

SECTION F – SIGNATURES

All researchers must sign below:

As the **Principal Investigator** on this project, my signature confirms that I will ensure that all procedures performed under the project will be conducted in accordance with all relevant University, provincial, national and international policies and regulations that govern research involving human participants (see [SOURCE, REB Web site], for relevant documentation). Any deviation from the project as originally approved will be submitted to the Research Ethics Board for approval prior to its implementation.

For **student researchers**, my signature confirms that I am a registered student in good standing with the University of Windsor. My project has been reviewed and approved by my advisory committee (where applicable). If my status as a student changes, I will inform the REB.

I agree to comply with the Tri-Council Policy Statement and all University of Windsor policies and procedures, governing the protection of human participants in research, including, but not limited to, ensuring that:

- the project is performed by qualified and appropriately trained personnel in accordance with REB protocol;
- no changes to the REB approved protocol or consent form/statement are implemented without notification to the REB of the proposed changes and receipt of the subsequent REB approval;

- significant adverse effects are promptly reported to the REB within 5 working days of occurrence; and

Signature of Principal Investigator:

Date:

Appendix B: Permission Forms and Letters

LETTER OF INFORMATION FOR CONSENT TO PARTICIPATE IN RESEARCH

Title of Study: **Music educators' conductor-talk: An investigation of verbal communication practices in a secondary school rehearsal setting**

Participating teachers are asked to participate in a research study conducted by **Patricia Hopper** in order to complete the qualifying dissertation for the **Doctor of Philosophy (PhD) in Education** degree at the University of Windsor. **Ms. Hopper** will be investigating how music educators use verbal communication in a rehearsal setting under the supervision of **Dr. Jonathan G. Bayley, PhD**. If there are any questions or concerns about the research, please contact **Dr. Jonathan G. Bayley (Faculty Supervisor) at 519-253-3000 ext. 3814**.

PURPOSE OF THE STUDY

This study is designed to examine how music educators, in the role of conductor, use spoken language in a rehearsal setting and how music educators assess and adapt their own verbal communication practices during rehearsal. During the course of this study, the changes that occur in the spoken language used during rehearsal will be examined.

PROCEDURES (Time commitment – 8 hours)

Participation in this study in this study will require approximately 8 hours to complete with approximately 3 hours dedicated to rehearsal observation. Participating teachers will be asked to complete the following:

Introductory Interview – Participating teachers will complete an interview where they will answer questions about their teaching experiences and background. In addition, participants will be asked to describe the ensemble they conduct with regards to the rehearsal schedule, age of the student members, and chosen repertoire. This will create a clear picture of the context of the band rehearsal setting. During the introductory interview, the dates of the subsequent observations and interviews will be established. The interview will be transcribed checked for accuracy by the participant. (45 minutes)

First Rehearsal Observation – The first rehearsal will be audio and video recorded and transcribed. The video recording will only show the participating teacher and no students will be filmed. Participants will be provided with a written transcript of the rehearsal, and two copies of the video (full and edited versions). Participants will be asked to check the transcript for accuracy. The researcher will complete a content analysis and identify possible emerging themes (90 minutes)

Second Interview – Participating teachers will be asked to view the edited version of the rehearsal observation video and assess their verbal communication practices during rehearsal. An audio recording will be made of the interview and discourse analysis will be used to find recurring themes and emerging patterns. A transcription of the interview will be made available to the participant to check for accuracy. (45 minutes)

Second Rehearsal Observation – The second rehearsal will be audio and video recorded and transcribed. The video recording will only show the participating teacher

and no students will be filmed. Participants will be provided with a written transcript of the rehearsal, and two copies of the video (full and edited versions). Participants will be asked to check the transcript for accuracy. The researcher will complete a content analysis and identify possible emerging themes. (90 minutes)

Focus Interview – Participating teachers will be asked to discuss the role of verbal communication in a rehearsal setting and how self-assessment influences their verbal communication practices. The researcher will use discourse analysis to find recurring themes, emerging patterns, and contradictions. (75 minutes)

Timeline – The schedule of this study will depend on the availability of the participating teachers. The introductory interview will occur in November, 2011 and the final interview will occur in June, 2012.

POTENTIAL RISKS AND DISCOMFORTS

The overall potential for risks and discomforts are low. Participating teachers will be asked to reflect on their verbal communication practices. It is important to note that this is a self-assessment and in no way will the researcher assess the teacher's verbal communication skills or teaching practices. The potential for risks and discomforts are low during the three interviews.

Rehearsals will be video and audio taped in order to examine each teacher's verbal communication practices in a rehearsal setting. The recording of the rehearsal will capture the teacher's spoken language, student dialogue, and the music that is played by the students in the rehearsal. Only the teacher's spoken language will be transcribed and used as data in this study. A narrative script for each rehearsal will be compiled based on the recording of each of the three rehearsals. The potential for risk and discomforts during the rehearsal observation is higher (medium for the potential of embarrassment to members) and if the rehearsal observation recordings contain any material that could prove to be embarrassing to the participating teacher or members of the ensemble, a portion or the entire recording can be deleted and eliminated as data in this study.

The four participating teachers will participate in a focus group discussion. The potential for risks and discomforts may be higher during the focus group discussion because the members of the focus group will know each other and will be aware of what the other participants say in the focus group discussion. The potential for risks and discomforts will be higher (medium) with regards to possible embarrassment.

The names of the participants, names of the school, and participating school board will be kept confidential. Because of the nature of the focus group discussion, the participants will know each other, but will be required to keep the content of the discussions confidential. Only the researcher, supervisor, and participants will be able to identify the context and participants by name.

POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participating teachers will have the opportunity to examine and improve their own

practices as they speak to the members of their ensemble and develop musical skills and knowledge. By participating in the study, the researcher and participating teachers will acquire a comprehensive understanding of verbal communication in a rehearsal setting. The findings from this study will be used to write articles that will be submitted to peer reviewed and professional journals in the future. In addition the findings from this study may be used to make presentations at appropriate conferences.

PAYMENT FOR PARTICIPATION

Participating teachers will not receive payment for participating in this research project. The research will take place at their workplace, mostly during working hours and the participants will be asked to volunteer their time.

CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with the will remain confidential. In the dissertation, the name of the school, identity of members of the secondary school bands, and school board will remain confidential and the names of the participating teachers will be replaced with pseudonyms. There will be no foreseeable reason to release any confidential information to a third party with no associations to the study. Due to the nature of a focus group discussion, the participants will be aware of the identity of the participants, the schools where the observations take place, and members of the ensemble. Participating teachers will be required to maintain confidentiality regarding the content and specific details of the focus group discussion. The audio and videotapes will be kept confidential, accessed only by the researcher, faculty advisor, dissertation committee, and participating teacher on the recording. All audio and video recordings of the rehearsal observation as well as the three participating teacher interviews will be erased after a successful dissertation defence. Participants have the right to review and edit the recordings.

PARTICIPATION AND WITHDRAWAL

Participants may choose whether to be in this study or not. Participating teachers, who volunteer to be in this study, may withdraw at any time without consequences of any kind. If at anytime during the course of the study, you wish to withdraw, please inform the researcher and all associated data will be destroyed. Participants may also refuse to answer any questions and still remain in the study. The participating teachers have the right to remove data from the interview or rehearsal observation recordings. The investigator may ask you to withdraw from this research if in the unlikely event that circumstances arise which warrant doing so.

FEEDBACK OF THE RESULTS OF THIS STUDY TO THE SUBJECTS

Participants will be provided with a summary of findings.

SUBSEQUENT USE OF DATA

This data may be used in peer reviewed and professional research journals. In addition the data may be used to make presentations.

RIGHTS OF RESEARCH SUBJECTS

If participants have questions regarding rights as a research subject, contact: Research Ethics Coordinator, University of Windsor, Windsor, Ontario N9B 3P4; Telephone: 519-253-3000, ext. 3948; e-mail: ethics@uwindsor.ca

SIGNATURE OF RESEARCH SUBJECT/LEGAL REPRESENTATIVE

I understand the information provided for the study **Music educators' conductor-talk: An investigation of verbal communication practices in a secondary school rehearsal setting** as described herein. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

Name of Subject

Signature of Subject

Date

SIGNATURE OF INVESTIGATOR

These are the terms under which I will conduct research.

Signature of Investigator

Date

CONSENT TO PARTICIPATE IN RESEARCH

Title of Study: **Music educators' conductor-talk: An investigation of verbal communication practices in a secondary school rehearsal setting**

Participating teachers are asked to participate in a research study conducted by **Patricia Hopper** in order to complete the qualifying dissertation for the **Doctor of Philosophy (PhD) in Education** degree at the University of Windsor. **Ms. Hopper** will be investigating how music educators use verbal communication in a rehearsal setting under the supervision of **Dr. Jonathan G. Bayley, PhD**. If there are any questions or concerns about the research, please contact **Dr. Jonathan G. Bayley (Faculty Supervisor) at 519-253-3000 ext. 3814**.

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PROCEDURES (Time commitment – 8 hours)

Participation in this study in this study will require approximately 8 hours to complete with approximately 3 hours dedicated to rehearsal observation. Participating teachers will be asked to complete the following:

Introductory Interview – Participating teachers will complete an interview where they will answer questions about their teaching experiences and background. In addition, participants will be asked to describe the ensemble they conduct with regards to the rehearsal schedule, age of the student members, and chosen repertoire. This will create a clear picture of the context of the band rehearsal setting. During the introductory interview, the dates of the subsequent observations and interviews will be established. The interview will be transcribed checked for accuracy by the participant. (45 minutes)

First Rehearsal Observation – The first rehearsal will be audio and video recorded and transcribed. The video recording will only show the participating teacher and no students will be filmed. Participants will be provided with a written transcript of the rehearsal, and two copies of the video (full and edited versions). Participants will be asked to check the transcript for accuracy. The researcher will complete a content analysis and identify possible emerging themes (90 minutes)

Second Interview – Participating teachers will be asked to view the edited version of the rehearsal observation video and assess their verbal communication practices during rehearsal. An audio recording will be made of the interview and discourse analysis will be used to find recurring themes and emerging patterns. A transcription of the interview will be made available to the participant to check for accuracy. (45 minutes)

Second Rehearsal Observation – The second rehearsal will be audio and video recorded and transcribed. The video recording will only show the participating teacher and no students will be filmed. Participants will be provided with a written transcript of

the rehearsal, and two copies of the video (full and edited versions). Participants will be asked to check the transcript for accuracy. The researcher will complete a content analysis and identify possible emerging themes. (90 minutes)

Focus Interview – Participating teachers will be asked to discuss the role of verbal communication in a rehearsal setting and how self-assessment influences their verbal communication practices. The researcher will use discourse analysis to find recurring themes, emerging patterns, and contradictions. (75 minutes)

Timeline – The schedule of this study will depend on the availability of the participating teachers. The introductory interview will occur in November, 2011 and the final interview will occur in June, 2012.

POTENTIAL RISKS AND DISCOMFORTS

The overall potential for risks and discomforts are low. Participating teachers will be asked to reflect on their verbal communication practices. It is important to note that this is a self-assessment and in no way will the researcher assess the teacher's verbal communication skills or teaching practices. The potential for risks and discomforts are low during the three interviews.

Rehearsals will be video and audio taped in order to examine each teacher's verbal communication practices in a rehearsal setting. The recording of the rehearsal will capture the teacher's spoken language, student dialogue, and the music that is played by the students in the rehearsal. Only the teacher's spoken language will be transcribed and used as data in this study. A narrative script for each rehearsal will be compiled based on the recording of each of the three rehearsals. The potential for risk and discomforts during the rehearsal observation is higher (medium for the potential of embarrassment to members) and if the rehearsal observation recordings contain any material that could prove to be embarrassing to the participating teacher or members of the ensemble, a portion or the entire recording can be deleted and eliminated as data in this study.

The four participating teachers will participate in a focus group discussion. The potential for risks and discomforts may be higher during the focus group discussion because the members of the focus group will know each other and will be aware of what the other participants say in the focus group discussion. The potential for risks and discomforts will be higher (medium) with regards to possible embarrassment.

The names of the participants, names of the school, and participating school board will be kept confidential. Because of the nature of the focus group discussion, the participants will know each other, but will be required to keep the content of the discussions confidential. Only the researcher, supervisor, and participants will be able to identify the context and participants by name.

POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participating teachers will have the opportunity to examine and improve their own practices as they speak to the members of their ensemble and develop musical skills

and knowledge. By participating in the study, the researcher and participating teachers will acquire a comprehensive understanding of verbal communication in a rehearsal setting. The findings from this study will be used to write articles that will be submitted to peer reviewed and professional journals in the future. In addition the findings from this study may be used to make presentations at appropriate conferences.

PAYMENT FOR PARTICIPATION

Participating teachers will not receive payment for participating in this research project. The research will take place at their workplace, mostly during working hours and the participants will be asked to volunteer their time.

CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with the will remain confidential. In the dissertation, the name of the school, identity of members of the secondary school bands, and school board will remain confidential and the names of the participating teachers will be replaced with pseudonyms. There will be no foreseeable reason to release any confidential information to a third party with no associations to the study. Due to the nature of a focus group discussion, the participants will be aware of the identity of the participants, the schools where the observations take place, and members of the ensemble. Participating teachers will be required to maintain confidentiality regarding the content and specific details of the focus group discussion. The audio and videotapes will be kept confidential, accessed only by the researcher, faculty advisor, dissertation committee, and participating teacher on the recording. All audio and video recordings of the rehearsal observation as well as the three participating teacher interviews will be erased after a successful dissertation defence. Participants have the right to review and edit the recordings.

PARTICIPATION AND WITHDRAWAL

Participants may choose whether to be in this study or not. Participating teachers, who volunteer to be in this study, may withdraw at any time without consequences of any kind. If at anytime during the course of the study, you wish to withdraw, please inform the researcher and all associated data will be destroyed. Participants may also refuse to answer any questions and still remain in the study. The participating teachers have the right to remove data from the interview or rehearsal observation recordings. The investigator may ask you to withdraw from this research if in the unlikely event that circumstances arise which warrant doing so.

FEEDBACK OF THE RESULTS OF THIS STUDY TO THE SUBJECTS

Participants will be provided with a summary of findings.

SUBSEQUENT USE OF DATA

This data may be used in peer reviewed and professional research journals. In addition the data may be used to make presentations.

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I understand the information provided for the study **Music educators' conductor-talk: An investigation of verbal communication practices in a secondary school rehearsal setting** as described herein. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

Name of Subject

Signature of Subject

Date

SIGNATURE OF INVESTIGATOR

These are the terms under which I will conduct research.

Signature of Investigator

Date

CONSENT FOR AUDIO RECORDING

Research Subject Name: _____

Title of Study: **Music educators' conductor-talk: An investigation of verbal communication practices in a secondary school rehearsal setting**

I consent to the audio recording of interviews, focus group discussions and procedures (school band rehearsals).

I understand these are voluntary procedures and that I am free to withdraw at any time by requesting that the recording be stopped. I also understand that my name will not be revealed to anyone and that recording will be kept confidential. The researcher (Patricia Hopper) will maintain the recordings, filed by number only and stored on an encrypted portable USB drive as well as a password protected personal laptop.

I understand that confidentiality will be respected and that the audio recording will be for professional use only.

(Research Subject)_____
(Date)

CONSENT FOR VIDEO RECORDING

Research Subject Name: _____

Title of Study: **Music educators' conductor-talk: An investigation of verbal communication practices in a secondary school rehearsal setting**

I consent to the video recording of interviews, focus group discussions and procedures (school band rehearsals).

I understand these are voluntary procedures and that I am free to withdraw at any time by requesting that the recording be stopped. I also understand that my name will not be revealed to anyone and that recording will be kept confidential. The researcher (Patricia Hopper) will maintain the recordings, filed by number only and stored on an encrypted portable USB drive as well as a password protected personal laptop.

I understand that confidentiality will be respected and that the video recording will be for professional use only.

(Research Subject)_____
(Date)

Appendix C: Interview 1

Interview 1 – Pre-Observation Interview (Context)

1. Describe your school population (number of students, socio-economic status, ethnic background, student interests, parent involvement, etc.).
2. Describe the students in your band (number of students, grade, socio-economic status, ethnic background, student interests, parent involvement, musical background, instruments played, etc.).
3. To what extent does the band population reflect the demographics of the school population?
4. Describe the ensemble (chosen repertoire, performance schedule, strengths, weaknesses, goals for the ensemble, etc.).
5. Describe a typical rehearsal (meeting time, components of rehearsal including warm-up, tuning, technique, and repertoire, rehearsal goals, etc.).
6. How would you describe your teaching philosophy?
- 7.a) What is your perception of the role of the conductor in a rehearsal context?
- b) What is your perception of the role of the student in a rehearsal context?
8. What would you like your students to know and be able to do as a result of your pedagogical practices during band rehearsal?
9. How do you encourage students to attend band practice on an ongoing basis?
10. Please share any additional comments regarding conductor talk.

Appendix D: Interview 2

Interview 2 – Self-Assessment

1. After reading the rehearsal observation transcript and viewing components of the rehearsal video, what do you believe is the purpose of verbal communication (in contrast to visual communication) in a band rehearsal setting?
2. How do your students respond (verbally and musically) to your spoken language during rehearsal?
3. How do you think your verbal communication practices influence your students' knowledge of musical concepts and the overall performance level of the ensemble?
4. What aspects of your verbal communication during band rehearsal did you find effective? What aspects of your verbal communication during band rehearsal did you find less effective?
5. After reading the rehearsal observation transcript and viewing components of the rehearsal video, are there any changes that you would like to make to your verbal communication practices during rehearsal? If so, please describe these changes?

Appendix E: Focus Group Discussion

Focus Group Discussion

1. Topic: purpose of verbal communication versus visual communication

Questions: a) When is it appropriate to use verbal communication in a band setting?

b) When is it appropriate to use visual communication in a band setting?

c) Is it possible to use verbal communication to support visual communication? Describe a scenario where verbal communication is used to support visual communication.

d) Is it possible to use visual communication to support verbal communication? Describe a scenario where visual communication is used to support verbal communication.

2. Topic: drill or repetition

Questions: a) How would you use drill in a rehearsal context.

b) When does drill work?

c) When does drill not work?

3. Topic: modeling in a rehearsal setting

Questions: a) What are the different types of modeling that could be used during rehearsal?

b) When do you use modeling?

c) When would you choose not to use modeling? What strategy would you use instead?

d) What triggers the use of modeling?

4. Topic: addressing issues dealing with specific musical concepts

Questions: a) How do you address issues with:

- | | | |
|------------------------|----------------|-----------------|
| i) pitch (wrong notes) | ii) rhythm | iii) intonation |
| iv) articulation | v) tone | vi) balance |
| vii) blend | viii) phrasing | ix) dynamics |

b) What advice would you give regarding using verbal language to address these specific musical concepts? (i.e., What works well? What does not work well?)

5. Topic: addressing more than one musical concept simultaneously

Questions: a) Do you think it is possible to address more than one concept at the same time (i.e., pitch and balance or rhythm and articulation)?

Why or why not?

b) If you were going to address more than one musical concept at the same time, how would you go about it?

6. Topic: talking (giving directions) when the band is playing

Questions: a) What might be the advantage of speaking when the band is playing?

b) What might the disadvantage be of speaking when the band is playing?

c) What advice would you give regarding talking when the band is playing?

7. Topic: use of imagery or metaphor during rehearsal

Questions: a) What is the role of imagery or metaphor as part of your rehearsal techniques?

b) When would you use imagery or metaphor during rehearsal?

c) When is it not appropriate to use imagery or metaphor?

8. Topic: focus of rehearsals preparing for an adjudicated festival

Questions: a) What is the focus of your rehearsal immediately before your band

plays in an adjudicated festival?

b) Is there anything unique about rehearsals that are devoted to preparing

for a performance in an adjudicated festival? Why or why not?

c) What do you think is different about rehearsals where the focus is

festival preparation?

9. Topic: viewing the rehearsal video

Questions: a) Describe the experience of watching the rehearsal observation

video.

b) Has viewing the rehearsal observation video influenced your

pedagogical practices? If so, how?

c) Has viewing your rehearsal video influenced your verbal

communication practices during rehearsal? If so, how?

10. Topic: role of self-assessment

Questions: a) What do you believe the role of self-assessment is with regards to

your own pedagogical practices?

b) Did you make any changes to your pedagogical practices as a result of

your participation in this study? If so, what were the changes?

c) How did self-assessment activities, such as viewing your rehearsal

observation video, promote changes in behaviours and pedagogical

practices during rehearsal?

Appendix F: Conventions of Language Code Charts

Conventions of Language - Mary

Language Conventions	Verbal Communication – Direct Quotes
Drill – Repetition	<p>- Here we go - 54 - Here's the dotted quarter. 1-2-1-2-&. (band plays) (sing articulations)</p> <p>- Ok let's try it again. One more time.</p> <p>- 44 - (sings articulation) brass (sing articulation) - brass - brass (band stops) Go back to measure 9 just for a sec. That repeating rhythm (demonstrate rhythm) Measure 9 one more time. Here we go 9 - 1 & 2 & 1 & 2</p> <p>- good - go back - 150 again - concert Bb - here we go - add in everybody at 150 with a concert Bb</p> <p>- add in the notes at 150 - here we go - adding in the notes</p> <p>- ok so with the notes quite slowly - ti tah - ti tah - 1 and 2 - 150 1 and 2 and 3 and breath</p> <p>- so now let's do the 2nd half of the rhythm 158 to 166 - ah trumpets, clarinets and flutes - here we go - one five eight - very slowly - 1 with the notes 2 and 1 and 2 and 3 and 4 - rest</p> <p>- here we go - 1 ti-ti-ti rest - ti-ti-ti 1 and 2 and 158 and 1 (play - sing rhythm - 2 3 4 1 - sing rhythm) - do it again - chromatics - lots of chromatics here we go - one five eight - one more time - are we ready trumpets - here we go 1 5 8 - 1 and 2 and 1 and 2 and 3 and 4 and rest (play - sing rhythm)</p> <p>- Here we go 1 5 8 - 1 and 2 - 1 5 8 - 1 and 2 and 3 and 4 and rest (play - sing rhythm - <i>hold, hold, hold, hold</i> - sing rhythm) - good now add in for me please - um the alto saxes, and the tenor saxes and the french horns - here we go - at 1 5 8 - no percussion yet 1 5 8 - 1 2 and 1 and 1 5 8 - and 3 and 4 (play - sing rhythm - 2 3 - sing rhythm)</p> <p>- count again 163, 164 - 163, 164 - 1 2 and 1 and 2 and 3 and 4 (play - sing rhythm) - again - just those people that were playing before - 1 and 2 - 163 - 1 and 2 and 3 and 4 (play - sing rhythm) - ok</p> <p>- now let's fit it all in - here we go - 158. I don't care so much about the notes - but you got to get the rhythm in there - one because then it's easier to fit the notes in - 158 - here we go - everybody - that funny word - S_____ - ready? 158 1 and 2 - 158 - 1 and 2 and 3 and 4 (play - sing rhythm - 1 2 - sing rhythm)</p> <p>- ok - start at 166 - here we go - 166 - 1 shh 2 - 166 and 3 and 4 (play - sing rhythm) - stop - good - one more shot - take a look at measure shhh- quiet please guys - take a look at measure 169 - 168 and 169 - rest ti-ti-ti-ti ta-ya ti-ti ti-tah ti-ti-ti - rest ti-ti-ti-ti ta-ya ti-ti ti-tah ti-ti-ti - so 166 everybody - here we go - 1 everybody at 166 - they should make it 666 - 1 2 1 and 2 166 (play - sing rhythm) stop - now go back to 150 - here we go - 150 - actually, I'm lying - 142 - tubas, baris, bass clarinets and bass - it's so your fault if they slow down - it's your fault</p> <p>- stop - and up to tempo - here we go - so that you know what you're aspiring to - well not up to tempo - but close - 1 here we go - 1 5 - well 142 - shh 1 2 1 and 2 and 3 and 4 (play - sing rhythm - <i>and - and pulse - 1 5 0 and - 1 2 - sing rhythm - 1 5 8 here we go and - sing rhythm - 2 3 and - sing rhythm - 2 3 - sing rhythm - 1 6 6 - sing rhythm - 1 2 - sing rhythm</i>)</p>
Imagery – Metaphor	<p>- You know what - that entry - that pick up into 160 it's hard to think early - but pretend that you gotta the first in line for dinner when we have bandathon - cause you all know how to get there early - get there early - tah rest tah rest tah - don't actually count it - feel it - do you know what I mean?</p>
Storytelling	<p>- Now there was a man at the concert at Glenwood, who was a woodwind specialist and he gave me some great advice because I asked him a couple of questions. So today we're going to try the things that he suggested for me - and ah - we're going to have the concert Bb tuned from the top - and we're going to do it with clarinets. OK - so you going to start Ok.</p> <p>- So this guy told me that one of the reasons in an orchestra we always tune to the oboe and it's always about A 442 not 440 because the brass like to sit on the sharp end. But if you always tune from the bottom to the top of the band, by the time you get to the top, the instruments are really flat, which is not the nature of a clarinet or a woodwind instrument. So he suggested that we try the middle and spread out to the top and bottom. And we're going to see if that makes a difference - because we struggle more with the woodwind tuning but it might be because we're starting with the brass. right - ok. So we're going to just see - and he is going to keep e-mailing me new suggestions.</p>
Jokes	<p>- Trumpets - I'm going to Diane Downs the next person who puts down a 1 for a B natural.</p> <p>- 1 2 3 4 5 6 all clarinets and go (few clarinets - sing) - that's you guys - they come in first then you - she comes in first - it's like the Abbott and Costello thing - Who's on first, who's on - first - why are you laughing W___? (student comment - laughter)</p> <p>- you're supposed to do what I told you to do instead of me - just look at the person beside you when there's a big mistake</p>
Feedback	<p>- Now first and third - first and third of the chord - 3 and 4. (play chord) - for those of you on second or third find your ear across the room. Good.</p> <p>- First, third, and fifth - 3 and 4 - (band plays) good - good - fix the third - good - up a tone - one more - good - now fix it - good</p> <p>- everybody breathing - take a breathe - crescendo crescendo - right here take a breath - and breathe</p> <p>- everybody breathe - crescendo - everyone don't breathe don't breathe - crescendo - no breath - good</p> <p>- Very nice reading - last 2 measures. Memorize them - good.</p>

<p>Feedback (Continued)</p>	<ul style="list-style-type: none"> - (band stops) beautiful. - stop (band stops) - key signatures flutes - you're in F+. 1 & 2 & 1 & 2 & (band plays). - Good do that again. So whatever volume that we thought that is the volume that the rest of you enter at. Right? Smooth, smooth, smooth. 1&2 8 to 10 and play and. (band plays). - Good - go to 21. 21 here we go - at 21. The basses, bass clarinet, bari sax, tuba - don't bah, bah, bah. ... It's a huge, huge part. 321 start at 17, 17 - 1&2&3 articulation. - Good - good - now go to 54. Right on 54 - Accents (Demonstrate tah, tah, etc.) - Good now 54 once more - now give me a forte with the accents. Don't slow down - 123456123& (band plays - sing articulations) - (band stops) That's it - ok good - (band stops) Go back. No, you gotta get the flow from (demonstrate rhythm) eighth notes have not changed just the placement of the accents. 100 here we go 100 - 1-2-1-2-& (band plays - sings rhythm) - (band stops) get off the tie. Don't - don't - volume is one thing - but slowing down on a forte is - you can not do it. So if you can't play at the speed at the volume that you're playing off, back off of the volume. - (flutes play - stop) that is cadaduto(?) 1-2-1-short (flutes play - sing rhythm then stop). Ok. So here's the first problem (demonstrate rhythm) - everybody is connecting all the notes. (demonstrate detached articulation) play that much (sing articulation) 123456123& (flutes play - then stop) do it again. 123456123& (flutes play and stop) now just that much. I want it so staccato. 1 - like you're touching something hot - 1-2-1-2 (flutes play - sing articulation - stop) that's it - 3rd time 1-2-1& go- (flutes play - sing articulation - stop) good - (play - sing articulations - stop) everybody's going (demonstrate articulation) That quarter note short - (demonstrate articulation) - not long (demonstrate articulation). short - 1 - because everyone's playing it a different way. You might think that it's like miniscule - but it is - because the difference between good and great is? (student answer) - there - - Here we go - 123456123& (band plays - I love it - band stops) - 22 - 123456123& (band plays - sing articulation - short - sing articulation - you got it - band stops) - now if the flute get the right notes right there we'll be all set - because that is the problem - the notes are not right. You have to get the notes. - Trombones only - because you're playing the wrong rhythm. Did you know that? - That's it that's it. Make that 2nd that major 2nd - make it clash - ok - here we go everybody at 22 great job - 1 & 2 1 ... - (band plays - sing articulation) - don't play that note long - (sing articulation) - now we're forte - 22 - short - loud - ----- (sing articulation). - (flutes play - sing articulation flutes stop) Good do that again - and short. 1 2 1 & (flutes play - sing articulation - flutes stop playing) do it again - rest rest ti, rest rest ti, rest rest ti, (sing articulation and rhythm) 123456123& (flutes play - sing articulation) and 1 - and (sing articulation) 1 - oh (sing articulation). And (sing articulation) Oh my God - you guys are so good (sing articulations) (flutes stop) Beautiful - that was good - much better. - And let's just get rid of the one thing (demonstrate articulation and breathing) Get rid of that - no breathing at that spot. Everybody at 95. Here we go - everyone at 95 - 95 1&2& 123456123456 (band plays - sing articulation - band stops). Guys end up on the beat. 1 2 95 (band plays - sing articulation). Dig in. ----- (band stops) - Beautiful. - Altos can I hear your C? Go - C natural - B natural - Bb - and then your A. And tune as you go. Yah you can't just sit on the note. You have to fix it with each other - here we go. 2 & 3 & breathe (band plays - sing melody and counting) Something is seriously wrong here (band stops). Can I have the bass clarinets, the second altos, and M_____, and the trombones at the very beginning and tuba. 1 & 2 & 3 & 4 (band plays - sing melody and counts) now you're on the Eb trombones 3 & 4 & - Eb you're still on the Eb - you guys are a bar ahead (band stops) - One - much better - altos much better 1 & 2 & beginning & (band plays - sings melody and counts) push the air through - don't just sit on it. (sings - and) crescendo, crescendo, crescendo, bop (band stops). Rest on that note - it's tongued and not slurred. Now everybody at the beginning. - Here we go. 1 & 2 beginning & (band plays - sings melody and counts) push the air all the way through the notes. (sings melody and counts) Ok everybody move together. Watch for 1. And this note is tongued not slurred. tah tah and tah. (band stops) - (band plays - sings rhythm and articulations) good (sings articulation) a little bit more (sings articulations and counting) - no air attacks - just say the "D" a little bit harder. 3 and (<i>relax that attack - 5 6 7 - make it go through ?? release</i>) together - release together attack together - Bb (?? 6 7 8 9 10 11 12) - release together - everybody off - release together - that's a lazy release - (<i>move the air through the mouth - the longer the harder</i>) - <i>just listen to the attack and the sound - and phrase the scale - take a breath right here - and - don't breath - start speeding up the air - good - on the bottom - don't make me have to ?? - da-da - all eighth notes up - and - - don't slow down - don't slow down - internalize that eighth note pulse - work out where it is</i> - nice and short and - don't push - internalize the eighths - you're slowing down - go, go, go, etc. - get to the top of the note flutes - good - ?? - good) good
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<p>Feedback (Continued)</p>	<ul style="list-style-type: none"> - (play - Be thou my vision - <i>triads - fix it</i>) – Good - here we go one five oh - 1 and 2 and concert Bb 3 and 4 (play - sing rhythm) - you're off beat a bit - (play - sing rhythm - <i>short - short - short - short - short</i> - sing rhythm) - good stop there - not bad at all - (play) oh that sucks - <i>don't slow down - 1 2</i> - sing rhythm - <i>here comes 1 5 8</i> - sing rhythm - <i>1 2 - 1 6 6</i> - sing rhythm) - Good - put it away - good - it's getting better and better and better. - help - oh I want that low E - I want that low E - do it one more time – good - now adding Sha_____ 85 - (student comment) - nobody cares - in 5 - 1 2 3 4 5 6 - 85 start right now - (play - sing rhythm - <i>crescendo - when you have that dotted quarter note - dotted quarter notes - oh - lovely</i> - sing rhythm) - Is that not stunningly gorgeous? Oh - give them one of these you guys - good job - (play – sing melody - <i>big F F</i> - sing bass part - <i>come on baritones - K_____ get your eyes up - oh here it is - and 1 2 3 4 5 6 - yah</i> - sing rhythm <i>1 2 3 ti-ri ti-ri ti-ri tah - shh - oh pitching my children - tuning, tuning, tuning - anything long - oh come on, come on, come on - 1 2 3 4 5 6 1 and 1 ti-ri ti-ri tah - ah 1</i>) - Check your fingerings folks - die flaut - Db, Eb, F, Ab, and a high - Sorry - the hallelujah there went right out the window - Nice clarinets - now I'm not helping you. 1 2 1 (play - <i>ti-ti-ti tah - Sh_____ get back in</i> – sing melody - <i>1 2 3</i> - sing melody - <i>1 2 3 - bass clarinets and – sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 – sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note</i> - sing melody - <i>key change 1 - 1 2 3</i> - sing melody - <i>1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold</i> - sing melody - <i>1 2 3</i> - sing melody <i>1 2 3 trombone</i> - sing melody - <i>percussion - 1 2 3 - 61</i> - sing melody - <i>1</i> sing melody - <i>tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah</i> - sing melody - <i>crescendo on the long notes</i> - sing melody) - That one's getting there - good. - (play - and - ?? - and get the pitch up - all the way across - all the way and exchange - conflict resolution and - shh - check the air (?) - shh - <i>nothing to nothing to nothing to nothing</i>) - ok - good - thanks everybody
<p>Answer Question</p>	<ul style="list-style-type: none"> - (student question). I already said it, so since you were talking, I'm not going to say it again. Here we go 95 - 123456123& - yes (student question) - yep - what measure - shh (student question) - 1 2 3 - the eighth measure at the end you have C Eb F all eighth notes (student) - 157? - C Eb F# - no I don't want you to play the cues - they can handle it - Th_____ (student question) 175 - C natural, C#, and B (student comment) - C#, D, Bb, B natural - here we go (student question) - that's the eighth note - 1 2 3 4 5 6 - 43 and here we go and (play) - (student question) - Well we only have 25 minutes - So I'm gonna see if we can fit in Liberty but I'm not sure.
<p>Instructions – musical</p>	<ul style="list-style-type: none"> Ok here we go - circle of 4ths please - Circle of 5ths. - Look at the long tone on the board that is what you're doing. - all the way across - let the air do the work - <i>crescendo on the last one - crescendo on the last one - bottom to top 2 3 4</i> - oh that's a big start - let the air do the work - let the air do the work - the lower you are, the more your jaw drops - don't fwap with the tongue - all the way across - it's a long one - let the air do the work - center the sound - center the sound - <i>crescendo</i> - let the air do the work - this works (point to midrange) - let the air do the work - not this (point to mouth) - 8 counts - Bb - <i>crescendo</i> & - don't breath in between - start here - all listen as you <i>decrecendo</i> - start here start here - listen, listen, listen, listen - start here - start here - all start on this one again - start on this one - right now - and - there we go - listen to your tuning - two Bb's - find the pulse - watch - - don't rush - don't rush - don't rush - attack on 1 - attack on 1 - start from the bottom - trip-o-let trip-o-let trip-o-let trip-o-let trip-o-let - add the tongue to front of the mouth - trip-o-let trip-o-let trip-o-let trip-o-let - trip-o-let trip-o-let trip-o-let - on the count to quarter notes - 2 -3 - 4 and - eighth notes - 3 and 4 - 2 - 3 - and - shorter than that - watch - here we go - and - keep going - <i>crescendo</i> <i>decrecendo</i> - Eb half note (sing articulations - da-da-da etc.) - pattern 1 and - and - keep going - slowing down - and to the top - and - come on - and - keep going - Ab - quarter notes - eighth notes now - short - short - - up and down in quarters - and tah - tah tah, etc. - up again now eighth 3- 4 -

Instructions –
musical (Continued)

- Db half notes - good - good - don't rush C _____ - 4 count and
- hold the bottom
- and you're going to take that (clarinets play) and you're going to fix whatever you need to fix.
W _____ you're going to take hers (clarinet plays). It made a lot of sense - I'll tell you why.
(clarinets) Je _____ you can take it (clarinets play) and your going to give yours to
M _____. Once you have yours, you're going to give yours to M _____ (clarinets). Pass it around if
you've got it - and pass it to tenor as well- tenors take it as well. (tenors and clarinets play).
- What you're probably noticing is that most of you are starting at sharp (tuning).
- pass it around (tuning). Once Ja _____ has his, K _____ you can take Ja _____'s. (tuning). It
won't matter if she takes the low one if you take the high one, though. Take the low one and
then play the high one, but you'll be fine without the high one.
- You're either going to go one way or the other and you're going to hear it get worse or better. It
doesn't matter where you start. Try it one way or the other C _____ because you will hear it get
worse or better.
- It goes one way or the other - I'm not telling you
- Ok can we sound a concert Bb please 2 - 3 and 4. (band plays Bb)
- Now first and third - first and third of the chord - 3 and 4. (play chord) - for those of you on
second or third find your ear across the room.
- Go to 3.12.
- Ok 3.12 - take a look - key signature - time signature - detail - key signature - time signature -
detail. Take a look. Ok sight read 3.12. (band plays chorale)
- take one more look. This time you have 30 seconds on the clock - the last 2 measures to memorize
and look up.
- Yah - the moving notes are the important notes. Watch the tempo. And here we go - one more
time.
- Watch. (band plays) crescendo - crescendo.
- Take out Tira na Nog for me please. So we're going to isolate the 3/8 7/8 3/8 time changes. Staring
at measure 8 to 10. 8 to 10. I just want you to play from 8 to 10. Here's the eighth note, here's the
eighth note. So you're going to play measures 8 and 9 and then stop. Here we go. Follow the
articulation 1 & 2 & 1 & 2 (band plays)
- Go to 11. Measure oops - R _____ - measure 11. Which is what we just did. Here we go measure
11. 1&2&3&4&
- Here we go. This is the dotted quarter. Everybody fit it in. Here's the dotted quarter - here we go.
54 - 123456123& (band plays).
- Get off that tie (demonstrate - ta, ta, etc) pretend there is a rest (demonstrate rhythm) ready?
123456 - 54 (band plays - demonstrate rhythm -)
- Miss M _____ - gotta figure it out. You're in 3/4 while they're in 6/8. But you can't go by - you
have to still go by the eighth note because you've got a 3/4 pattern verses them. Ok - we're going to
go one more time
- Now go to - ah 106 - 106 - 106. Here's your eighth note. Actually start at 100 - here's your dotted
quarter - dotted quarter. Ready? - dotted quarter - start at 100 1-2-1& (band plays - band stops)
check your key signature please. Check your key signatures.
- ok - let's go back to 54 - here we go - that is your moment - get those bells up. The carpet is not
going to applaud you. Not nearly as much as they are - the bricks. Ok - here we go. Here's your
dotted quarter - dotted quarter - 54 - 1-2-1-2 (band plays)
- Here it is 1 - f (band plays) (sing rhythms - 76 - good girl - sing rhythm - shhh - sing rhythm - 100
- go - sing rhythm - trombones 150 - sing rhythms - one hand moves to the other, don't move both
hands - and don't push them - sing rhythms - don't push the clapping is pushing - sing rhythms - 183
- sing articulations).
- Here's the dotted quarter - short - so the speed of air has to be super, super fast. And the higher you
go - the faster the speed of air. So I know you don't like the higher register, but don't back off of it.
Ready? Here we go. 1-2-1-2 short
- Now add in the clarinets at 22. As short as they just played it. 123456123 play (play - sing
articulation - stop) (demonstrate articulations) not (demonstrate articulation long). All detached -
123456123&(play - sing articulation)
- Add the altos please. And add in the trumpets, the cornets, those people who have cornet and
baritone. Here we go. adding in baritone - 22 -So that's everybody with the melodic line
123456123& (band plays - stops) 123456123& ready?
- Listen to this (Sing melody - short, short, short etc.) All detached (demonstrate detached
articulations) space detached
- and so when you hear the same statement the second time rhythmically, and everybody changes it
back to first way you did it which is not what I want. (demonstrate articulation). See that rhythmic
motif do it again
- Here we go - one more time - and this time add in the trombones please - this lovely sonorous
sections that only you have. Here we go at 22 - 123456123& (band plays- sings articulations at end)
- Take a look in measure - 23-24-25-26-27-28. You have 2 dotted quarters. Yes? Two dotted
quarters - you guys are playing it as a dotted half. Here we go - just trombones - 1&2&1&2&
- So now we're going to play it through both times. Start at 22. Tacit the first time those of you that
do. Second time is a fortissimo, here we go. 1 2 - 22.
- and go to 95, this time, measure 95. I'm picking on the flutes, one more time. Here's your dotted

Instructions –
musical (Continued)

quarter (sing articulation). Aim for 1 - ok - here we go flutes.
 - Ok this time - ah - alto saxes, tenor saxes, bari sax, trombone, baritones, tuba please and bass at 95. Tuning - here we go
 - And then take out the Dvorak. (student question) Symphony No. 9. Symphony no. 9. Let's do a little bit of work on this. Here we go (Sing introduction) Clarinets, you open with tenor saxes and the baritones. 1 adagio - 1 & 2 & 3 & breathe
 - Ok here we go measure 9. (demonstrate rhythm and articulation) 1 measure 9 - 1 & 2 & 9 & 2
 - Ok. So let's warm up.
 - Ok. Here we go. Take a look up there - at the very beginning one - we'll rest in between and after that we'll just continue on. Here we go.
 - 2 3 nice big breath (band starts to play)
 - Ab (5 6 7 8 9 10 11 12)
 - Db (watch ?? and release at 2 3) and stop the air in order to release the sound Gb (??) and Cb - 2 and 3 and
 - concert Eb - two half notes Eb
 - here we go - 16ths - 16ths - and - ?? - get the tongue at the front of your mouth - there we go - tiri, tiri, etc. - tongue at the front of the mouth - and land on the first group - land on the first group - oh God - on the down quarter notes - 3 4 - eighth notes up and down 2 3 and - nice and short and - don't push - internalize
 - on the down quarter notes - 3 4 - eighth notes up and down 2 3 and
 - Db half notes - good - I'm in 2 - eighths - ?? - down we go
 - - up and down in quarter notes - it's too slow - eighth notes - eighth notes up and down - with a crescendo - where you can hear one - with a crescendo - and - come on - and ?? 3 4)
 - Trio tuning - please K_____ (tuning)
 - Ok - here we go tonic please - tonic concert F - 2 3 and breath (play) - plus the third and listen, listen, listen (play)
 - those of you who just played the third - listen carefully - do it again - first and third - and those of you that played the third, find somebody else that's playing the third and get your ear over there - 2 3 and 4 (play - that's better - good) - now first, third, and fifth - 2 3 and 4 - (now going up - get to the top of the note flutes -
 good 3 point 12 - 3 point 12 - key signature, time signature, notes, rhythms,
 - ok here we go - here we go - key signature, time signature, rhythm,
 - Good take out Jazz It Up for me please - measure 150 to the end - so we're going to target some rhythms in here - and lets start at 150 with flutes, clarinets, alto sax, tenor sax, trumpets, french horns, trombone - ah trombone 1 and 2 - and just on a concert Bb, ok. Right at one five oh - like Hawaii - Five Oh - just a concert Bb - rhythm only - altos as well - yep - here we go - 1 and 2 and 1 and 2 and 3 and 4 (play)
 - on third - Bb only - right O _____ - and 1 and 2 and 1 and 2 one fifty and (Play - sing rhythms) - off - 3 4 1 2 - (play - sing rhythms) - off - 1 2 3 4 - 158 and (play - sing rhythms - 2 3 and - sing rhythms)
 - the bottom people with (sings bass line) then your job is to keep the beat 1
 - good look at 163 and 164 - 163 and 164 - here we go - 163 and 164 - 1 2 and 1 and 2 and 3 and 4
 - ok here we go everybody 142 - everybody - tah, tah, tah - the shorter the better - get off your fingers - get off faster and back on - 1 and 2 142 1 and 2 and 3 and 4 (play - sing rhythm - coda - and - sing rhythm - there's the beat - you have to keep going - ??? - 160 - sing rhythm
 - take out the Hallelujah
 - Measure 85 - ok clarinets 85 - bass clarinets 1st, 2nd, and 3rds - here we go - bass clarinets and 1sts first - here we go - actually - no - bass clarinet and 2nd and 3rds first - here's the dotted quarter - there's the dotted quarter - ready - rich dark dark dark - 1 2 3 4 5 6 1 2 3 4 5 6
 - a little bit slower - adding in the firsts - here we go - 85 - 1 2 3 4 oh sorry - Sh_____ - bells not vibraphone - a little more exposed - brass mallets and not rubber ones - yep - brass ones - here we go 85
 - and so now, I'm going to just ask you one more thing - when you have the dotted quarter tie crescendo every time you get it - one more time - beautiful
 - ok - 53 - 53 - here we go - everybody at 53 but I'm really listening for clarinets - unfortunately you've got the part here - 53 everyone - right on it 1 2 3 4 5 6 1 2 3 53 and (play - sing melody)
 - Here we go - clarinets big big sound - make the flutes work - make them work - right now they just sit there (sings flute part) but they have to work if you play it out - everybody at 53 - it's a pyramid - gets bigger and bigger and bigger - and then there's an arrival at 61 - here we go - 1 2 3 4 5 6 1 2 3 4 5 6
 - here we go - 43 - everybody at 43 - here's the eighth note - very slowly please
 - 1 2 3 4 5 6 1 2 3 4 5 (play - 1 2 3 here's the new key - wow - that sounds like a modulation)
 - And here we go - the whole thing - the whole thing - We're doing the whole thing - here we go - there's the dotted quarter - figure out your eighth notes. Clarinets - now figure out your eighth notes. 1 and 2 1 (play)
 - You're in on 2 children - your anacrusis is to beat 1 - here we go - 1 2 3 - 1 -
 - Take out Silent Hills
 - Tuning though - with the hotter it is in here, the sharper everyone goes
 - 10 minutes a day on Tir Na Nog - Those are your 2 New York pieces- Our Silent Hills and Tir Na Nog

<p>Instructions – nonmusical</p>	<p>- shh - If it's not a good rehearsal today, I'll see you Thursday morning. - J _____, you have less 3 seconds to get ready. - (band stops) That's your target area for the break ladies and gents. ok - put that one away - the jazz people can go down to Miss H _____ please the one's that she requested. Take out Liberty Bell, the rest of you. (some students leave) - 22- shhh. - K _____ there's no way you can see me when you're looking over there. (student response) Yah - ok - so ----- - just over there a bit - and you gotta get your own parts K _____ - Everybody else is quiet please - shhhh - Everybody else is looking at 95 for when it's their turn - eh cornets as well - 95. - Merry Christmas everybody. There's no rehearsal Thursday morning. So have a great holiday. Please take home your instruments. Take your instruments home. Those target spots in Tira na Nog for sure. You only have 2 months. 2 months is all you've got. - Just a couple of reminders - 1 is your mandatory New York meeting - Tuesday, ah April the 3rd, 6:30 in the auditorium. You must be here with a guardian - even if you're 18 - you're going out of the country - you have to have a parent here - and I think - um - you have - if you're on medication, you have to bring them in the original bottles. And before you come, instead of me running around, after you afterwards, try and remember that any of the electronic stuff that you're taking across the border, that you get your serial numbers for it - put it on a piece of paper - so you can fill it out that night - and we can put it in the ah stack of papers that we're going to end up with. Cameras, cell phones, laptops - although, you really don't have a need for that kind of stuff over there. But I don't know if I told you guys about the cell phone issue. Soon as you cross the border now, there are roaming fees that will be attached to your phones whether you use them or not. So, if you don't have a use for them, teachers have emergency phones for you to use if you need to. Your parents will always be able to get a hold of you through us, so if you can leave them at home - and not text for a few days - I know - I know - that's got to be a tough thing to do. Ah you might - you might want to do that - the roaming charges will add up - and the companies will not take it off your bill. No matter how much you beg or borrow. - Ah - the lady on my right - is Ms Hopper - she's a music - one of the music teachings at Leamington District High School - soon to be Dr. Hopper - she's in the last phase of a PhD - using you as guinea pigs for some research - and so she's just taping and watching this morning for her - ah - for part of her data collection. So that's why she's here - I believe that I introduced her to you the last time as well. This is her second time here. - The pieces of paper that you got are your outstanding balances for New York. If you didn't get one, it's because you're all done. And those outstanding balances are due - ah April the 3rd at the meeting. If there's an issue, you need to come and see me. Ok? Don't not see me. - take a look at shhh - nobody should be talking when I am - I want to keep this one in your head - 10 minutes at the end Tir Na Nog</p>
<p>Questions – musical</p>	<p>- Listen to the first note - is it the instrument or is it you? - Is that getting better? sure. Much better . Woah - good morning - you can't leave it like that - And the difficulty with doing something slow is what? A _____ - (student answer) sustaining notes. But what happens when the tempos are slow, they have the tendency to what? Get slower and slower and slower. Yah - the moving notes are the important notes. - Where are you late? Where are you late? Where are you late? Look at the rhythm and tell me where you were late because I know you know. (student answer) - Baritones - who do you play with? (Sing rhythm). Who do you have that with? Do you know? (student answer) m-m (negative) (student answer) And? So lock your ears into them and them and then everybody will be together. - 22 in Liberty Bell. It's pick on flute day, I'm afraid. (demonstrate articulation) Can I hear this flutes? - Does anybody notice that you're unison? Listen. listen, listen, 123456123& - take a look at the tempo marking - andantino rubato - who knows it? Andantino rubato - what does the ino mean on the end of a musical term N _____? (student answer) - slowly robbed but the andantino - if it was just andante - slowly robbed or at a walking pace robbed - but the ino is a little more than slow - so it's a little quicker than slow - whatever that means - but definitely robbed time - Take a look at the music and tell me how long the phrases are. (student answer) - yeah really they're 4 measures - they're really 8 - the high point of the phrase is after 4 - look up every 4th bar - stop - how many got to 176? – good - who's got that low beautiful E? - 2nd and 3rds - molto, molto, molto - you know why I did this? Because you guys can. You can - and then one more part 43 for a second please - 43 to 45 - can I have everybody 43 to 45 - look at your key signature - how many flutes (student answer) - 5 - what are they (student answer) - yep - keep going - I am such a good teacher. Clarinets - how many flats (student answer) - these are the modulating bars - what does modulating mean M _____? (student answer) Oh I love that about you, M _____, M _____. 1 2 3 4 5 6 - 43 and here we go and (play) - at 43 altos - got a Bb - was it you R _____? It sure was - here we go 43 - got a Bb - flutes - take a look at that scale - do you tie the same note over before you move? Yes - here we go.</p>

Questions – nonmusical	<p>- what happened - what happened? go back - where should your eyes - where they be up - every time -(student answer) - yah - but where in the music - because obviously you have to look at it you're just reading it. Where (student answer)- yes - every down beat - and then at the end of every phrase.</p> <p>- D_____, my child - you better get a stand - do you have one? Thatta boy - raise it so you can see the music and me</p> <p>- was that T _____ who put the knot on that?</p>
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Conventions of Language – Jackie

Language Conventions	Verbal Communication – Direct Quotes
Drill – Repetition	<ul style="list-style-type: none"> - good again 123123 (band plays) - Aaa Do it again - Ah last 5 bars again – ready - Ok let's try that again at 9 - 1 2 3 - You guys are off by 1 bar. That's ok - again. - You hold the ties too long - I think. Let's just hear flutes, clarinets, and trumpets. Right on 33 - right on 33. Ok? 1 2 3 - Now for the concert - Everybody pick up to 33 and let's keep going. - Ok. Let's try that again and then we'll work on that rhythm. much fun 66 ready? 66 right on 1 2 (band plays) - Ok - let's try it again. And try to do it like this ???? (student conversation) Let's try it again (student conversation) 77 again ready? (band plays) - Ok let's try it again - ready 1 2 1 2 3 - K ____ thank you for coming in, but ah - yah - try it again. - S ____ play the - start again - and I'm going to stop at one point - I think the note's wrong - watch. - Let's try it again. Ok - ready? - at 13 - ok - and you guys are ok? ok - yah but up to 13 - ok - And now I know - ????? - (band plays) - Trumpets let's try that again - one more time - pick up to 13. You ok M ____? (answer) Ok - pick up to 13 again - one more time. Sorry flutes - I make it up later. (band plays) - ok - ready try it again - with more clarinet please - 1 and 2 and 3 and (plays) Wait a minute - late - yep - ready - try it again - 1 and 2 and 3 and - Ok. Can we just take this whole thing off the top again - maybe give Sarah - - ok - let's try that again - same place - do it again
Imagery – Metaphor	<ul style="list-style-type: none"> - 1 trombone - many trumpets - 1 trombone - many trumpets. You guys should win this war every time. - - Um trumpets in particular - I watched a really, really weird note . Your note's important I know it pops up to an E - but I want you to nail that sucker, ok. Splat it against this wall over here. - I feel like I'm beating a dead horse this morning. - I actually got it. I saw the light bulb. - this whole thing starts at the beginning - it's mysterious - it's haunting - it's what it's supposed to be. Then all of a sudden I saw the (gasp) coming from a lot of people - just before measure 10. Ok - I want you to think about this - think about the mood that we're trying to put out here. So, I want you bring your horns up - like a bar before - and be ready without going (gesture) - because it is very visually distracting - ok - and that goes for everybody. So, if you know you're coming in at 10 - measure 8, measure 9 start <u>getting ready</u> for it. Cool. Right on 10 - right on 10. (Band plays)
Accompanied by visual	<ul style="list-style-type: none"> - Alright pull out - that's the one that we're next please - It's not just him (student teacher). - (demonstration using cues and verbalizations) for everybody (bang - bah) make it big ok, so go like this - like that (demonstrate pattern) - Ok, so pretend that every note in that bar is going to be cued. So - 1 for E____, 1 for everybody else. You gotta watch what she's doing here, so we're just going to try that - pretend she just gave you a cut off - so (sing and demonstrate conducting)
Feedback	<ul style="list-style-type: none"> - I don't know where the rest of the trumpets are today. I thought our concert went fabulously last week. There's some more of you. - We have to touch up a few little spots, but other than that I think you guys did a great, great, great job. - I don't like that look - um. Cause it's the ending that was kookie - the rest of it was fine. In fact 54 was fantastic. - I am getting a little squawkee from the woodwinds - There - there that happened last time too. - Yah - now ok - what's happening there and it happens again. - Aah - (student - memorized) You m-m-memorized it wrong - there is no note on beat 1. - Yeah - ok that's how that goes. - (trumpets play - stop). Ooo - (student comment) - That hurt my ears - And the next one is the same - late - Yah - like that - ok - trumpets I'm going to give you the benefit of the doubt this morning that your just still asleep because that sounded a lot better. Ok cool. - Oh you fixed it - whatever was broken isn't broken anymore. Ok then I'm not going to complain. - This is something that has been bugging me for a little while. It's cut off up sometimes - it didn't today. Flutes, at measure 56, the first 3 beats of that bar is a rest. You're playing through it, ok? - Ok. Good. Tunings a little bit wonky and I know I didn't tune - That was better - that was better. Ok, So we are definitely going to play all of this stuff on tour. - It's not just him (student teacher). (student comment) I know. It came in the second bar - I like wait a minute - there's more people in here. OK so it should be clarinets, tenor sax, trombone, and well horn. (student conversation) Oh no really? Oh - fix that. Now you know - is everybody ready - You guys are off by 1 bar. That's ok - again. - We're sightreading guys and I don't expect it to be perfect - believe me. - Ok - we gotta fix that.

(Continued)	<ul style="list-style-type: none"> - good - Ok not bad for sight reading. - Cool - that will be fun. - Thank you - good rehearsal. I will see you next week. - you two aren't in tune with each other - I know we tuned but holy cow. Um S_____ (plays tuning note) sharp T_____ a little sharp but play the G now or the D whatever note that was D - your D - Way, way sharp. Play yours (tuning note). Now yours is a little flat. That's where our problem is coming up - (play tuning note) That's worse. - (band plays - 2 3 4) Good - ok - Ok - When everybody plays together it sounds great' - ok. - That's ok - the C and the A should sound a little more effortless - and it sounds more like you're working - so make sure that you leave this hand down - and then you can do that switch - ok. You know what I mean - it just sounded like there was a big break in the middle of that - those two notes. - Cool - J_____ - there's some nice stuff happening here - but can you give me a little more of that cymbal roll just before where it says a little slower. Yah - give me a good woosh on that, ok. I know it says only to go to mf - but a little more - because it's getting buried. - Yep - and it sounds good. Um - start it a little more confidently - coming into 53 - and think with that change it'll ???? - Cool - ah you know what - A_____ and the firsts - you tell me that you're worried about this, but it sounded fine. I don't know if you were faking, but it came out ok. - You know what? I like it better on flute. (student comment) You need to play the pic with the same effort you put into playing the flute part - because when you play it on pic it a little airy - when you play it flute, it sounds gorgeous. - can we start at 10 - one more time for me guys - I just want to hear it a little louder - sshh - and 10 please - 10 - 10 10 10 10. Oh - before we start there - it was really wonderful and great - - Good intro though - Good rehearsal guys. See you next week - do not be late, please.
Instructions – musical	<ul style="list-style-type: none"> - Um, so I would like to start with Holiday Piece. - and that high note - the first note - You need a little more air behind it... - Alright let's start this again. - Ok - Ah let's just take the ending - last 4 - 12345 - sorry last 5 bars. Last 5 bars. Remember there's a rest on beat 1 of the 2nd last bar. That's the only spot that you ??????. Last 5 ready - and I'm going to just give you the downs - for the most part - 0k - ready - 1 2 (band plays) - Ok - I'm giving you down down down ba ba ba ba - so- 1 1 1 ba ba ba ba. Ok? Can we try that there? I know that's how ?????? do it. ??????. Ready? 123 ready and (band plays) - ok 1 - ba ba ba ba. rest ba ba ba ba. Just give me the last 2 bars. Ok ready 123... (band plays). - no note on beat one of the 2nd last bar - 123 ready set go. (band plays) rest - (band stops) - Now without the rest and I'm going to hear you play it. Ready 123 ready set go. - Ok take it from - no I'm not done yet. You put it away? Don't put it away. Oh our favourite spot 85. 85 trumpets - 85 ready. Let's pick it up just a little bit. Guys ready? Can I hear your note. Trumpets on 85. Let me hear all the notes - play them as whole notes - ready (trumpets play). - Let me hear the A's low A and high A. (trumpets play). You get the coolest note in the whole thing. You totally do. Ok, so let it rip, alright. You guys - I know that high A is kind of a pain this early in the morning. Listen to these guys down here - that will ground you. And you just nail that E right in the middle, ok. - 85 - I'll give you 2 bars - ready - 1 2 3 1 2 3 - Just the trumpets. Now watch trumpets - make a lot of sound. 1 2 3 1 2 3 - Um trumpets in particular - I watched a really, really weird note . Your note's important I know it pops up to an E - but I want you to nail that sucker, ok. Splat it against this wall over here. - If you can do that, than you'll get that high note. I think that's where you're coming in. Ok let's try it again right there - 85 - just the trumpets. 1 2 3 1 2 3. - So make sure you're counting through the half note. (sing rhythm) 1 2 rest ba. ok? - And it's going to fly so, you guys have got to get right on the money - Ok here we go - try it again. 1 2 3 ready 2 3. (band plays) - Let's let them get into a little bit. Ah 58 - 58. (student - everybody) Everybody - everybody, everybody. And trumpets 1 trombone, give it to me you guys did it the other day you splatted me against the wall ok 58. 58 ????? (band plays). - Um I need to hear from measure 33 - the 1st clarinet, the 2nd clarinets, the alto, the tenor, ah trumpet, - so from 33 - from 33. Flutes, clarinets, all of the clarinets, um all the saxophones with the bari, and the trumpets. - Glee. Glee - alright ready 33 yep. All the clarinets (student conversation) all the clarinets - Ok. 33 guys. (hums melody) 1 2 again 1 2 3 - From the top - everybody. - Um, could I just have the flutes at the pick up to 55 - flutes pick up to 55. 1 2 3 (flutes play- off 2 3 - flutes stop) - I know I didn't tune - but - let's just do that really quickly now. (tuning - tune flutes with tuner - student and teacher conversation ??).

<p>Instructions – Musical (Continued)</p>	<p>- Here's what I want you to do - I want you guys to play on one of my flutes right now. - Ok. Let's take it from the beginning of this tune, again. So, right from 43. Right from 43 and we'll see if that will fix it. It might be a tuning thing (band plays) - I'm picking on my trumpets again. Please let that thing come out at 142. And I know I walked away a couple of times, too - but you got to make a ?????? - Ok - Ah trumpets - I'm going to give you another kick at the can at 142. Can you play louder? (student comment) What's that? (student comment). Come on trumpets. I know we all don't "run at the sink with it?" - come on trumpets. Um - let's take it from 138 - we'll get into it. And trumpets - you need to sail over them - I brought them down as much as I can, ok. And they watched for a change - I went shhh - and they went down - and that's good - so you gotta come up, ok. I can't make them any quieter. 138 - everybody - tout la band - 138. 1 2 1 2 3 - OK - for sight reading purposes, I actually going to skip the first like 8 bars because that is going to actually require some effort. I just want to see how the blend works on the rest of the piece. You know the first 8 bars are little bit scary at first. Um , so we're going to start at measure 9. - Ok so, measure 9 - a little under speed for now. Get as many notes as you can. Be intense. Shhh - 1 2 3. (band plays) - ah pick up to 33. Shh - pick up to 33 - the melody lives in the trumpets, the flutes, and the clarinets. Not a big surprise there. Pick up to 33 - everybody - everybody ok. 1 2 3 - Ready? pickup - with the pickup. Ready 1 2 - Ok. It's all syncopated. If you recall at military band rehearsal, I made a big mess out of this. And it's for first clarinets and 2nd clarinets. ?????? just play loud. And we'll take it right here. ??? but anyway - We're going to go right here, ok? - Ok that's why -- play that at the end. Um give me the last - probably measure 136. 1 2 3 4 - 5 after 132. Let's just finish this up. ok? - Ok let's start from 192- animaniacs. time for animaniacs, ready? (noodling) 82 (band plays) - (sings melody) alright well let's hear it at 77 then so we can make up the ?? (band plays) - One more time (tuning). - Well, play your concert Bb again, your G (plays note) Pull it out a little more - pull it out a little more. (play note) now the D. (plays note) Now you two (plays note) You're going to have to loosen a little bit when you get on the D and G _____ tighten up. You got to try to meet in the middle. Ok - here we go - let's see if that fixed it (band plays) - In measure 29, I need you guys on the trumpet part (comment) ok (comment) ok. Cool - and you guys are completely independent from the rest of the band. - You can play it - bring it out a little. - Play bigger louder all the time - you're getting buried by the trumpets. Um - I don't want less trumpet, I want more you. Ok, so open that up more especially when you head up to the - um A B C - that (sings melody) way up there. I want you to really aim for the C. Ok - that's cool - Sorry guys - I need to - I know I dragged you in to do this - um. Trumpets let's stay in tempo here. I need to hear the trumpets from measure 32 - and I know you're on the written parts there - 32 - (sings melody) - ready 32 - Ok - so trumpets 32 - actually trumpets, 2nd clarinets and 3rd clarinets if there is any - 2nd and 3rd clarinets and trumpets at 32 (sings melody) - Ok - let's try that with everybody now - got the tempo in your head, guys - ready - pick up to 32 - pick up to 32 - pick up to 32 - 1 2 3 (band plays) - Um at the end, I want - anybody who's got pick-up to the last bar - to really watch me - because I'm going to pull this back quite a bit - but I'm not going to pull it back, til the second last bar - so it will slow down a little there, ok. Um - let's try it again please from tempo one - 1 2 3 4 5 bars from the end, there - 5 bars from the end - (band plays) - Um - is the switch from - no there's no bad switches there - you end with the E to the D - no it's the C to the A (clarinet playing) - Ok - um - I pulled back at measure 10 a little bit for a reason - ok - and I think when S _____ is here that will clean that all up. You guys can play a little louder at 14 - ok - and you don't have her help there - but when the clarinets come in - and the saxophones come in, you don't need to play as loud - but right there it's a forte - you're the only ones playing forte - so bring it out a bit please - ok. - I just want to do this transition now. So - at the top - remember to bring your horns up early and gracefully - gracefully. (band plays) - I will let you pick Wicked or Cute (student answer)</p>
<p>Instructions – nonmusical</p>	<p>- Ok we might be taking this show on the road next Monday or Tuesday. Listen for announcements. I will have permission forms ready as soon as I nail down the date. Kinda the reason why we're going to run through some of this Christmas music again. - Um so keep an ear open for announcements - I'll try to pass it through other people I see on a regular basis - but for those of you guys that I don't see every week, every day, make sure you're keeping an ear open. - Sorry I have to drag it to the back. - Alright pull out - that's the one that we're next please - (student conversation) ok shh - I brought you guys a new piece to sight read, so at the end of the rehearsal, I want it back. All the pieces so I can photocopy it. - And once you've - um once you've learn, it you'll like it more - (student conversation) I know, I know. ok so I'm going to photocopy that. So, everybody take your music, and pass it to the person on this side</p>

<p>nonmusical (continued)</p>	<p>of the band - including the bass and percussion... - Um ok - let's listen with cartoon um then T _____ not going to be here, so I need somebody else to get me out of the loop back thing. T _____'s going to be in Florida somebody told me. - Ok - um and they should know how to do the end anyway. Ok, if we're going to take this thing on the road to the grade schools, or to the grade school, because we're only going to one school, we're going to ham up the ending just a little bit more than um usual. Yeah and it can get a little crazy. So, when we get into those bars that we repeat 100 times. Shh - you're gonna listen to this - ok - um S _____ here is going to get up and just like try to wake me up - and I'm not going to wake up and he's going to like walk me away. ok - because I'm the crazy conductor that got stuck in the beat pattern. Um J _____'s then going to grab the stick and she's going to take over. (student talk) The elementary kids will love it. (student talk) ok. (student talk) That sounds fantastic. - Ok, so it'll go like that. (student conversation) ok um ah ah ah. Ok so when we get to the ???? S _____ going to keep walking me off - you're not just going to stop there. You can't just stop me there - Ok don't do that- take me right out of there. And if you have the big giant candy cane it will be even easier. (student conversation) (student conversation) ok, so just come here for a moment. (walks student through it). Ok you guys - J _____ going to do this when she figures - when she's gonna stop you and get you to move on - it's going to be - bonk - and then cue you - so - bang - Ok, so one more variation on a theme. Sorry guys. Um here's what we're going to do - we're not going to go through the whole process. I want you to start in that repeated section. J _____'s going to give you a complete cut off and then boom - bah. Ok - because I think that is going to be a little bit easier. So E _____ and everybody. Ok - so let's just try that - starting right on that repeated section. We'll play it a couple of times, then you're going to do it - ok come on up here. Ok ok starting 1 2 1 2 3 - Ok so before you run away, listen to announcements. We are doing the New York trip - so if you want to start bringing me deposits that would be great. If you want to post date the check into the new year, that's ok too, but - I'm going to prepare a letter at the same time that I give to you your permission forms, so listen for announcements they are going to be important for the next couple of days. - Remind later about giving you the timp part and we can figure it out - (noodling) shhh (student conversation) - Don't look put your hand on the horn - listen - play your D's together. Start with T _____ and then we'll have S _____ join you. - (student conversation) Ok - shhh - ssshh - Please draw your attention to the notes over my head and to my right. Um Musicfest is next Thursday and Friday - ok. Ah Friday for jazz band - Thursday for concert band. We are performing the same time we rehearse - which is actually kind of nice - because that's what we're used to doing - but that means I need everyone to be here on time next week. - Those of you volunteering, you need to be here both days at 7. Ok. - Ssshh - um for New York, I need your border crossing ID, so I can photocopy it, in case you lose it while we're over there. - These guys - C _____ stop talking - ok - shhh - Cool - Ok - so those are our big 3. If you're going to practice anything - please - over the next you know 2 weeks or so - these 3. These are the 3 that we're doing at Musicfest.</p>
<p>Answer Question</p>	<p>- (student question) Like morning - like in our class. - (student question) Huh (student question) either Monday or Tuesday next week - (student comment) I understand. I'm also going to do the information forms, so you will find out. (student comment) Not for this. (student comment) We're going to G _____ so yah. (Student comment) Yes - but you need a permission form to go to G _____. (student comment) - (student - conductor conversation) turn it sideways (student comment) move the stand she's short - fantastic. (student comment) Yes there is - is the stick bag not hanging in the cupboard? (student comment) Well sticks generally go in the stick bag. (student conversations) when I find stuff lying around on the cupboard, I put it in the stick bag. (student comment) Yeah more sticks. ok. I did need another set of yarn mallets, right? (student comment) Aa - that might be a problem. (student comment) That's for the solo. Alright I only have one set of my own. - (student) no, no, no, no. - There's ... (student comment) No - the top - definitely the top. - (student question) Yah (student question) No - I want D (plays tuning note) - (student question) Pick up to 13 - (student question) - You're in the key of C. Pardon me (student question) - where? (student) measure 33 - It is a C# - sorry I had to transpose down a fifth and up a tone - so (student question) - that would make it a B natural right - so it's a C# and then the next time you see that C, it's natural. - (question) No - it's the high one or the low one - high one or low one - high or low - all 3 - apparently they were on sale last semester - (student question) well - them. Don't stop - be the leader. - (student question) - in bar 49? It's just a 1 bar rest - yep - I don't know why they wrote on top of it - it's (student conversation - can not understand verbalization) - Pardon me - do you have a question - (student question) No, no, no, not on 28 - 28 you're back on the trumpet part, ok. (student comment) - You re on second space A? and then C and then B, right? That's it - Right as written, ok - yep. It's only when you're playing the horn notes, that you put it up the octave - because we transposed it down instead of up. Are you good - ok - oo (band plays) - (student question) Oh yeah - you have a whole section to back you up - so put it down and pick it as</p>
<p>Answer Question</p>	

(Continued)	<p>you need to.</p> <p>- (student question) We start at 7:10 on a regular basis - there's still people coming in at 20 after. That's not good - that's not good enough next week, ok.</p> <p>- (student question) Our warm-up time starts at 7:00. I want you here at 5 to seven, ok. We are warming up on our stage - sshh - we're warming up on our stage, ok. So make sure that you're and in here on time. All you have to do is grab your horn and go downstairs. We've got half an hour to sort ourselves out before we actually do the thing for real, ok. So, get here, get your horns, go downstairs</p> <p>- (student question) No Thursday - Friday. You meet Thursday - jazz band meets Friday, ok. Oh right - thank you.</p> <p>- (student question) I think we're good - we've got 19 people signed up, so - that's ah - if you're available, come and hang out - yah - for sure.</p> <p>- (student question) - Yes - you can do one of two things - that - or bring it to me and I will copy it for you. Ok, so either bring me a copy or I will copy it for you.</p> <p>- Yep (student question) Yep - um student card and birth certificate would work really well. If you've got a driver's license, that's fine as well. Yah picture ID - for those of you who doesn't have license is fine - Um - do make sure that you have your birth certificate - Um</p> <p>- (student question) Yes - Just bring your birth certificate, we'll shake it out later. Um - student cards - if you don't have a driver's license - ok - for whatever reason - unless they have changed things - the Ontario health card - with your picture on it - is not good enough as photo ID - I don't know why. I understand - but I remember having issues with the health card. Ok - so bring a student card - and your birth certificate if you don't have a driver's license - but birth certificate either way, ok. Yah - just bring it - bring what you cross the border with and we'll copy it.</p> <p>- Ok. C _____ (student question). Are you sick C ____? Might I make a slight suggestion? Turn the bells a little bit towards you and then you don't have to run as far. Ok. (band plays)</p> <p>- Ok - yeah (student question) It didn't sound obviously out of tune - um - so I'm going to go with yes.</p> <p>- (student question) That's right, you don't come in until it says forte, right.</p> <p>- (student question) - ah no - sorry - next year.</p>
Question – musical	<p>- So we're down to C _____ are we? Didn't you put the cymbal up there. Where's the cymbal?</p> <p>- Ok everybody remember how this goes?</p> <p>- Who plays on beat one - anybody, nobody? nobody, nobody.</p> <p>- Um trumpets what happened to you? Last week, I had this - Hello I'm the trumpet line. And this week I had I don't remember how the trumpet line goes - aa.</p> <p>- Can you put enough air through it to splat it against that wall?</p> <p>- I feel like I'm beating a dead horse this morning. Is there a reason why?</p> <p>- It's not normally... C _____, yours isn't back yet is it? (student no) C _____ can you go to the stock room there and find another flute that works.</p> <p>- Um let's take it from 16. Right on 16. So trumpets and altos, you guys should play together there on the melody - and if you have a whole note what are you supposed to do? (student answers) right. ok 16 ready? 1 2 3</p> <p>- pick up to 13 again please. S _____ you can - are you taking the solo?</p> <p>- S _____ remember when you were working on your solo? - and I told you to like blow the horn away? Remember you were downstairs in the room and I said play bigger, louder all the time?</p> <p>- can you slur those?</p> <p>- Did one of you get that C? No - it sounded like it.</p> <p>- Um J _____ are you doing that tambourine part with sticks? (student answer) - ok. Make it really clean - if you have to - if you need to - break it eighth notes instead of sixteenths - ok. If you can't do sixteenths fast enough just bring it down to eighths and that's fine.</p> <p>- Um - cool - was that too fast (student answer). You were ok there - ok S _____ - or is that like way too fast for you guys (student answer) - Ok, so I'm going pull it back for you. It's like - it was clean the first time we did it - it was muddy the second time - so I'm going to pull it back just a little bit for you guys ok - cool - I like it.</p> <p>- Do we have oboes, fluoboes? Ok - so you guys come in at 10 - ya - they do - they do.</p>
Question – nonmusical	<p>- Any questions about the end of this thing? Everybody's Ok there?</p> <p>- How many people are sick today? Just curious.</p> <p>- Ok, so how many people like this?</p> <p>- Alright - percussion do I have yours too?</p> <p>- So what do you think? Too many sticks?</p> <p>- Percussion do you have bits that you need back there for this one?</p> <p>- Where did that part come from - Newfoundland Folk Song right?</p> <p>- I have a lot of confused looking trumpet players back there. Ok - so you guys have some parts - some notes that we gave you, right? Up until measure, when did you stop? (student comment) - yah - I asked you a good question, right. (student comment).</p> <p>- T _____ do you have a part back there? (student answer) Ok, good. You guys - are you guys good (student conversation) are you guys gonna...</p> <p>- Yah - really like that - ah - where's the dance? Where did C _____ go? Oh he's back there</p> <p>- Sorry - were you guys texting back there? Ok - it was - whatever you were doing - was totally visually distracting for me - I couldn't like - "what are they doing?"</p>
Jokes	Everybody awake yet? (student answer) I know me either.

Conventions of Language - Buford

Language Conventions	Verbal Communication – Direct Quotes
Drill – Repetition	<p>- Um altos clarinets and um my 4 low critters - find measure 23 - and just play that note you have there - play it and hold that note - play and hold - 23 - play and hold the first note you have - at measure 23 - just play it together - and we're listening - we're going to build that balance up a little bit because we're - 23 - 23 - so whatever your note is - your first note - play and hold (play note - <i>little more here</i>) Alright - everybody play and hold your first note at 23 - ok - you have to sit on top of that - and you guys sit right - right in the middle with the altos there - here we go - 23 - play and hold your first note everybody (play note - slowly ?? clarinet)</p> <p>- Good - one more time - one more time - and it's just be N_____ tapping - ok ready - 1 2 (band plays). Good - my only request now - it is marked marcato - but can you make the quarter note just a pinch longer (sings rhythm) Just - it may cause havoc - but if it does - we're not going to worry about it. So one more time N_____ go ahead (drum plays) 1 2 (band plays). Yah - let's stay with it short - let's stay with it marcato - it'll be just fine short - it'll be just fine - its no big deal.</p> <p>- Here we go - ready guys - trumpets one more time 1 (trumpets play) Ok - that first D is just a little too long - (sings melody) - Just make it a tiny bit shorter - right now it's just hanging on a little bit - and you guys are catching up to tempo - but - ready 1 (trumpets play - yah and now).</p> <p>- Oh yeah - you guys - no one is allowed - no, no - these guys have to play it for like 12 measures - so they have to hold that - no, no, no - um - Can I hear 117, clarinet ones, flutes and alto saxes - we'll go really slow - the sixteenth notes - let's hear it in time - and then let's maybe break it down a little bit if we have to - so, here's 117 - I'll give you 1 2 1 (sings melody) - No - just ah flutes, clarinet ones, and and altos - here's 117 - 1 2 1 (play measure) - one more time 1 2 1 (play measure). So rhythmically it's (sings rhythm da da da da da da da da - da da da da da da da). So, let's try it one more time - ready 1 2 1 (play measure). Ok - let's da da da da da da - let's see - same thing - same thing - one more time - there's no safe spot to go back to, so - ready 1 2 1 (play measure). Just, just a pinch late that time so - one more time - here we go 1 - I lied - a million more times 1 2 1 (play measure).</p>
Imagery – Metaphor	<p>- Altos and tenors - visual this - riddle me this - at 70 - now if you've ever seen - you weren't around for Mt St. Helen's blowing up in 80's. And as a kid - yah - sure - as a kid, I remember watching it on tv - and everyone's like "wow - that's kinda - that's kinda cool" - right - you see all this smoke and stuff - and in an instant - people are dying and choking on fumes and burning in ashes - um - and that's that moment at 70 - it's like "this isn't so bad" - but oh my god - and 10 measures later we're getting fried by lava - and that's the trumpet players. Can you guys be that beautiful respite that moment where "ok this isn't so bad - Krakatoa looks kinda cool like that". And then the red hot magma comes and gets you. If you don't know your quotes from Austin Powers - yah - so it needs to be more lyrical and that point. Tempo's never going to change - just a little bit more lyrical - so even the audience goes "ok we're all safe" - and then we can fry them. Wouldn't it be cool if we all had like water - red, red, red food dyed water to dump on the audience in the middle of this piece - ah <u>you're burning</u></p>
Accompanied by visual	<p>- (demonstrate) - while holding it (student comment) yah - you're going to need a snare drumstick for that one though - the beginning - because it's so aggressive just roll with snare drumsticks (student comment) Yah - Now with 3 percussionists, we should have just a little better fermata - we won't have to stop and laugh hysterically. Um - Let's, let's go - we'll see what happens. We have everything we need - we have all the performing horses (student comment) And I have faith - what more could I ask for - the battle of the egos (student comment).</p> <p>- Alright. So just one quick thing about yah - the bass drum part was in the right spot - but still louder. I kept saying to N_____ - so it should be (demonstrate) As loud as you can. We'll come back to that - it so John Wayne it's incredible.</p>
Storytelling Storytelling (Continued)	<p>- Actually Ms. Hopper - there's a student here - um - this thing - who - I - you know B.Z. (another teacher) is my neighbour. And so - I was out running with the dog - he was out running himself - we crossed and stopped and we talked just like neighbours. "Oh you're going to be getting this wonderful student!" - but he lied - because he was like so glad. You know those kids - you're like ahhh - they're moved into my school - I'll do anything to tell a lie - because she's not nice.</p> <p>- Out of this - I'm trying to learn something about myself - that is not a lie. (student comment) We already know that. It is the - there's always ways to improve your rehearsal techniques - and stuff like that. And you know what B_____ - that's probably one of my honest to God biggest failings - is I take it for granted that you guys are going to hear you're out of tune and adjust on your own. That is indeed - something I should fix. But sometimes - and this the weird truth of it - if you stand here with me during the performance of a piece - sometimes it's hard to hear 1 or 2 out of tune instruments in the blend. When you get into a different position - like some of the recordings - the clarinets are out of tune - and it is really hard to hear that - at all times on all pitches - but then when I heard the recording - because of where the microphone is - I could hear them more than everybody else. You stand at the back and you can hear the trumpets better - so in different places you hear things - and sometimes people - right where you are - right in the square middle - your tone just blends with everybody. You could play - ah B against Bb - and it may not stick out - depending on the number of musicians you have - you know and the volume you're playing at - so that is a little weird - that is something - thank you very much for being so helpful.</p> <p>- The other thing I would like to say before we start is - um - ah my wife watched the last DVD with me of the rehearsal - and she said something - she swore - but I won't say the bad word she said. She was incredulous that you guys spoke. She went _____ worked under _____ - I'm not sure any of</p>

	<p>you know the name - N___ would - ah - and she said that during her band rehearsals no one spoke - kids weren't allowed to talk - yep - you couldn't speak - so you couldn't suggest things - you couldn't say - sir can we try this - can we do this - you weren't allowed to speak. So she was pretty impressed that I let you guys speak - I'm like well kids have rights (student comment) - Well you guys contribute as much as anything else, right. If you have ideas - or you want to try stuff - or try something again - or - you think we should be checking your tuning - you should be. So, it's kind of funny to hear that - somebody - she's old though, so.</p> <p>- Oh - it freaks me out - that's why I never watch my movies that I'm in - I never watch any of the plays that I'm in - like people videotape them all the time - there's a movie premiere April 30 - that's a movie that I'm in. I've been in like 6 in the past 3 years. There's a short film that I was in that won an award - it won the Windsor Film Festival Short Film Award - Yah - I'm the guy - Police Officer number 7 - they have to put a fake moustache on me - 144 - 144. No - I've had lots of lines actually - I'm cast now in the lead for a new locally developed - science fiction - 7 part mini-series. It's even worse - it is like every Japanese Godzilla film - but it's in North America. It's going to be so much fun and I get to play the lead character. If I - once they're done - I would be more than happy to let you guys see it. Now - we start filming at the end of May in Harrow.</p> <p>- I won an award as well for a terrible play that destroyed Ms Hopper's life. I was Petruccio in Taming of the Shrew - and she sat in the front row - and I never warned her that I had to flash the audience. So, she was scarred - for about 3 weeks, she took time off because she had to wear a bandage over her eyes. But it was the funniest thing in the world - yep - I work with her, so. Anyway it was worse for the students who came to see it.</p> <p>- And the last play I was in - I had to play a woman - and I met this woman on the street - and this is not - this is not like - something creepy. I was walking my dog - she was walking with - a careworker - she works with. She said hello - can I meet your dog? Oh and by the way - I saw you in that play where you were dressed as a woman. And it was very awkward - in the middle of the streets of LaSalle - talking to somebody who saw me dressed as a woman. But I don't mind - I'm good - confident</p>
<p>Jokes</p>	<p>- Ok - (tap baton) - I was not around for K___'s spill - that was - that was pre V. (student comment)</p> <p>- So it was like an angry phase? (student comment)</p> <p>- It's sort of an irony - your parents - she was born - and her parents went "oh my god" - this is going to be a bad kid let's name her Faith and hope that she has some charity</p> <p>- is it Karen, Karen, Kleland... (student comment) - Katelyn - yes that's Katelyn - that's Katelyn.</p> <p>- Now the boys will start with the girls. You're not special because you're half naked in my classroom right now - and you brought a (pitre??) Yes I know. Ah - you just woke up and just kind of rolled yourself like this and came to school? He's your brother. (student comment) One more (student comment) I love school spirit. It's the most important thing in the world to me. It is. But I don't even know the school yet.</p> <p>- Sorry - flutes egos are always important - but they don't match a trumpet ego.</p> <p>- Education is all about opportunity. Yes - I should be fired soon.</p> <p>- This time I do cue you and - This time I do cue and you guys don't play - You're too busy thinking what I look like in a dress weren't you.</p> <p>- If I just ruined your entire weekend, I'm happy.</p>
<p>Feedback</p> <p>Feedback (Continued)</p>	<p>- I hate to stop right away - and I'm not stopping for a bad thing - I'm stopping for a good thing. The sound is awesome - it's beautiful - but I need more of it from here - because right away you guys sound - I know - stop you're so good - I can't hear anymore.</p> <p>- Um the piano - the pick up note into your measure 2 is not big enough - I don't hear that concert - um - well for you you've got your Bb - you guys got your Ab - I need to hear a little bit of that - It's a beautiful run - and you need to be louder.</p> <p>- So it is so - honestly - that was like sweet and gorgeous - and the people in the church will be weeping before the second measure. But they - you guys are such a good bottom section - I want to hear more of that though.</p> <p>- (band plays - more, more, more)</p> <p>- ah - N___ that was the single most perfect brilliant cymbal roll ever - in history - it was exactly the right volume - exactly the right texture - exactly the right feel - and I look up at you and you're like - "no I didn't do it" - no - I was like - yes - perfect - because cymbal rolls tend to be too quiet - and they don't lead - that's all that cymbal does - it's supposed to lead us to the next transition</p> <p>- I think - Ms Hopper you'll agree - that the balance was gorgeous - that guys - that's perfect - a perfect balance - lots of good bass.</p> <p>- M_____ I always commented on this in class - but you never stand out - Ms Hopper and I worked together for 8 years - and the bass players were always obnoxious - because they always want to be heard - you blend so well - it - I don't know if it's because you're nervous to play louder - you shouldn't be - you do well - but your blend is perfect - so - um - yes</p> <p>- I love that song - a couple of tiny, tiny, tiny, tiny things - couple of tiny - yah - N_____ - you know make more of a point if you stop it than just letting it go - and if you let it go at that point it's not going to hurt because</p> <p>- (band plays - "just a little more sound here guys - now remember - that's better, that's better")</p> <p>- so, um - but really other than that guys - it, it's, it was better the second time - and because we remembered some of the things we talked about over time - in terms of the aggressiveness of the trumpet part - but it still - altos and tenors - you guys before 70 and at 70</p> <p>- (woodwinds play - be a machine, be a machine, thank you, good)</p>

	<p>- Good - thank you.</p> <p>- (woodwinds stop) ok good - just watch the length. It's still too long. Short as you can make that.</p> <p>- That was the best you've ever played it - I'm gonna cry - I'm crying right now</p> <p>- Fl _____ besides being totally brilliant - the gallop again - the gallop again - shh - the gallop again</p> <p>- one sec guys - it needs to be - your solo still needs to be louder - it sounds totally amazing - but I want the whole audience to hear it not just me - so - you have to play out just a little bit more - ok. Now believe it or not, she's been playing that since October - I know - blows my mind.</p> <p>- Ok, ok - yah - we're getting more every time. Um - Let's do - there's a couple of things in there to talk about - and guys the time was way better - always this leaning forward - W_____ - it's gonna be bad news for me - hang on -</p> <p>- (band stops) How can you guys deny that? We are playing the whole thing - that is gorgeous - absolutely gorgeous. Guys if I don't see you between today and tomorrow - have a splendid break. Afterwards, I may ask for an extra rehearsal time. Please be prepared to give me a little more time. I want to go kick some serious derriere in the church.</p> <p>- That's satisfying like a giant donut - which I brought like I promised.</p> <p>- Ok - good, good - not bad - not bad - some nice stuff</p> <p>- S_____ are you the only one playing 2 - good - a little more volume - but it's good</p> <p>- Ok - that was good</p> <p>- Just getting a late start there - you're pulling an E_____ - everything's late. Um - I know - that was - annoying.</p> <p>- You guys aren't loud enough - and you guys were too loud. When you come in with that, it says, it says, mezzo forte</p> <p>- I love that piece of music - well done.</p> <p>- Ok - good - so who's playing 1 for me - clarinets? Yes - I - want a bigger cue - bigger cue - bigger cue - ok.</p> <p>- Likewise - pack so you guys can grab a donut. You get a donut - a donut.</p>
<p>Instruction – Musical</p>	<p>- So can I can I hear that? Can you guys play the doh on each - ra on each - mi on each. It shouldn't be that hard - oh but just get the brain engaged on that - so, as half notes - 2 3 half notes (band plays)</p> <p>- ok just play - do, ra, mi - in Bb - 2 3 halves (band plays)</p> <p>- In Eb - 2 3 Eb (band plays)</p> <p>- In F 3 4 (band plays).</p> <p>- Want to hear a really cool harmony? Pick any of the 3 and play them together - 1 2 3 4 (band plays)</p> <p>- And just do this - pick one scale of your do ra mi - right now - 2 3 go (band plays) Now you know what it was like in Gregorian chant days (laughs) - I love that sound. Um can you play the scales continuously - Bb up and down - Eb up and down - F up and down 1 2 3 and - (band plays)</p> <p>- Ah guys - let's do African American - and since I have two percussionists today - let's make sure that part 2 is covered ok - the triangle and the suspended cymbal. ??? (dance eglise - name of a movement??)</p> <p>- The order we play in is going to be exactly this - It'll be African American - Krakatoa - and and Dances</p> <p>- we don't have to take the tempos where he says - because it will still sounds fine when we're taking it slower and if we don't get N_____ and H_____ out</p> <p>- So - everything we do in African American - remember it is a lullaby - but it also can have that dynamic - don't you just stop at mf - let's stretch it just a little bit - ok - here we go - from the top.</p> <p>- Alright - let's do that the same - if it's bad - I'll stop and yell</p> <p>- Alright - let's go flutes.</p> <p>- Alright - here we go - from the top. Ready - put a crescendo - trumpets - make a big sound - aim them all right in one direction - here we go - nice and big from the top (band plays)</p> <p>- Just let it go - it won't matter - it won't matter (wind chime - band plays ending)</p> <p>- Ah - tenors and bari sax, bass clarinet - there's a, there's a couple of these tiny transitions that I would like you guys to know you're doing. 26 and 27 and um - it's trombone, baritone, clarinet - you guys have rests (sings rhythm) - just the simple eighth notes and then you pass it to these guys for some quarter notes. Um - I want you guys to know that's the same idea - it's traded between instruments - and it's a simple idea in terms of the fact that it's really rhythmically easy - and it's a harmony - but it is vital that you guys know that you are trading that - with - to each other ok. Ah so clarinets, tenors, baritone - you guys at 26 - just have staccato eighth notes - but it's - you're - then you move on - to finish the idea with these guys - you guys just hold long notes - that the long notes are not part of the idea - they finish the idea - so make - all these little spots where we trade a few phrases back and forth</p> <p>- um - altos - interesting note - but at least - let's fix that - K_____, I - um - it's been awhile since you've played that - you just were - you jumped to you</p> <p>- I would like to do the - I'd say do we have time - I would like to do the whole thing again - and S_____ there's another spot that I was looking at you - um we do increase our tempo a little bit - at 36, I want it just a little quicker ok - otherwise the low brass melody sounds just a little bit - flaccid. From the top - trumpets I do not believe you were loud enough - K_____ can still hear. There are points where I do want you to stand out in this piece - you guys are really one of the features</p> <p>- Alright - from the top - from the top - ok - ready - In the beginning there was N_____.</p> <p>- just a couple of tiny things guys - at 86 - when we have that pause - can we all breathe together in the top woodwinds - so that we all end up on the downbeat together? We just have a little stagger going on there.</p>
<p>Instruction – Musical</p>	

(Continued)	<p>and you guys can mark it anytime you want - anytime you feel comfortable with a breathe. As soon as we stop - you guys can have that moment - I'm here, I'm here, I'm here - that's perfectly fine. It doesn't happen often for you - unfortunately for other people it does.</p> <p>- So right from the beginning again - I'm just going to push tempo a tiny bit - keep that balance in mind.</p> <p>- Ok - here we go - right from the top - one more time, Now that we have - we'll give you 2 seconds.</p> <p>- Ready from the top - from the top (band plays - ??? - a bit louder??)</p> <p>- Before we go on 2 tiny tiny things - and they're both clarinets. Measure 14 - clarinet 2 and 3 - you have A to D - that D need to come out a lot more. That's a really - ah measure 14 - whoever - 2 and 3 - so really, really, really bring out the ah - the D for me if you can ok. And then clarinet 1 at 19 - you are trading phrases with the flutes - and I'm hearing a lot of flute - but not from you. So that ascending eighth note line - more of that - and then you trade it off with the flutes - you just keep passing it over to them, ok - more on that. Good. So you guys - just - um 39 - you're out of time - it's a fermata for them - just wait for - for these - and give you that - ok. Alright N___ are you ready - here's 2 - 4 - here's 40 guys - a little under tempo - a little under tempo - here we go - a little under tempo</p> <p>- so at the divisi at 59 - whoever's playing the D, needs to play that way louder than the person playing the A - ok. - 59 - you guys should have - G G G G - split to the D and the A - that divisi - whoever plays - you guys can chose now - fight over it - it doesn't matter</p> <p>- And at 64 - flutes are no longer the important instrument - it is the clarinets - no you guys are at 68 - 68 you're important.</p> <p>- So, let's go back - N___ - when - at 48 - when it's just the high winds, you're going to need to be just a little quieter, ok. Here's 40 again - one more time - 40 one more time. Take the m off that - by the way guys - and make it just the forte - ok - nice and strong - here we go - here's 40 1 2 (band plays - that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody)</p> <p>- Clarinets, altos, tenors - sshh - yah - let's do that right now. N___ - I want this - just a nice quarter pulse - anybody who has the syncopation at 84, play for me right now, ok. 84 - sings rhythm - ready play at 84 - 2 3 go (band plays).</p> <p>- So let's do that again - let's all start together (sings melody).</p> <p>- everybody back to 40 - guys that was perfect at 40. No, let's not go 40 - that's going to kill people - let's be nice. No - 64 - because I want more clarinet 1 here - I want more clarinet - not cowbell - I want more clarinet. All of you at 64 - more - you guys are fine - alright - here's 64 - 64 - with the pick-up, clarinet 1 - 1 2 (band plays)</p> <p>- Alright - again just the smallest of detail - and one of them was 106 - forte piano - (student question)</p> <p>- yes it will be - forte piano - I need more forte and more piano - So those of you who have fortepiano at 106 - more on the downbeat and then disappear quickly. So, we'll try that in 2 seconds. Now - trumpets - you're dynamics and your pitches seem to be okay from 108 to 120. But now the clarinets and flutes, you are the reply - and you somehow have to sound as obnoxious as the trumpet. So (sings melody) So - yah - after 108 - all every time you have a rest measure, the trumpets are inserted in the rest - then it's you - then the trumpets. So you guys have to sort of give us that - that voluminous reply. So, just so I can hear that forte piano again - everybody 96 - 96 - nine six - nine six - 88? - You want me to go 88 for the trumpets one more time - for sure - here we go 88 - everyone please - 88 - ready 1 (band plays)</p> <p>- Oh - don't let it go 'til now - ok - alright, alright - yah - you guys hold, hold, hold - and as a matter of fact - the forte piano - you - this is going to make it even worse for you - when you're piano, you can bring it back up, you can come back up, ok.</p> <p>- 108 - 108 - ready 1 (band plays)</p> <p>- Quiet, quiet - I'll definitely cue for that - for sure.</p> <p>- Um - so yah - ah - Qu___ and C___, I will make sure you get the cue on (sings melody). So, let's go 144 - no I want to hear that forte piano again - 131. Ready - 141 - 131 - 131 - 131 - sorry guys - 131 - 131 - please - everybody 131 - 1 2 (band plays)</p> <p>- Um - do it - just 144 is fine</p> <p>- 136 - you want to do that to them? I'm not that mean - 144. Wow - here's 144.</p> <p>- Yah - here we go 144 - ew awkward moments (band plays)</p> <p>- 144 ready 1 2 (band plays - sings melody - 170) If you haven't put the fermata in at the end, please do so. Let's just do that one part again - because the trumpets missed it. 160 - one six zero - one six zero - ready one six zero - everybody please - yah - yah. We just wanted to make the trumpets to feel shame - one six zero - 1 2 (band plays)</p> <p>- Um - and now let's get to the one that brings tears to my eyes</p> <p>- Ok. Let's go from the top - shhhh. So it's just K___ in the beginning. (Band plays)</p> <p>- Just relax - here we go 1 2 (band plays - here's 11 - more alto here now - just play the part - now <i>decrescendo into 22 - 28</i>)</p> <p>- Ok - just before we go on - trumpets I know some of those notes are strataspheric - the only thing I have to ask - especially the clarinets - is in the introduction - if you want, get rid of the grace notes - it, it's - the grace notes are not that important - it's all about making sure you really establish rhythmic movement here.</p> <p>- Can we go back to 9? 9 - 9 - No back to the beginning - and guys really, really count your way through this - really establish rhythms - really, really make sure we've got the pulse going. So right from the top - ready? I'm not even going to conduct - you just play - I'll start conducting with you</p>
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Instruction –
Musical

(Continued)	guys - ready (band plays - <i>you're right - here's 9 now - more saxophone in general here - sustain and crescendo - 22 - more alto, more alto - and 28</i>)
Instruction – Nonmusical	<p>- It's been a long time since I rock and rolled. I know - I know. Everyone I would like to just draw your attention to - first we have our guest back - who is Ms Hopper from Leamington - secondly - there is a huge coffee stain on the floor.</p> <p>- so we have the flute section for the middle, we're just gonna skip the middle movement - because they haven't listed the movements in the program. Um - it - right now we are 2nd half of the program - 2nd last - un - they're saving the best for last - us - and then followed by us is our Sandwich drama program - so that's awesome - the choir goes second - which really disappoints me in a way - because - well we follow an elementary school - so I'm sure we'll be ok.</p> <p>- Um - guys the rumble and all that will go on longer when we're playing on the stage. I'm dying to see what the stage sounds like. I get on it tonight. We have a meeting right after school and I'm going to run over there and jump on the stage and see what it sounds like.</p> <p>- Trumpotos - (sing melody) I think I'm going to ask a favour - can you practice over March Break? Florida allows trumpets.</p> <p>- oh yah (laughs) Can't think for a minute. No - yes - you are welcome. I'm going to need that book back, too - the white book - you can't keep that.</p> <p>- Ok - so - oh we can slide - just there's coffee on it - so we're not gonna - no, no, no - I'm just saying - we can move the piano, we just have to be careful - because there's a coffee on it.</p> <p>- one second guys (tuning stops)</p> <p>- (noodling) thank-you. Shhh</p> <p>- sshhh - trumpets we'll do a couple of your lines in 2 seconds.</p> <p>- Come on in R _____ - don't worry about it - just don't walk in the camera - that's only for me.</p>
Answer Question – Reply to Student Comment	<p>- (band stops - student comment) - I know - I know everything is supposed to be harder so it makes you think more - and work makes - yah - I know it's hard.</p> <p>- (student comments) He probably did - because Mr. Z ____ didn't tell you about the bad things we did in university.</p> <p>- (student comment) You don't African American Airs - we've been playing it for 7 years - ok - give me second.</p> <p>- (student comment) - (laughs) - well I think it will be ok</p> <p>- (student comment) and S ____ yes you got me. Alright. I'll be very serious on the concert night - I'll be wearing a wig. Actually I might be - I'll be playing a woman in a play just before that.</p> <p>- (student comment) - ya - ya - you might as well - ya - you know what, there's enough alto sound for that - let me hear what that's like - ya for sure - (student comment) - Ah - no - you know what - I think I would like measure 7 and 8 to be your part - but you can leave out</p> <p>- (student comment) - what? or 6 and 7 forgive me - Ya - I make lies - 6 and 7 - just because we have enough of the downbeat I don't need too much extra - ya try that - let's hear what that sounds like - it's good - not - alright - right from the top again - make pretty</p> <p>- (student comment) - not that sound</p> <p>- (student question) - ah - now S ____ there's one spot that I would ask just a little quieter on those snare drum rolls - um</p> <p>- (student comment) - oh my goodness you're complaining</p> <p>- (student comment) - anytime you have those L ____ just think just a tiny bit quieter anyway - I can't find the exact spot that I was thinking of because I was so busy listening to the great stuff. Um trumpets - do we have 1 and 2 - Crack?</p> <p>- (student comment) - We need part 2 covered for sure, for sure.</p> <p>- (student comment) - hm - it's being recorded</p> <p>- (student comment) - Golly gee right - that a boy (researcher - only transcribing what your teacher says) - oh alright - go ahead swear - don't be afraid</p> <p>- What are you talking about - oh the crunch - that's just - hit the cymbal but as hard as you can</p> <p>- (student comment) I have immense faith in you guys actually - yah - you guys are awesome.</p> <p>- (student comment) We could have - we should - we should</p> <p>- (student comment) - It's sort of an irony - your parents - she was born - and her parents went "oh my god" - this is going to be a bad kid let's name her Faith and hope that she has some charity</p> <p>- (student comment). I know eh - no? - alright forget it.</p> <p>(student comment) - Yah - wow - but in that case - don't even worry about it - because in that moment of silence - that is not going to disturb an audience and it may actually - if that ever happens - then we have to go on anyways - so it's no more a big - oh no ??????. Those are my big words. - (student comment) - Yah</p> <p>- (student comment) - It sounded awkward.</p> <p>- (student comment) Yah (laughs) - It's an F and A - it's a harmony. So from now on, let's not worry about it because we have C ____ covering it and I think you're fine with it now. So now just scrap it</p> <p>- (student conductor conversation) yah.</p> <p>- (student comment) - yah - yah you actually jumped your eighth note and then you slowed your 16th notes - but then you ended up on time. It's not the end of the world. 15 - um - take the mp off the pick up eighth notes - and those need to be heard just a little bit more - the D, E natural, F#, B. - - (student question) Our instruments are in such bad shape - and I just got my - my - how much money I can spend on them in the summer - and it's about half as much as I had in Leamington - Yah - We're in trouble - some of these things we're just going to have to be thrown in the garbage.</p> <p>- (student comment) - Cymbal roll - ok - yah - yah</p>
Answer Question – Reply to Student	

<p>Comment (Continued)</p>	<p>- (student comment) - ok - Yah - just make sure we have it there - just to support that a little bit – - (student question). We're gonna do the whole piece again - yep - yep - right now (- (student comment - earplugs) - Yah - you don't need them. You don't need them. - (student comments) - Which screw is loose, so I know, which (talk to student with instrument problem - noodling). So just sing - you can do it. - Go ahead say your (student comment) - Go ahead - say your - what (student comment) - just in that opening section - up until 12 there - ok? - and then even when you're supporting her role, just snare drum today. - (student comment) Ya - It looks like it's going to be - (student - woohoo) - Victory - good for you - what am I getting because it's in my classroom after all - (coffee) - yes. - (student comment) - ouch - really boil the audience in oil - yeah. - (student comment) - You can't do that in church. No aren't - aren't they automatically saved because they're in church - (student comment) - That's not how it works? - (student comment) Alright - just put it on the piano then. Alright - I am full of myself - indeed - indeed. I have an ego that's closely matched - (student comment) She always tries - and says - is it Karen, Karen, Kleland... (student comment) - Katelyn - yes that's Katelyn - that's Katelyn. - (student comment) - Well you don't count right now (student comment)- no - just, just the front row - (student comment) This is the part - I have to have - Yes young man - What is - I do that to my dog "hello doggy" (student question) The bass drum is really superfluous - I don't need it - I don't need it - (student) - Oh we're on the promenade - Yes you do - I know you. Ok (student comment) - No - but I talked to him about it. I was going to have the parents all throw chairs in my room so I could call their houses. - (student comment) (laughs) Is - Is there a what - there's very rarely - I don't think I've ever seen a band score with 3 saxophone parts - usually they try to ignore the saxophones (student comments) No - no not at all. - (student comment) - that's ok - I'm happy - (student comment) How much? The clock is 5 minutes fast still - yah. - (student comment) Track team are losers then. Track team shouldn't make fun of people because they play trumpet. - (student comment) Bass drum is vital in this one - yes (student comment). Like a weak woman - it seems like longer - There's somebody else playing that (student question) Yes grade 9 - So, M___ is playing that one but ... we'll get him on the other one (student comment) Um well - I occasionally do lie - um (student comment) come on - it's just - it's better for him, so he can learn on a better instrument. (student comment) No, he has his - he keeps his in his clarinet case - because he doesn't always play it - he switches back and forth - whenever we want him to - so he keeps everything in his clarinet case, so - you should've seen the look on your face. - Yes - (student comment) No, I've got enough of those, I just You're lucky that I'm on camera now - otherwise there would be violence. - Alright (student comment) What - tuning? That's your job. (student comment) Oh am I - wait - let me turn to the camera and say (laughs) ah tuning - but that's why we just did that tuning exercise - after the scale - we heard his pitch - we checked his pitch - we knew it was in tune - you listened to yourself and you knew - um I suppose that's one thing. - What's up? (student question) Yah – exactly - Welcome N___ (student comment) Oh I don't want to hear it - no I don't want to hear it. - (student comment) Corporate breathe - everyone can breathe - because we have the flute pick-up (sings melody). Yep - that's fine - if you guys can all make it there - that's great. If we can make it there with 1 breathe that would be excellent. (student comment) Yah - and if you can't then find your breathe spot and breathe there so - oh - don't worry about for now. - (student question) we're at 40 - four zero - (student question). The D - the lower note - should be played just a little bit louder. - Trumpets 88 - trumpets 88 - (student question) Ah - please - yes 1 - ready - No - thanks N_____ - 1 2 (trumpets play) - (student question) 1 2 (sings melody) It's ok - I know aren't your favourite. - (student question) You were late - you're early - early, early - you're early - it's ah - and a 1 - and you did and a 2 - You were - you were just a beat early - that's all. You want to hear (sings melody) you fit into that spot. - What? You can go online right now and see the short film that we won the award for - you can see my acting prowess - if you want. - (student comment) I'm sorry - what? Did you say something dirty (student comment) Do I do it ... only Saturdays. - (student comment) What's that - You know what maybe we will bring Stroll back. (student conversation - noodling) Don't worry about it - I don't need it - (noodling and conversation)</p>
<p>Question – Musical</p>	<p>- Um S___, N___, remind me what we did with you and K___ at measure 12 - we had done something to add to the bass drum rolls. Didn't we just put a little snare drum roll in there? I can't remember - my brain is old - Alright - J___ - you all set? Sitting up straight. So keep an eye out for that tempo change</p>

	<p>S _____. It's just a little bit okay.</p> <p>- you have them all covered? You're not - P ____ is not here. P _____'s a nice guy - but he's not here. What if you can play 3 for me right now?</p> <p>- While you give you 2 seconds, N _____, in the beginning - can you play percussion 2 and get the triangle parts at 11?</p> <p>- Alright - alright. Clarinets - let me hear - who's clarinet 1 - at the moment? 1 just the 3 of you - you're 2 - and you're 2 - ok - I know it's tight, so you can switch with B _____ ?????</p> <p>- Can everybody go at 108 - 108 please - ohhh - 108 - so it's you trumpets - ready 1</p> <p>- Ah - you guys are both playing 1, eh? (student comment) Really? (student comment) Well, like with the trumpets and clarinets, you switch back and forth, so that everyone has an opportunity.</p>
<p>Question - Nonmusical</p>	<p>- What are you missing N _____? (student answer) Alright.</p> <p>- I put a stand there, so I didn't have to look up your skirt. Who moved it? Did you take that skirt stand? (student comment)</p> <p>- What are you doing with that? (student comment) I didn't leave it - that's my stand - why do you guys take all my stuff?</p> <p>- Might there be any sign of N ____? Is he going to be here? (student comment) Probably not. (student comment) We'll just give J ____ a second to get ready.</p> <p>- Ah - so what clarinets do we have today (student comment) Whaleman. (student comment) 1 and 3 - ok that will be fine. (tuning - and student conversation) Actually 3 is more important (student comment) Ok - all set there (band tunes)</p>
<p>Miscellaneous</p>	<p>- (band plays - <i>my bad</i> - <i>I was looking at something else</i>)</p> <p>- You guys, I'm sorry - I was listening for something else and I totally forgot to cue you.</p> <p>- sorry - so I can get myself together here.</p> <p>- I will give you a bigger point - a bigger point. Sorry guys - it's always my fault - I recognize this.</p>

Conventions of Language - Peter

Language Conventions	Verbal Communication – Direct Quotes
Drill – Repetition	<p>- Ok 71 - can I hear please - everybody who plays 71 - K_____ you're on beat 4 of that bar (sings rhythm) There's 2 of them back to back, ok. One more time at 71 - & a 1 2 ready & (band plays)</p> <p>- Ok - let's go 71 to the end again please. Here we go - & a 1 2 3</p> <p>- It's right on beat 1 - ok - let's try it again - I know - ready - here we go - & a (laughs) - careful now - 71 - & a 1 2 3 (band plays)</p> <p>- Flutes can you play that? Flutes, clarinets, saxes, and trumpets - play the 71 with Ka _____ - ready and - K_____ you come in the next bar - 73. Here we go 1 2 3 & (band plays)</p> <p>- I just want you to get the feel of how hard - how loud you have to hit that thing - ok - and how hard you have to hit it - one more time - the same people 1 2 ready & (band plays)</p> <p>- Ya - get louder - let's stop it on beat 4 - (demonstrate fp singing 1 2 3 4) - and we'll cut it off right there - ready - and a (band plays note) - oh let's stop it right on 4 though - again - this speed - 1 2 ready and (band plays note)</p> <p>- There it is - good release - ok - let's take a run at it to the end then we'll let this song go - 60 to the end everybody - here we go - ready - and (band plays - singing melody) (band stops)</p> <p>- Um - I found that when we started at 62 (sing melody) - people started to take off on me - ok _ I'm conducting one speed you're playing another - so let's try it from there - 62 - trumpets and flutes on the pick up please at 62 - be careful - here we go ready - (band plays)</p> <p>- I'm going to change tempos - I want to see if you can follow me - whatever I do you do - (laughs) - ready 62 again - (band plays) (band stops)</p> <p>- Can you guys play the first bar - those of you who are playing - flutes and clarinets and saxes don't come in in your next bar - just listen to what's going on - 54 again - and a 1 2 3 (band plays) (band stops) - Hear the volume they're at - I don't want you any louder than that - so they're going (sings melody) - blend into the sound they're playing - ok - now there's many more of you who are playing that (sings melody) - so you have to really play - play back - ok - try it one more time - 54 - listen to balance now - and 1 2 ready (band plays)</p> <p>- Don't overplay that first note - it's only mezzopiano - (demonstrate - sings melody) - ok so we don't have to play it that loud - ready (band plays)</p> <p>- I would also like to hear more trumpet - ok - especially on the B D E business there when you first come in - one more time at 58 - and a 1 2 ready (band plays)</p> <p>- Now - Ka _____ you have to count - ok - you came in a bar early - you do it with Br _____ - are you counting in your head? (student answer) - ok - are you counting 1 2 3 4 2 2 3 4 3 2 - are you doing it like that? - ok - let's try it one more time. (band plays) (on rest - one)</p> <p>- Clarinets - you're playing Bb - I'm hearing some of you playing B natural down below - 2nd finger - Bb's the 1st finger - ok - first 4 notes - G - (clarinets play - again - now A - again) - (clarinets stop) - play A please and (clarinets play - Bb) (clarinets stop) - play that line for me - going (sings melody) just those 4 notes - 1 & 2 go (clarinets play) - ya - make sure you (sings) - get to that note and tune please - one more time - now play that whole thing here please from 9</p> <p>- you need to tongue the C guys (sings melody) - we're crescendoing to the C - right - and that should be the loudest note, right - again - bringing that out (sing melody) - it's got to Wooo - got to swell right up there, right - we'll do it one more time - 9 - 1 2 3 (clarinets play few measures) - guys your first note is accented too - put something into it - (sings the melody) - then back off on the 2nd one - and a 1 2 3 (clarinets play melody)</p> <p>- when you start the pattern - there's an accent on the first note - ok - you went (sings melody) - and there was no accent, right - try it one more time - can you guys help them out now at 9 - here we go - everybody in at 9 - this speed - 1 2 3 (band plays- sings melody) - (band stops)</p> <p>- you guys hitting that note - can you imagine what he's doing? It's supposed to be suddenly loud - ok - really, really attack that - like shock us with that note - here we go - 33 - one more time please at 33 - and a 1 2 ready go (band plays - sings melody - hit it - that's it - sings) (band stops)</p> <p>- Keep time - you guys, you're playing late - come on - one more time at 33 - saxes are dragging - here we go - 33 - and a 1 2 ready and (band plays) - 33 please</p> <p>- at 33 ready and a 1 2 3 (band plays - sings - ready and - sings melody) - (band stops)</p> <p>- Ok - I'm not convinced that everybody is in the right place or playing the right notes at bar 70 - let's try this one more time –</p> <p>- the first trumpet is playing (sings melody) - play - play with them - ok - right on their coat tails - ok - play right along with them - you're doing exactly the same rhythm - here we go again - everybody follows the trumpet player you're all set - 70 - 1 2 ready and</p> <p>- one more time from 90 to the end - flutes can you play - whoever's playing G - hold the G for a second - play it - ready - the G people (flutes play) - good - now the F people - ready and - (flutes play) - let's hear it together now - listen up - (flutes play) also know as the first 2 notes of chopsticks - let's go from 90 to the end - everybody - ready - and 1 2 3 and (band plays - fade away) (band stops)</p> <p>- Clarinets play bar 11 please - ready - (clarinets play) - keep playing (clarinets stop) - keep playing - I need you to play that stronger - ok - one more time (sings melody) - lean forward into it - so make everything speaks clean - one more time - 11 (student) - yes - please do - stagger breathing is a great idea - 11 - (laughter) - oh you like that do you - 11 - here we go - 2 (clarinets play) - Can you play louder? We need to hear that more - ok - just put a little more air through your horn - One more time - 1 2 again - (clarinets</p>

Drill (con't)	<p>play - that's it) Ok now - you guys - they're playing eighth notes right (sing eighth note melody) - You plug your notes into that - ok - they're like an eighth note lip trill for you - everybody bar 10 now - with a crescendo - and a 1 2 ready and (band plays - stops)</p> <p>- Basses you're not lined up with them - they're going (sings melody) - can I hear you and the basses, please. Clarinets and basses - ready - and 1 2 ready 11 - (band plays - stops) - that's better guys - ok - that's better</p> <p>- Ok K_____ - you got to lock in with that cabassa too - (demonstrates) - you're doing the same rhythm as the clarinets - let's hear you and the clarinets for a second at 11 - sorry clarinets - but we got to get these guys with you ok - here we go - you lead the way clarinets - 11 - 1 2 3 and (clarinets and percussion play - stop) - not bad - ok - so K_____ remember me talking about this up here? You can do this too. (demonstrate - accent) - Put a little bit more on there - you'll feel the rhythm better, ok - You're kind of feeling it in 2 there (demonstrate) - as a matter of fact - why don't we all feel it in 2 - try it like that for a second - bar 11 - everybody - start right where the clarinets come in - 11 - (sings it) - 1 & 2 & (band plays - singing melody)</p> <p>- bar 7 - please - clarinets, saxes, clarinets, alto, flutes - play bar 7 (sings rhythm) - 2 3 go (part of the band plays - then stops) - make the last note short - (demonstrate) 2 3 again (play again) - good - ok - bar 5 - can I hear (sings melody) everybody should play there - 1 2 ready and (band plays) - good - ok - just like that - let's do it from the beginning one more time - 1 2 and beginning 2 3 and - (band plays) - ok stop - play your first note ladies and gentlemen - basses - and (basses play) - next note - now before you play (stop playing) your next note check your key signature - ready and (play long note) - next note - it only goes up a semitone - play the first note in bar - ah - what bar is that - bar 2 - ok play the first note of bar 2 - ready and - (play notes) up a semitone - and up another one (stops playing) - ya - make sure bar 2 goes (sings melody) - up by semitones - ok - we'll try it again everybody a 1 2 a 1 2 3 and (band plays) 2 3 and - an - 9 (sings rhythms and articulations) - play bar 15 for me - you have a rest on beat 1 - guys whenever you see an eighth rest on the first, take a breath there so (demonstrates) - play that bar please - ready and (play bar) - one more time - just that bar - and accent that first note - (demonstrates) play that please - ready and (band plays - stops)</p> <p>- One more time - just that bar please - 1 2 ready and - (play measure) - just that bar please - 1 2 ready and (play measure) - now do the next bar whoever has 4 eighth notes - flutes and trumpets - trumpet 1 - play that (sings rhythm) play that - ready go (play measure) - the first note is what we call a blue note - play it - hold it (sing note) (play note) - ok - so lean into that with a little air - (demonstrate) - it's got to sound a little sassy there - sassy - here we go - try 15 now (sing melody) - here we go 15 everybody - and a 1 2 ready and - (band plays) - keep going (sings melody as band is playing) - 1 2 (band stops) - hahaha - let's play that rhythm please one more time - 25 (sings rhythm) - 2 3 and (plays rhythm) - play the last bar (sings rhythm) - 2 ready go (plays measure) - beautiful - can you look at the first 3 notes - they're on the beat aren't they quarter, quarter, eighth - the last 2 notes are on upbeats - and this is what I do a lot of times - when I'm doing my jazz bands - if you're playing on an upbeat at the end of the bar - take your pencil and draw an arrow up - that's just a reminder to play upbeats there - and punch the upbeats - 1 2 3 a - try that now - on on on off off - right - (sings rhythm) - try it again 1 2 ready go (plays measure) - and hear it comes together when you're feeling it like that - sounds great.</p> <p>- bar 44 - can I hear it one note at a time please - the first note - 44 one note - (play note) - I want everybody playing bar 44 - come on flutes get your instruments up - first note - ready and (play 3 notes) - now before you play the next note, look at your key signature flutes - ready and (play note) - guys I hear a wrong note there almost every time we play this song - will you please mark your accidentals in there right now - ok - because I don't like that mistake there anymore - ok we've done this enough times - there's no excuse for that anymore - 44 - keep going now - (sings melody)</p> <p>- One more time - bar ah - let's start from the beginning again. I like how you started that soft - that was really good - ok - do it again. Ready (band plays - sings melody - <i>sting it</i>). I want to hear bar 5 to bar 6 (sings melody) - land strong at 6 please - 1 2 bar 5 (band plays) again - bar 5 everybody 1 2 ready (band plays) percussion 2 please - everybody bar 5 - 1 2 ready (band plays - sings melody) ok - now - flutes I want you to play alone with alto saxes at bar 6 - right on the downbeat - and do the same thing as them - (sings melody with accents) - in bar 7, I want you to crescendo up those notes that move up the line there. You're gonna see on your playing tests, I've wrote the word - I've written the word "contour" - and all that means is to follow the line on the page - if the notes go up get louder - if the notes go down get softer - very simple concept - but it the music sound more interesting - and that's what we're trying to do. Bar 6 - 1 2 - ah I just want flutes and (clar) alto sax - 1 2 ready (band plays)</p> <p>- Ok - let's try it this way - hit the accents hard back off on the other stuff - just to make the accents stick out more (models articulation) - keep it light and keep the eighth notes short - 1 2 3 (band plays - sings melody - accent - sings melody) Oh sorry - look at the second accent - bar 9 - (sing melody) - play that bar - 1 2 ready and (band plays bar) - that's better - one more time please - I want to hear the flutes stay in the same register - somebody's splitting the notes and going too low - 1 2 again go (band plays) - (sings melody) - that notes goes up right - those notes go up - and then the next one is accent (sing melody) 1 2 ready and (band plays - sings melody).</p> <p>- I want to hear, right now, the tenor saxes - Ok at bar 6 - tenors alone - 1 2 ready go (tenors play) start together - 1 2 ready and (tenors play) no you're not together - make sure that note length matches up (sings melody) 1 2 ready and (tenors play) - it's not together yet - come on get the first note together - 1 2 ready and (tenors play) - ok - don't rush please (sings melody). Now I want you to follow - fall onto beat 1 and beat 3 a little stronger - the A is where it's at - right (sings melody) - ok - so you're going to add shape in that 2nd bar - it's a 2 bar pattern - 1 2 ready go (tenors play - sings melody - don't rush - sings melody). I like it - ok - and you keep that pattern going in the next 2 bars (sings melody) - so you have to play it with</p>
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<p>Drill (continued)</p>	<p>that kind of style.</p> <p>- Basses - bar 6 alone - ready - all the people playing (sings melody) - I want beat 1 strong in every bar - 1 2 ready go (basses play) ok - play it together please - someone's playing in the wrong place - (sings melody) - on the beat on beat 4 - 1 2 ready go (basses play) - J _____ - you're pushing the 4th beat early - land on the beat please (sings melody) - 1 2 follow me go (basses play - sings melody) - don't make the last note longer - ok somebody's doing - whoa - on the last note - keep it short - one more time - beat one's still stronger please (sings melody) - 1 2 again go (basses play) - let's put it together - that's going to be great.</p> <p>Now - listen to how this thing gels now - it should really come together - everybody start at bar 6 - and a 1 2 and 3 and (band plays - sings melody - <i>and one</i> - sings melody)</p> <p>- One more time - that was a really good crescendo - do you hear how more dramatic it sounds now? Let's do it - here we go 16 again. Actually before we do that, I want to clean something up - play the first note you guys played at 16 on beat 2 please - hold the chord - ready and (play note). Basses play your bass note please. (basses play) - J _____, you're out of tune - make sure you're in tune with the rest of the guys, please. Again, ready and (basses play). Everybody play that note now - ready go (band plays) Next note (band plays notes on visual cue). Play like quarters - ah - just play it smoothly (sings) - nice and smooth please - big sound - double forte - ready and (band plays). Good now play it in time (demonstrates) - with that crescendo - 2 3 ready and (band plays) nice - very nice - let's go - everybody at bar 16 - percussion you're in - whip it good - and a 1 2 3 and (plays) alright.</p> <p>- try it again - right from 16 - alright - it's getting better - and a 1 2 16 and (play - <i>in time K</i> - <i>don't rush</i>) See what happened there? Yah - ok - I did this - I was coming down and you had already hit - you hit your whip - it's got to be right here. Ok? Let's try it 1 more time - oh that's alright - you're trying your best and that's good - all we ask for - 16 - I'd rather you make an honest good mistake than not play - you know what I mean - here we go - 16 guys- ready and 1 2 and 3 and (play - <i>short notes - keep it short</i>).</p> <p>- good now - sorry - can we play from 21 to the end of 24 without any breathing going on in between there - ok - marks (student comment) ok well breathe at the end of 21 then - but please don't breathe 22, 23 - ok - because some people are breathing in the middle there - yah - if you want to breathe at the end of 21 that's fine. Do it one more time - everybody breathe at the end of 21, then - we'll line up our breathing together - ready and a 1 (band plays) - pick up to 21 - ready one (band plays - <i>breath</i> - sings - <i>no breath</i> - sing - <i>now breathe</i> - sing - <i>breathe</i>) stop - sorry.</p> <p>- Let's try it again guys - bar 44 - you all have to play the same length. You know what? Sing your part at 44 - sing the eighth note - just go (sing melody) sing it - 2 3 and 1 (students sing - again) yay. If you can sing like that, then it will sound great. Here we go 44 - alright - we'll turn you into a choir yet - 44 - and a 1 2 and 3 and (band plays - together - that's better)</p> <p>- Ok - Can I hear those I hear those four notes please - pick up to 49 - (sing melody) ready and a 1 (play) all of you now - ready and 1 (play) No - hear what I just - do you hear that? Did - you hear wah - keep it short - ready and 1 (play) - good job - ok - we're going to do this one more time from 44 - remember that note - short, short, short - If you're playing it long, write yourself a message - Dear eighth note - please let me play you short. Here we go bar 44 and 1 2 and 3 and (play) - ahh - look at my hair - nice and short. Here we go (laughs) (band plays -</p> <p>- the eighth note stays the same - ok try it from 71 - ready 71 - play the accents stronger - 1 2 ready and (play) sorry - see that - there's a funny accent there on the and of 4 (sings melody) ok - I really want to hear those funky little accents come out there - 71 ready and 1 2 and 3 (band play - sings melody) Ok - can you make the eighth notes shorter in the last 2 bars (sings melody) - keep it short. 1 2 and ready go (band plays - sings melody) - tongue harder please (sings melody) attack it harder - 1 2 and ready go (plays - sings melody) Now let's put more weight on the last note (sings melody) - lots of sound there - ok - here we go last 2 bars - 1 2 and 3 and (band plays - sings melody)</p> <p>- Let's try it from 9 - start a little softer. Do the pickup - 1 2 1 (band plays - sings melody - <i>more</i> - <i>and more push on it</i>) ok now - good - now bar 16 - those of you who have half notes, write in a line or an arrow that goes right to beat 1 of the next bar - some of you are cutting out way too early - ok - and I'm seeing yah, yah - I see what's going on there - ok. And basses, start the bass run at 16 loud and fade away - (sing melody) - ok - you start out loud - you can do the decrescendo and there's lots of room to get down - here we go bar 9 again - you're starting to get the feel of this - and this is good - it's starting to sound more musical - even at a slow tempo - we can speed it up later - here we go 9 - 1 2 1 (band play - sings melody)</p> <p>- What are we missing - yah - everybody sees the crescendo right - I don't hear you getting up to forte at all. Actually play that forte note - the second last bar in the first ending - play that quarter note everybody - second last bar of the first ending and (band plays note) - please play the right notes - we're in the second last bar - the first ending - bar 23 - ready - and a big sound (band plays). I need way more low brass - tenor saxes, trombones, o. Let's have that inner harmony much stronger, please. One more time - ready and (band plays) - next note (band plays) - next note (band plays)</p> <p>- Now - I want you to try something. I want you to play forte on the 1st note - piano on the 2nd note - ok - mezzoforte - ok - so you're going to come up - actually ... - (sings melody) - so that's going to give us that kind of effect - on those 4 notes - let's do the 1st one - do it one note at a time - get control of it. Ok - give me a good forte on that first quarter note - everybody ready and (band plays - mezzo piano - mezzo forte a little louder - and real soft) ok - do it a little faster now - ok - slowly - 1 2 dah dah - the last note's got to be the quietest - ready go (band plays - sing melody) - a little faster now - (sings - dah, dah, dah, dah) - 1 2 and ready go (band plays)</p> <p>- Ok - let's start at the 1st ending now - right on the 1st ending - ready? - ok and clarinets and ah tenor sax - make sure you make those eighth notes sound playful right (sings melody) - Make beat 1 always the strongest - here we go - first ending - 1 2 and ready play (band plays - goes up - sings melody) - now - sorry - when you start the repeat, you can actually bring the sound up a little bit (sings melody) - and then</p>
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<p>Drill (continued)</p>	<p>we're into the melody again, right. Ok - let's work through this - you're getting the idea. Here we go - we only have 2 weeks to fix this song up for the festival don't we. So, it's coming up fast - here we go - bar 9 - everybody 1st time - do the pick-up 1 2 and 1 (band plays - sings melody) ok - I don't want to hear any basses until beat 2, right. Here we go - one more time - 1 2 1 and a (band plays - sing melody) ok - now can I hear the basses crescendo through your half note in bar 10 - ok - and do the same thing later on in bar 14 I believe - it's the same thing both times, right. You guys got to move on move on those notes because they're going (sing woodwind melody) they're cresecendoing - do it with them. If the rhythm section plays there, the percussion does - do you hear these guys cresecendoing, do it with them as well - follow along. Here we go at 9 - 1 2 1 (band plays - sings melody - <i>crescendo - come on - and - sings melody - off - sing melody</i>)</p> <p>- Let's try it - 9 - 2 times through - let's try and get rid of that hesitation that we got going back there - because I don't always hear 9 as strong as it should be the second time, right - it's like - oh yeah. Ok - we want to get rid of the "oh yeahs". Alright - bar 9 1st time with the pick up - ready? (student laughter) Oh yeah. Are you all set? Ok - bar 9 with a pick up - and a 1 2 1 - (band plays - sings melody).</p> <p>- here we go - pick up to 9 again - 1st time - and a 1 2 1 (band plays - sing melody - <i>grow - more - ??? - sing melody</i>)</p> <p>- Everybody start at the 2nd ending - we're going to get into it this time - don't breathe after the half note in 26 - don't forget that - 2nd ending. 1 2 and ready play (band plays - sings melody) Ok - one more time - trumpets it's almost like I want you to stand up and go (sings - ba ba ba baaaa) like a fanfare, ok. Play it out that much. You guys on 2nd and 3rd that low D's got to come out strong - make sure you - with your 3rd finger - get that slide out so that note gets in tune as well, ok. You have to have that slide working to play in tune. Alright one more time at the 2nd ending. I just want to get the trumpets in here nice and strong - 1 2 second ending and (band plays - sings melody)</p> <p>- Ok - um - I want you to hit the note - flutes and clarinets and trumpets and trombones 1 as well - hit it - get a little bit softer immediately and then crescendo through the note - just so it gives it a little bit of shape. Now while you guys are doing that, the basses are going to do a rising bass line that (sings bass line) and I want to hear that come up in volume too. Basses play that please at bar 31 - whoever has that rising bass line in quarter notes play it. 1 2 and ready go (basses play) Now I want to hear it ?? - hit the first note hard - get down on the 2nd note (sing it) - hear what I did? It makes it sound like a crescendo if you drop down on the second note - 1 2 again and go (basses play). Just like that - ok, let's get the right pitches. Everybody at 31 - you guys do the same thing - hit it, get down, and then you're going to be right with the basses. Here we go - 31 - 1 2 and ready play (band plays) and trombones and bari sax - you guys have to play those eighth notes - eighth note to quarter note there - you got to play that stuff out.</p> <p>- Now bar 33 - all the eighth note people - trumpets, flutes saxophone and ahhh clarinets - play your first eighth note at 33 and hold it (play notes on cue) Now - play the 1st note forte then drop down to pianissimo - and then every note gets louder after that - try it please. Ready slowly first note (play notes - <i>now shhh - louder - louder - and then</i>) Ok - now play it in time - (sings melody) and then the half note - hit it - get a little softer - move through it - just to again give it a little bit of shape. Here we go - 1 2 and ready go (play notes) first note - first note harder please (sings melody) ready and (band plays) Here we go everybody 31 - that sounds fantastic - 31 - 1 2 and ready and (band plays - sings melody) Sorry - flutes, trumpets, clarinets - hit it get out of the way more - you can get softer. We need you out of the way so that we can hear the bass line rising - you're kind of burying them a little bit - ok - let's try one more time 31 - 1 2 and ready and (band plays - sings melody - ???)</p> <p>- Ok stop - somebody is playing the wrong note in bar 44 - the second note. I hope no flutes are playing Eb - because that's what I think I'm hearing over here. Are the clarinets playing F# - are the altos laying C# - trumpets are you playing F#? Some of you have F# there - second valve - make sure you have the right fingering there please. Start from bar 43 - here we go (sings melody - stops on wrong note) - that note is incorrect for some of you - that's the one we got to fix. Here we go - 43 - 1 2 43 and play (band plays) Ok - can we make sure we come off together there on that note - one more time - stay in time guys (sings a couple of notes) - 43 - 1 2 and ready and (band plays - sings melody)</p> <p>- So, let's make sure - actually when we start at 47 (sings melody). I want you to drop down at bar 49 - and think of that crescendo going from 49 all the way to 53. As a matter of fact - start 49 - play your 1st note at 49 everybody - ready and hold (play note) - ok. I want to fix something here. I want to hear all the eighth note people alone - one note at a time, please. 1st and 2nd trumpet, 1st and 2nd clarinet, flutes - ok - and only 1st alto - ready 1st note - (play notes on cue) good - do the next bar 1st note and (play notes on cue - next note). Yah - I wanted you to hear that because now you can hear if you're playing a wrong note. So if you have an accidental in the first part of the bar, it's for the entire bar. Ok - let's just hear the eighth note people in rhythm 49 (sings melody). Start soft and build it up - 2 and ready go (band plays - keep going)</p> <p>- Are there any notes slurred in there? I heard a couple of people slur there - try it one more time. (sings melody) Only accent the notes that are marked accented. 1 2 start soft and (band plays) No - give me the first note and just, just cut it off short (sing note short). I want to hear it from everybody who's got it - ready go (play note) Yah - now make them all that length. (sing melody) First one's loud then you're going to get soft - right. 1 2 and ready go (band plays -sings melody - now more). Stop - don't breathe after the half note. Breathe in the eighth rest in the next bar. Same idea - we've been doing this through the whole song, right. That half note going to the next bar - and there's an eighth rest there - keep that idea going - don't change that. One more time - 49 - 1 2 same people and (band plays - sings melody) Short on the first note, over here. 1 2 ready and (band plays - sings melody).</p> <p>- Good and I hear a really strong accent over here. This is good - I want to hear everybody do that. Everybody now - I want to hear the quarter note people at 49 - just the quarter note people. First one please and (few instruments play - come guys - whoever's playing quarter notes - 49) Ok - we can't sound like sick</p>
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<p>Drill (continued)</p>	<p>goats - we gotta play the thing right - ok - first note again - hold it and (play note - next note - next note). Ok - let's play it in time now (sing melody) 1 and (play notes) Ok - I want a big crescendo in 52 - actually everybody play 52 for me. First eighth note - the whole band has eighth notes in 52 - everyone play. Ready first one (band plays notes on cue). Ok - now do this for me (sing melody with crescendo) The old crescendo trick - first note loud - second note soft - try it. 1 and 2 and (band plays) ok - let's try it again (sings melody - ti ti ti ti tah ah) - and the last one's even stronger. Try it all together there 1 2 and ready go (band plays) Everybody from 49 - let's put it all together - play the accents strong - tongue them hard - 1 2 ready and (band plays - sings melody).</p> <p>- Go back to 39 - we're going to take a run at this please - right from 39 - start soft - 1 2 ready and (band plays - sings melody) No - there's no breathe there - it's in the eighth rest or the quarter rest in the next bar. Don't breathe there - after the half - one ore time - 39 - 1 2 again and go (band plays - sings melody)</p> <p>- One more time at 39 - 1 2 again and go (band plays - sings melody) Whoa - who played on the rest? There's a big hole in the music - don't play there please. Again from 39 - make sure you know what you're doing. Now, if you just made a mistake there, do something about it, so you don't make that mistake again - write some counting in with your pencil, ok. Don't let that happen again - here we go 39 - 1 2 again and go (band plays - sings melody - <i>come on build up</i> - sing melody - <i>and</i> - sing melody)</p> <p>- Ok everybody take the pick up to 55 - ready - 1 2 1 (band plays) - please be ready ok - and I want to hear (sings melody) Basses you start in time at 55 - 1 2 1 and (band plays - sings melody) Ok - now - sorry - the half note at 61 - can we move through it to give it some direction? We're kind of just (sings melody) our's kind of sounds like we don't have energy. Alright - we don't want sound like that - let's do it. Trumpets when you come in at 59, come in strong. So we can actually hear what you're doing. Ok, one more time - at 55 - one more time - 1 2 1 and (band plays - <i>push on it</i> - sings melody)</p> <p>- Ok - just like we did all the way though the song. It's kind of a pattern set-up to the whole thing. Basses, I want to hear you guys alone at 55. I want you to play beat 1 strong and I want you to play beat 2 a little softer (sings bass melody). Just so it gives it more rhythm - 1 2 and note length match (basses play - on the beat don't rush) - There see guys - you're not playing exactly the same timing (sings blum, blum, etc.) Got to get it lined up ok - one more time - feel it together - 1 2 like 1 (basses play - don't rush - 1&2&1&2&)</p> <p>- Ok - now contour - ladies and gentlemen, right (sing melody) - ok - make it sound a little more exciting than just (sing melody) - just trudging along, ok. Let's go 55 everybody - yes K___ (student question) - hurry up please - here we go 55 - do the pick-up and 1 and 2 and 1 (band plays) No - I didn't like that - you need lots of air - take a deep breath (sings melody) - alright - here we go - 1 2 (band plays) Somebody's playing long - shorten them up (sings melody) 1 2 (band plays - sings melody - <i>shape it</i> - sings melody - <i>and more this time</i> - sings melody)</p> <p>- Ok - now basses, I need you to practice bar 69 and 70 because that's like a solo for you - (student question) - pick-up to 71 - play the pick-up. Ok. Ah - basses play 69 - first note please - bari sax, bass clarinet, and you guys in the bottom - bottom end there - ready first note (play note - next note) - Play those three notes, please going (sings notes)</p> <p>- ok - is there something slurred there? (student answer) Ok - let's hear that slur going (sings melody) - ready go - (basses play) -</p> <p>- ok - make sure J___ you get up to the higher note - ok the C there - (sing melody) crescendo up to that note - ready and (basses play) good - now start on that high note please - all of you - go(basses play) come down (play notes on cue)</p> <p>- Out of tune guys - play it hold it (play note) - you're really sharp eh on that note (sings note) - make sure you lip that note down - play that note again please and (play note) - next note (play note) next note (play note) and then (play note) ok. Play the last 2 notes of bar 70 and then the down beat going (sings melody) - ready go (plays notes) Make sure everyone - it's short right - (sings melody short) staccato ready go (plays notes - sings) Now play all of bar 70 (sings melody) with the crescendo - ready go (Play - sings) Nothing long - ok - keep it short - ready play (play measure - sing melody) Make - land it strong on the Bb - your finger's up too high for the Bb - you got to come down lower - ok - you're ending up sharp there - again ready go (Play measure) good - now do the bar before that now (sing melody) ready go (play) Ok somebody's lengthening 1 or 2 notes in here - I can hear it. Keep it the same length all the notes one more time - ready go (play 2 measures)</p> <p>- Let's go from 63 everybody - we're going to let these guys have a crack at it now from before that - 63 - everybody in - 1 2 ready and a (band plays - sings melody) Sorry - clarinets and alto sax - will you play alone for a second - balance it out so you hear each other like one - ok - try it guys - see at 63 - just you guys - ready play (play melody - sings melody) Now see where that dotted eighth and sixteenth is? It's the highest pitch of the whole phrase, right - it should be the loudest as well - if you're following the contour of the line - (sings melody) Make more of that - make it sound like - that's that's where I'm going to - that's what I want to come out - have come out - make it sound really spectacular. Let's go everybody 63 now - ready 1 2 and ready and (band plays - <i>play it with conviction</i> - sings melody)</p> <p>- I want to hear - ah - all of the eighth note people again - basses at 71. We've got some disagreement with the sound here for some reason. Let's do it strong weak strong weak, right - timewise - 71 - 1 2 and ready play - (basses play) Ok - one more time please - let's get the right pitches - and the right notes at the same time - you got to sound like one - 1 2 - you're all doing the same part - go (basses play) Stop - it's an octave (sings octave) somewhere over the rainbow - (sings Somewhere Over the Rainbow) Play the first note go (play the first note) hold it please the concert Bb (play note) now the octave (play the note) Blow - bari sax you play the same note - they go up ok. Play your parts - one more time please - the first note and (play note) now (play second note). Ok - yeah we're not quite in tune are we - one more time please - play that first note go - (play note - sings note) - keep it in tune (plays note) next bar now - (play note) - It's A natural - guys - it's a semitone away (sings notes) - get it down there - play the Bb please - the second note</p>
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<p>Drill (continued)</p>	<p>of 71 and (play note) now the second note (play note). Ok - now I want you to play it in time now - keep the note length the same - n 1 2 - 71 and go - (play) No - somebody played the first note long - shorten it - 1 2 again and short (basses play).</p> <p>- Haha - what happened there? What happened there? 84 - give me your first note please (sings note) - Ab and - find 84 - it's 3 before 87 (play note) next note (play note) It's only a semitone away - play those 2 notes, please, again (play notes - sings notes) Now I want you to go from the bar before on the D - ready and (basses play) Bass clarinet, you're playing a low E there - now the next note (sings note - basses play note) and then (sings note - play note) I want to hear those 3 pitches (sings notes) Let's hear those 3 notes and (basses play) Ok - at 85, 86, that's a solo section for you again - ok. The only thing - like the pitches were good for the first part - but I wasn't hearing strong weak strong weak - ok. So you got to put that in now.</p> <p>- Everybody 71 - here we go - basses keep it together for us please - 1 - 2 - 71 and go (band plays) No - I didn't hear the basses lined up together (sing bass line) It's got to be clean as a whistle. 1 2 71 and go (band plays - sings melody - even more 2nds and 3rds)</p> <p>- Ok - I want to hear bar 105 - first note - all the eighth note people in 105 - go (play notes on cue) Four - I want 4 eighth notes - whoever's got 4 eighth notes in that bar - play the first one - and (play notes on cue) Now - how did we play these - this passage before? Do you remember? Strong - down to nothing - ok - Can we do that again please, here? (sings melody) Make every note short - slowly - 1 and 2 (band plays) Keep it short - don't lengthen anything please, short, short, short. 1 2 ready go (band plays - sings melody). Shorter please - flutes at the end you're too long. 1 and 2 (band plays - sings melody - <i>short</i>) Thank you - and then the next 2 notes have to be louder (sings 2 notes) and land on the second even stronger - that's the big one - this is a heavy accent - heaviest there is - and that should be the strongest note of the whole thing.</p> <p>- Everybody start 103 now. Trumpets do the pick-up (sings trumpet fanfare) 1 2 play (one note). Come on 1 2 (trumpets - fanfare). I'm going to give you 2 beats and then you're in guys - ready 1 2 (band plays - sings melody) The 2 - the first 2 eighth notes, somebody over here keeps playing them really, really long. Will you please play them staccato (sings melody) don't make anything long. Do it again please. Trumpets be ready - ready? 1 and 2 and (band plays) No - not enough air through your horns guys - play it bigger. Ready and a 1 and 2 (band plays)</p> <p>- So, go back to 95 - ready and a 1 2 last time and a (band plays - sings melody - <i>coda</i> - sings melody - <i>breathe</i> - sings melody). No - somebody went sailing through - you didn't breathe in that spot. Make sure you all breathe together there - 95 again - 1 2 and ready and (band plays - sings melody - <i>breathe</i> - sings melody - <i>coda coming</i> - sing melody)</p>
<p>Imagery – Metaphor</p>	<p>- ya - and you going to do an extending decrescendo - you guys are doing 1 2 (demonstrate) - it's like - you know (demonstrate - I'm talking to you ...) - ok - It's that kind of a sound at the end - right - it sounds like the person's kind of walking away - saying - see ya later - let's try that</p> <p>- Love the World - it's a beautiful piece isn't it - very lyrical - it reminds me of a Walt Disney movie for some reason</p> <p>- It sounds more interesting (sing melody) instead of (sing melody). It like a robot, right - we don't want to sound like robots.</p>
<p>Jokes</p>	<p>- ok - when we do this in Migration Hall, you're going to be doing this on a wooden floor - so when you do this - it's going to be (sound effect) (laughter) - alright - ya - pretty good imitation of a wooden floor right - the wooden floor</p> <p>- (band stops - clarinet squeak) (laughter) - 'Scuze you</p> <p>- you know that song chopsticks on piano (sings) - who does not know chopsticks? Some of you don't know chopsticks - oh there's a tv in the way I'll play it for you tomorrow - ok - I have to practice tonight though - here we go - my piano skills are pretty weak – alright</p> <p>- and there's a nice rule about jazz - nothing is ever wrong in jazz - whatever you play is right - isn't that sweet - 27 - here we go guys - 27 - just like me I'm always right, right - (laughs - student comment) - except for when you're right (students laugh) - here we go 27 - and you're left</p> <p>- It'd be very dramatic if the chair actually collapsed if you hit it (student laughter) (sings melody and sound effects of chair breaking)</p> <p>- We know who the tuba player is - here we go - ready? ok - shake it off J_____ - it's not the end of the world - it will be, though if you do that again (laughs)</p> <p>- short, short, short - If you're playing it long, write yourself a message - Dear eighth note - please let me play you short. Here we go bar 44 and 1 2 and 3 and (play) - ahh - look at my hair - nice and short.</p>
<p>Feedback</p>	<p>- Ok - It sounded like somebody dropped the breadgum there at the end - but that's ok - alright let's fix things up here - that wasn't bad. Clarinets good job on the (sings clarinet part). You were playing with a lot of intensity there, weren't you. Do you feel like you were sitting on the edge of your seat, eh. It sounded good.</p> <p>- That's good - now who's got the gong part covered at 73? - ok - get it close to you.</p> <p>- (band plays - ready and - there - that's good) (band stops) - It's right on beat 1</p> <p>- Even more - even more ok.</p> <p>- That's it - ok - I could - I could still use more of that - alright – ok</p> <p>- (band stops) Ok - that sounds good - ok - I really like that</p> <p>- There it is - good release</p> <p>- Ok - we still got a little work to do on that ending - but it's coming</p> <p>- (band stops for rests) - lot's of sound 3 and we're missing and a 1 2 and 3 - and (band plays - sings melody) (during rest - watch the sound) (band stops for rests) Watch it C_____ please, ready - (band plays) (band stops)</p>
<p>Feedback</p>	

(Continued)	<p>- Alright - it's coming</p> <p>- I found that when we started at 62 (sing melody) - people started to take off on me - ok - I'm conducting one speed you're playing another</p> <p>- Don't overplay that first note - it's only mezzopiano - (demonstrate - sings melody) - ok so we don't have to play it that loud - ready (band plays)</p> <p>- I would also like to hear more trumpet - ok - especially on the B D E business there when you first come in</p> <p>- That bar 73 needs a huge crescendo (demonstrate - sings) - dotted half note people push on that note when you get to 73 as well - Let's take a run at that, please - 70 - I would like to hear a little bit more melody from the alto tenor sax (sings melody) - make that sing you guys - ok - don't be afraid to play out on that please - everybody start in bar 70 - you guys you're playing half notes and whole notes - you're playing like a string line in an orchestra - you're playing background stuff ok - just lay back - keep those eighth notes just floating back there - ok - don't try to overdue it - stay get out of the way of the saxophones please - 70 - ready ah 1 (band plays - forte)</p> <p>- Stop - ok - now - you guys - the first time we played this, do you realize what happened? You went (demonstrate - sing melody) and you took off like crazy there - just keep it even (demonstrates)</p> <p>- Now - Ka_____ you have to count - ok - you came in a bar early - you do it with Br_____</p> <p>- (band stops) Clarinets - you're playing Bb - I'm hearing some of you playing B natural down below - 2nd finger - Bb's the 1st finger - ok</p> <p>- you need to tongue the C guys (sings melody) - we're crescendoing to the C - right - and that should be the loudest note, right - again - bringing that out (sing melody) - it's got to Wooo - got to swell right up there, right</p> <p>- guys your first note is accented too - put something into it - (sings the melody) - then back off on the 2nd one - and a 1 2 3 (clarinets play melody)</p> <p>- when you start the pattern - there's an accent on the first note - ok - you went (sings melody) - and there was no accent, right - try it one more time</p> <p>- That was awesome - I love that</p> <p>- Keep time - you guys, you're playing late - come on - one more time at 33</p> <p>- (band plays - sings - that's it - good - sings) (band stops)</p> <p>- Co_____ you came in early there (band stops) - ok - if you come in early, it's a really, really glaring error - it's easy to hear that - 90 please - 90 - 1 2 (band plays - stops)</p> <p>- Ok - now you need to make sure we're together at the end - alright</p> <p>- oh - take a deep breath - don't forget even when you play soft - you have to load up with air like you're going to play double forte clarinets - (sings - demonstrates) so that your sound is nice and supported and focused - right - here we go - ready and - deep breath - ready (band plays - singing melody)</p> <p>- (band stops) - Guys - remember - you got to watch there - I heard all kinds of flutes going ahead of me - (sings melody) -</p> <p>- let's take it back to - ah - let's do the little intro one more time - I really like what you're doing with the dynamics though</p> <p>- Clarinets play bar 11 please - ready - (clarinets play) - keep playing (clarinets stop) - keep playing - I need you to play that stronger - ok - one more time (sings melody) - lean forward into it - so make everything speaks clean - one more time - 11 (student) - yes - please do - stagger breathing is a great idea - 11 - (laughter) - oh you like that do you - 11 - here we go - 2 (clarinets play) - Can you play louder? We need to hear that more - ok - just put a little more air through your horn - One more time - 1 2 again - (clarinets play - that's it) Ok now - you guys - they're playing eighth notes right (sing eighth note melody) - You plug your notes into that - ok - they're like an eighth note lip trill for you - everybody bar 10 now - with a crescendo - and a 1 2 ready and (band plays - stops)</p> <p>- Bases you're not lined up with them - they're going (sings melody) - can I hear you and the bases, please. Clarinets and bases - ready - and 1 2 ready 11 - (band plays - stops) - that's better guys - ok - that's better</p> <p>- Now one thing I want you to do - when you're playing on beat 4 - or you're playing on beat 3 - come in soft with that note and play beat one loud - so you're going (demonstrate - sing) - just play beat 4 a little weaker - if you're playing on beat 3 (demonstrates - sing) - so it sounds like your crescendoing over the barline - it just gives it a little shape - makes it a little more interesting - ok - let's go at 11 - everybody one more time - Listen for the clarinets - ok - you guys got to come out so they can follow you - this is really really why I'm trying to do this so they can hear you - ok - 10 - and a 1 2 ready and (band plays - sings melody)</p> <p>- Alright - ya - try and muffle that bass drum a little bit K_____ - good - Br_____ really good on the snare drum - ok - you guys can really feel the rhythm eh when you start to play that (sings rhythm) - ok - Now J_____ 's having trouble on - um - that last tune that we're playing - is it shipwreck? (student) - OK - I might switch you and him up - I might put him on timpani and you on snare - because you're playing the snare very, very well - you can handle that</p> <p>- Alright - that's not bad - ok - it's very good sight reading guys</p> <p>- Ok - now we're going to work on this one in class- we're going to get - get control of those rhythms</p> <p>- 1 2 ready play (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) (band stops)</p> <p>- Ladies and gentlemen - that was a good rehearsal - thank you very much - we'll see you tomorrow.</p> <p>- Now I want to talk to you about your playing tests - they are almost completed - um - on a positive note - there's about - there's actually over 40 marks out of well out of 320 - there's over 40 - that are between 90 and 100. I gave a number of 100's on - on a lot of tests. Some of you are playing just great - outstanding -</p>
Feedback	

(Continued)	<p>lots of dynamics, control, articulation - everything is in place - right on with the metronome. Some of you though - have some serious work to do, okay. There's a number of failing marks. Some of you failed all of your performance tests. I will not reward that kind of playing - you will not be allowed to go to musicfest unless you can prove to me that you can play your parts - because I can't let you bring the band down - by you playing wrong notes and wrong rhythms - okay - things like that - so you're going to have to earn your way to that day off, okay. And you're going to get your marks next week - so you know if you're one of those ones who had a lot of difficulty with your performance test I strongly suggest you get instrument home and start practicing. It's not fair to the people who practice and know their stuff for someone to come in a blow wrong notes and wrong rhythms - because you make it sound wrong for everybody. One person playing wrong notes makes the whole band sound wrong - you think about that - okay. You got to know your stuff - so you got to practice a little more - take care of business ok. Now the things that really cost you marks - tonguing and slurring - ok - we've talked about this. If there is no slur sign over a note, you don't slur the notes - you tongue the notes - and vice versa - right. Anything that's slurred - you have to just, you know, move fingers - and not use your tongue. Some people are still mixing that up - that's unacceptable at this point - we spend many, many, many minutes and hours doing this stuff - and being really precise and accurate with that - so no more excuses for that - you're just not paying attention to it or you don't care - I don't know - ok. Wrong notes - some of you are still blowing wrong notes you got wrong fingerings - and I stop this band a number of times and had you correct those things two and three times - and some of you are still playing the wrong notes - that's unacceptable too - ok - not good. Dynamics - most of you - not most of you - but a lot of you are not playing enough dynamics in your piece - you're playing and you're just playing notes - ok. You got to add shape to this and make music - if you want to do well in a competition - because everybody plays notes and rhythms - ok. You got to make music too. Alright - so we're going to work on a lot of this stuff today - ok.</p> <p>- (band plays first note) - let's put lots of air through the horn - ready (plays chorale - watch me). Good ending - ok.</p> <p>- ok now - right off the get go - that accent needs to stick out way more - (sings rhythm with accents) - play it to there - 2 3 and (saxes play - sings articulation) - good - that's exactly what we want to do. Keep doing that for the next 4 bars - ok.</p> <p>- Good.</p> <p>- Ok - that's very, very good playing.</p> <p>- Do you hear how nice and clean that sounds? We're playing it under tempo, but it sounds so much better - more rhythmical. Ok, let's keep doing that.</p> <p>- here we go - ready? And a 1 2 3 and (band plays - sings melody) Ok - Sorry - I heard one person play - I think it was a flute - play that pick-up note at 21 long - I heard (sings melody) - You got to play it short - otherwise it sticks right out</p> <p>- (play - <i>in time K ___ - don't rush</i>) See what happened there? Yah - ok - I did this - I was coming down and you had already hit - you hit your whip - it's got to be right here. Ok?</p> <p>- Ok - now great playing saxes - ok - you're playing with conviction - that's what I like. Now I can pull you back if I need to, right - and that's what I am going to ask you to do. Because it says double forte - mezzo piano, right - ok - so let's try that. That was an excellent crescendo at 28</p> <p>- What I'm hearing - 1 or 2 instruments in here - playing note lengths too long (demonstrate vocally) I think it's tenor sax.</p> <p>- Sorry - you know what? See that eighth note in the 2/4 bar? - for some reason - there's a whole whack of you playing that note - way different from the other eight note. Keep it the same length (sing melody)</p> <p>- Yah - that's better put that one away. That's better much, much better.</p> <p>- stop - guys who are playing on beat 2, somebody's jumping the gun early (sings melody) - right there on 2 - don't come early - 1 2 ready and (band plays - sings melody) - yah - ok - that's good. Right from the top. And a 1 2 ready (band play - sing melody - <i>now more - now - keep going - good</i>)</p> <p>- Bingo - we got it.</p> <p>- Ok - sorry - again bar 16, some of you are cutting out early again - I'm hearing the sound disappear from a lot of you - now what about the 2nd phrase being louder than the first - it's still not happening - it's sounding the same both times - ok. Now one of the words that shows up on your playing tests - I wrote this word at least 100 times - exaggerate - exaggerate the dynamics - exaggerate the swells of the note - exaggerate the accents - ok. You might think - you might think you're overplaying - it's probably going to be just right - ok. So, really exaggerate what you're trying to do - exaggerate your crescendos and accents - Now that makes it sound like you were caught off guard too trumpets. I got an idea for you though - and stop - now I'm hearing some people on this side in bar 36 and 37 - there are 6 eighth notes there - I'm hearing (sings melody) Why are you playing a couple of them long and a couple of them short? They're all the same length (sings melody) Now remember what I just told you a few bars earlier? Guess what you're going to do in bar 37 - same thing. This is one of those things where we're playing one phrase one way - the second phrase is the same rhythms, but the pitch is a little bit different, so can we make that 2nd one bigger than the 1st one?</p> <p>- Sorry - no - the eighth notes in bar 32 - the 2 eighth notes on the second beat are too long - shorten them up everybody - one more time - 1 2 and ready play (band plays - sings melody - <i>short - now more</i> - sing melody - <i>shhh</i>)</p> <p>- Good</p> <p>- Ah yes - that's what I want to hear</p> <p>- I'm sorry - the last second note in 44, somebody's playing wrong fingerings on that note again (sings melody - stops on note in question) I'm hearing a flute playing Eb over here. Make sure it's E natural - if you don't know what it is, look it up or don't play the note wrong. I'd rather you not play if you're going to</p>
Feedback	

(Continued)	<p>play the wrong note.</p> <p>- Ok now - what's going on? I'm hearing different note lengths on the (sings melody). If they're all eighth notes and they're all the same length, somebody started playing things long for a second. Don't do that please</p> <p>- Hey that was pretty good - ok - it's not perfect yet - it could be a little better - but it is better than it was.</p> <p>- Ok - sorry - ah 2nd and 3rd clarinet, I need you to be stronger than the 1sts - ok. Can you guys really play those eighth notes stronger, so you're? Try and actually bury them - I don't mean physically, ok. But you know - try and get ah - try and get your sound up a little more there.</p> <p>- Ok - circle your decrescendo in 86 - circle the piano marking in 87 - because you didn't get down there. Ok - basses that was better.</p> <p>- Alright - this is so much better - so much better. Good job guys</p> <p>- Sorry somebody's changing the eighth note lengths again (sings melody). Somebody went (sings melody - blasts last note). I heard that from flutes again - ok. A couple of you aren't paying attention to this.</p> <p>- Good - you guys have to follow the tenor saxes - you're all exposed. Nobody plays here but you guys, so please practice. I would memorize those 2 bars, so you don't even need to - you can play it in your sleep.</p> <p>- Alrighty - this is good stuff.</p> <p>- That was better trumpets - I like that volume. It's getting better all the time - so keep, keep, you know, getting brave with this sort of thing. There's a word that I want you to put in your vocabulary, when you play: It's fearless. I want you to play fearlessly. I don't want you to be afraid of anything when you play. Ok</p> <p>- Because if you're afraid, you're going to hold back - and you're going to play flat and out of tune, as well. You got to play like yeah - bring it on - bring it - and you just attack the music, ok - and you play it from here alright, with feeling.</p> <p>- Ok - sorry - bari sax, bass clarinet, trombone 3 - at bar 122, the accents on the quarter notes have to be stronger - that has to come out.</p> <p>- That's really nice playing flutes - that countermelody sounds really good - but it is a countermelody - it's not the most important melody. You guys still have that same melody from before - you got to be stronger, ok. You guys got to get down a little bit, ok - because the flute is such a high-pitched instrument, it's going to cut through - no problem at all. Everyone's going to hear the flutes - plus there's an army of you, right - a small army - a very feminine army - but it's still an army, ok. So, you got to back off a wee bit, just to get the right balance.</p> <p>- Now, over at bar 133, all of a sudden accents appear. Again, you have to change the way you play there. You didn't. You kept playing the same style - it was all kind of syropy sounding, ok. But, it's got to be more, more heavily articulated.</p> <p>- That's all we have time for today. That was really good guys. Let's keep it up. Two weeks to the festival - you got to practice.</p>
Answer Questions or Reply to Student Comment	<p>- (student) - speak up please (student) - Ya - but you'll still hit it hard, ok - Ya it's not loud enough yet - Ka _____, you're a little bit behind the beat. ok - you've got to hear the melody (sings melody and percussion part) You're right with flutes when they go (sings and demonstrates) - right on that note there.</p> <p>- (students comment) - Now you know how I feel - There's a lot of tempo changes in this one right, so (student comment) She's supposed to be just learning the songs, ok. You guys are kind of more advanced than her (student comment) Alright - and probably by next week, she'll be fine</p> <p>- (student question) What bar is that guys? (student comment) - 61? Yah - Can you all play it long then - because some of you are playing it short - I just didn't hear it agree all the time.</p>
Instructions – Musical	<p>- K _____ - while I'm thinking of it - that last one - you got to make sure that the bass drum doesn't ring like that all the time - you have to have more of a dead sound. Ok - Put your leg up on the side - on the stand - Make sure it's more of a - boom boom boom instead of a ringing sound, ok.</p> <p>- This is 160 - ok - this is the speed we're aiming for today. (sing melody) One of the things that will keep you guys going - if you keep this in mind if you guys see 4 eighths - eighth note beamed together - put a little accent on the first one - that's going to help the rhythm - It will help you get through those rhythms - ok - especially clarinets - right (demonstrate)</p> <p>- Here we go - (band plays)</p> <p>- Ok - let's go back to 60 everybody - bar 60 - here we go. Let's see if we can get that bar we missed there alright. Ready? Ready - I'm gonna give you a bar for nothing. (band plays)</p> <p>- K _____ you got to kill it - ok - just give it all you got</p> <p>- ok - so let's go back - now - guys bar 60 - you know how we keep doing that (sings) - that kinda keeps getting - you know - repetitive - can we crescendo - through those 4 bars ok? And the next 4 bars - you remember how we decided we were going to do it really soft - same thing - start really soft but crescendo all the way through into the next section - so let's try that as well - ok 60 - here we go - right at 60 - & a 1 2 3 (band plays - now build it up - keep coming now - build it up - sing melody)</p> <p>- bar 70 - those of you who have the fortepiano - and trumpets you're really the ones who control this fortepiano - the brass is a nice bright sound, ok - I really want you to go (demonstrates fp) - make your sound disappear then really open it up - and then stop around beat 4 - ok. Flutes you guys can do it too - it's harder for you to control your air - you can only get so soft. Clarinets - you're down in the low register on that low G - you can blow as hard as you want to bring that low G out at the end, Ok. Let's hear that fp - bar 70 - those of you who are doing that - 70 - 1 2 forte (band plays)</p> <p>- ok - now - (metronome) - this one's even faster than the last one - (sings melody to metronome) - and remember when you play faster you have to make those shorter note values much shorter right - (demonstrate articulations - sing melody) - make those all very light and staccato when you get through there</p>

<p>Instructions – Musical (Continued)</p>	<p>- Again, I'll give you a bar for nothing to set up the tempo - and I'm going to do this - ready - sit up tall please - feet flat on the floor (band plays)</p> <p>- I'm just doing this - you know - to mess with your head a little bit - for one thing - but also to see if you can really follow me - ok - and you just proved to me that you can - alright - so - really there's no excuse - right - for speeding up - if I'm conducting in front of you - and you're looking at me out of the corner of your eye, it should work - let's go back to 54 - where all this starts up - ok - ready 54 - ready - keep it real light - (demonstrates) - alright - here we go - see ya later M____. 54 and (band plays)</p> <p>- Ok - and I want it to feel like we're just - getting enormous - all of a sudden - ok now starting at 58 - basses you're doing that same figure that we started with before - play it louder now - (sings bass melody) - more intensity - ok - than you did before - start at 58 (sing melody) - ok - and you can just feel it starting to - it's getting so intense there right (sings melody) - really open that up - whole note people in bar 59 - really, really bring that up with volume there too - take a good breath, so you have enough air to push on that note - here we go at 15 - everybody - ready - basses, trombones, and baritones especially - and tenor sax - and a 1 2 3 (band plays) (band stops)</p> <p>- now play that whole thing here please from 9 and keep it going for a few minutes - 1 2 ready and (clarinets play) - be ready to play please (clarinet stops) - put your feet flat on the floor - and push air into the note (demonstrates melody) - make it intense sounding - 1 2 ready go - (clarinets play)</p> <p>- Don't be afraid of it, A____ - it won't bite ya - 55 - one more time - now if B____'s sick we're going to depend on you - ok - so you have to practice this and make sure that you know it - ok - let's try it again - 55 - with confidence and conviction - right - keep your feet flat on the floor and dig in - if you're going to make a mistake, make it a good one - I'd rather you make a mistake than not play at all - ok - but I'd rather you play it well more than anything - here we go - bar 55 - and a 1 2 3</p> <p>- Flutes make sure you don't enter early - ok - make sure you know where your entrance is - You got to hear that melody (sings melody) - then you come in after the (sings melody) - You have an extension of that - right - you take us to the next phrase - so be aware of that - here we go 70 - ah - don't forget to breathe after the 4 bar phrase starting at 70 - right - ok - I heard one trumpet - ah just going through there - you need to breathe with the rest of the band there - ok - and all of the long notes - I don't want you sitting on it - I want you moving them (demonstrate) - and then you take the breath - right - make it sing guys - 70 - and a 1 2 3 (band plays - stops)</p> <p>- (band plays - push on it - here we go - sings melody)</p> <p>- Depending how I'm feeling, I might draw that out a little more - ok - I tend to do that at concerts - I change the way I conduct at concerts - because I get nervous - just like you guys do - ok - so sometimes I'm going to do some funky things - You better be on your guard for it ok</p> <p>- ok - there's only one thing that I want you to do though - at bar 7 when we do that ah forte there - can you keep it loud for the next 2 bars - even through the ritard - we're kind of fading back there - I want it nice and loud through there - start - actually start in bar 6 for a second - where the crescendo starts - 6 please - 1 2 and ready play (band plays - 7 now - sings melody)</p> <p>- Clarinets play bar 11 please - ready - (clarinets play) - keep playing (clarinets stop) - keep playing - I need you to play that stronger - ok - one more time (sings melody) - lean forward into it - so make everything speaks clean - one more time - 11 (student) - yes - please do - stagger breathing is a great idea - 11 - (laughter) - oh you like that do you - 11 - here we go - 2 (clarinets play) - Can you play louder? We need to hear that more - ok - just put a little more air through your horn - One more time - 1 2 again - (clarinets play - that's it) Ok now - you guys - they're playing eighth notes right (sing eighth note melody) - You plug your notes into that - ok - they're like an eighth note lip trill for you - everybody bar 10 now - with a crescendo - and a 1 2 ready and (band plays - stops)</p> <p>- Now one thing I want you to do - when you're playing on beat 4 - or you're playing on beat 3 - come in soft with that note and play beat one loud - so you're going (demonstrate - sing) - just play beat 4 a little weaker - if you're playing on beat 3 (demonstrates - sing) - so it sounds like your crescendoing over the barline - it just gives it a little shape - makes it a little more interesting - ok - let's go at 11 - everybody one more time - Listen for the clarinets - ok - you guys got to come out so they can follow you - this is really really why I'm trying to do this so they can hear you - ok - 10 - and a 1 2 ready and (band plays - sings melody)</p> <p>- Ok K____ - you got to lock in with that cabassa too - (demonstrates) - you're doing the same rhythm as the clarinets - let's hear you and the clarinets for a second at 11 - sorry clarinets - but we got to get these guys with you ok - here we go - you lead the way clarinets - 11 - 1 2 3 and (clarinets and percussion play - stop) - not bad - ok - so K____ remember me talking about this up here? You can do this too. (demonstrate - accent) - Put a little bit more on there - you'll feel the rhythm better, ok - You're kind of feeling it in 2 there (demonstrate) - as a matter of fact - why don't we all feel it in 2 - try it like that for a second - bar 11 - everybody - start right where the clarinets come in - 11 - (sings it) - 1 & 2 & (band plays - singing melody)</p> <p>- I want you to study the music - look at all the key signature changes - that are in the piece - I want you to look the repeat signs - dynamics - they're seeing how well you can sight read - so you have to get all the articulations - accents - the repeats - key changes - all of it - and tricky rhythms.</p> <p>- Now ladies and gentlemen - this is a march - ok - so what you're going to do when you play this - you're actually going to separate all of the quarter notes - it's in cut time - so we're going to count 1 & 2 & a - 1 2 3 4 - what I think you should do for sight reading - purposes - is play it in 4/4 because it's easier to count that way - so at the beginning where we go (sings rhythm) - 1 2 3 4 1 - and then at 5 it's - 1 (sings rhythm) - basses at 5 it's - boom rest boom rest boom right - that should be no problem - snare drum at the beginning (sing rhythm - ti tiri, etc.) - we're gonna bit but play it that fast - ok - but do this - can everybody just say their rhythms? - ok - so at the beginning the quarter notes are gonna be (sings quarter note rhythm) - the</p>
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<p>Instructions – Musical (Continued)</p>	<p>whole band is doing that - say your rhythm there right at the beginning - ready - as you're saying it do the fingering on your instrument as well - here we go - and a 1 & 2 & - (band says rhythm - conductor also says rhythm - some counting out loud) - 13 (say rhythm) - dot staccato quarter (sings rhythm) - and then you repeat to where? (student answer) - back to 5 - ok - so - let's pretend we're at 23 - no talking please - 23 - ready and - say it (says rhythm with band members) - 1 and da da da - it's the same thing - and then you go to the first ending - where do you repeat to? (student answer) - 23 - make a note of that - ok - and then you jump - play through and jump to the 2nd ending - then you're 41 at the trio - pay attention guys - pay attention - please don't talk - ok - so 41 some of you it says play 2nd time only - right - so you play the second time only - so at 41 it's going to be (sings rhythm) - say it please - 41 - the rhythm - 1 2 ready and - (say rhythm - students and conductor) - ok - it's mostly quarter notes and half notes - you should be able to play through that - dynamics - ok - you see where it says forte - at the first ending at the ending - don't be afraid of playing out - play nice and strong - even though you don't like that note - do the best you can - here we go</p> <p>- here we go - ready - and 1 2 3 and (band plays) (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent - forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) (band stops)</p> <p>- (sings music) - ok we're going to swing this one alright - here we go - a 1 2 a 1 a 2 a 3 and (band plays)</p> <p>- Alright - let's take a little run through this section - 17 - trumpets - I really need you to come off more in bar 18 - it's conversation - (sings rhythm) - put it out there S_____ ok - here we go - 17 - I know V_____ abandoned you for this one right - unfortunately - we'll get her back - here we go - 17 - 1 2 and 3 and (band plays - sings melody - here go - sings melody)</p> <p>- (sings improvised melody) - ok - we're going to work on that - ok - S_____ we'll get that working for you - because that's a little bit tricky - have a look at home - at it at home though - and learn the notes - ok - and then we'll let you play a solo there - here we go 27 - just fake it for now - you can even make it up - because it's a jazz tune you get to improvise a little bit - ok - and there's a nice rule about jazz - nothing is ever wrong in jazz</p> <p>- Rockin Around the Christmas Tree please - (students take out music) - (snaps and sings rhythm) - here we go guys - we'll play it right up to speed - ok - this will get you into the Christmas spirit - 1 2 a 1 2 3 (band plays - sings melody - instructions given but difficult to hear over band playing)</p> <p>- flutes - I want you to take your pencils and mark all of your Ab's in right now - in that Eb section please.</p> <p>- And we'll end with Glee ladies and gentlemen - (take out music - noodling) - don't practice - do it together - it's more fun that way - ok</p> <p>- Here we go - 1 2 ready and (band plays - sings melody - ok saxes - 2 3 and - 2 3 and) (band stops) - (laughs) - 30 - here we go 1 2 again and - (band plays) (band stops) come on guys there's a breath right there - 34 - ok - I want everybody breathing in the right place for the phrasing - right - it's got to be together - again - one more time at 30 - 1 2 again and play (band plays - ??? - sings melody - counting out loud) (band stops)</p> <p>- Ok - take out the chorale please - we're going to warm up with that. We got lot's of stuff to go through today. Alright - give me the first note of your chorale.</p> <p>- First note of the chorale, please.</p> <p>- Alright - here we go - first note - ready and</p> <p>- Ok - alto saxes - I want you to start first - play bar 2 for me please (sings rhythm) - ready and (saxes play a few notes)</p> <p>- Can I hear everybody start from the very beginning - tympani - S_____ soft please. Ready - under tempo (band plays - sings melody).</p> <p>- ok now in bar 5, I'd really like the 2nd trumpet on the whole note - ok - and the trombone baritone, you guys need to push on that whole note in bar 5 and really open up the sound. Tenor saxes, you do fortissimo then forte - clarinets - mark a crescendo on those A's - please in bar 5 - you're going to come up (sings rhythm) - then come back down after when you arrive at 6, ok.</p> <p>- Bar 16 - when we're playing the eighth notes - let's make all the same note length (sings melody) - Now I want everyone to crescendo on beat 3 - in bar 17. Mark that in please - in bar 17 crescendo on beat 3.</p> <p>Basses - you guys have 2 quarter notes - tenor saxes, bari sax, trombone, baritone, basses - I want you to crescendo through the 2 quarter notes - so you're going to go (sings melody) - and you're going to crescendo into silence actually - ok - it sounds very dramatic when you do that. Percussion - you guys in bar 17 have to accent beat 1 and beat 3 really strong - (sing rhythms) - ok - so let's get that together.</p> <p>Everybody start at 16 please. I want to hear your whip, K_____. Alright K_____ and the whipped. And a 1 2 3 and (play) - Only K_____ whips on beat 1, ok. 1 2 ready and (band plays).</p> <p>- Ok - there's something funny going on at the end of bar 22 - people are breathing there or something - can I hear - take the pick-up to 21 everybody (sings melody) then keep going - ok - here we go - ready and a 1 (band plays - sings melody)</p> <p>- Right there - right at 28 - mark pianissimo in your music - you want to get soft, so you can set up that crescendo right? And we're going to grab the audience's attention, there by getting softer, ok (sing melody). Find bar 25 please - we're going to start there. Here we go 25 - 1 2 and ready and (Band plays - sings melody - accent sing - and - sing - good).</p> <p>- let's starts right at that crescendo - start real soft and we'll keep going - 1 2 twenty-eight (band plays - <i>I and</i> - sing melody)</p> <p>- Now can everybody exaggerate those accents (sing melody) - back off on all the eighth notes in between though. Ok (sing) - that second bar - I always want to hear it go up - so start bar 35 soft and build it up - ok. It sounds more interesting (sing melody) instead of (sing melody). It like a robot, right - we don't want to sound like robots.</p>
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<p>Instructions – Musical (Continued)</p>	<p>- Here we go - bar 34 - shape it - remember basses (sing melody). Percussion, if you're doing the eighth notes in the bar (tap out eighth notes - ti-ti-ti-ti) One, three, right - accent one and three - here we go - bar 34 - with a pick up - and a 1 2 3 and (play - sing melody - <i>that's it</i> - sing melody)</p> <p>- Ok - guys take a breathe at the end of 49 - everybody has to breathe there and again no breathe between 50,51, 52. Go all the way to the eighth rest. You're going to breathe on the eighth rest in 52 - you're going to breathe on the eighth rest in 54. Those are like built in breath marks for you, right, on the end of four each time, there. Let's do it. Let's go back to 44 - match the length of the notes again crescendo on the half note in the next bar - just like you did earlier right? Here we go 44 - 1 2 and 3 (band plays - sings melody)</p> <p>- ok - ladies and gentlemen - sorry - don't change the speed of the eighth notes - you started playing at a different tempo - some of you there (sings melody) - the eighth note stays the same - ok try it from 71 - ready 71 - play the accents stronger - 1 2 ready and (play)</p> <p>- I want to hear the flutes - shhh - flutes, clarinets, alto, tenor saxes the opening 4 bars - ok - I want you to explode into those accents (sings melody) - really tongue them hard - slowly please - 1 2 ready and a (band plays)</p> <p>- ok - now can you make - sorry - the last note of the first bar - can you make it even shorter? (sing melody)</p> <p>- make it light - staccato means light - it's not only shorter, but it's light - ok - try it again 1 and - (play - sing melody) - good - now one other thing - do not stop your air from beat bar 2 to bar 3 - make the half note lead into the next note - (sing melody) - it's got to go right to that next note - you can breathe in the eighth rest again - ok - let's try that one more time - I just want to get it nice and lined up and rhythmic here - 1 2 and ready play (band plays - sing melody)</p> <p>- no percussion - I just these people to play - ok - some people are still backing off on the half note - don't move back at all - keep it moving forward - don't lose energy in the 2nd bar - make that half note lead to the downbeat of bar 3 - one more time 1 2 and ready play - (band plays - sings melody)</p> <p>- do the pick-up to bar 6 - you people - 1 - everybody play bar 6 as a matter of fact - because you all have eighth notes there 1 2 bar 6 and go (band plays) - right on 6 ready play - (band plays - sings melody) - ok can you start it softer - ok - ready and - (band plays - sings melody).</p> <p>- Everybody play the introduction now please - from the very top - 1 2 ready and (band plays - sings melody)</p> <p>- Now in the first 4 bars (sings melody) - I want to hear the second time louder than the first time. So think of it almost as a 4 bar crescendo. Instead of starting forte, maybe back off - well just a little bit less than forte to begin with, ok. Give yourself some room to get louder. Ok</p> <p>- ok - now maybe we could start 9 a little softer, ok. The reason for it again - I want to do (sings melody) and then we're going to crescendo - basses you're going to crescendo the eighth notes in bar 11 - the second phrase, starting at 12 (sing melody) I want the 2nd one bigger than the first one - just like we did in the introduction. Do you see the pattern going on here? Two phrases back to back - when they're the same rhythm, I like to do the 2nd one maybe a little bit bigger than the first one. Ok?</p> <p>- Ok - now - could we do something in bar 26 - see the half note in the 2nd ending? Can we not breathe there - breathe in the eighth rest in the next bar - or if you have a quarter rest - breathe there. Ok - but don't put a space there (sings melody) - ok - that was a really good crescendo - when you got to the half note it was nice and strong. Ok - just make sure the eighth notes come out strong just before that too - a good strong tongue on them. I want to do 9 section two times again - ok</p> <p>- I got an idea for you though - at bar 30 - see where that first eighth note is tied over - cross out the eighth note put a rest in there - an eighth rest. You're gonna breathe on 1 and that's going to give you lots of air to come in strong on the next part - ok. (sings melody - demonstrates breathing) and tongue the sixteenths really hard and give me lots of volume - lots of push from the belly.</p> <p>- So, let's play those 8 bars. Listen to that 8 bar - sort of idea - 4 bars here - 4 bars up here - but articulate the same way - play it dynamically the same way. Here we go - 31. 1 2 and ready and (band plays)</p> <p>- So, we're going to take a run at it - one more time from 31 - here we go - I want all the flutes to circle the 2 eighth notes at the end of 32 and I want you to circle the 2 eighth notes the end of 36 - and put staccato signs on them please - because it's you guys who are playing the notes too long there - I can hear it. Ok - we're gonna fix this thing up - 31 1 2 everyone and (band plays - sings melody)</p> <p>- now this is what we call a transition zone - we're changing key - we're going through a number of different things here.</p> <p>- Ok - sorry - this is one of those contour spots (sings melody - shows dynamics) I changed octaves because I can't sing that high - alright - it sounds squeaky. Now - but you get the idea right - I'm singing it up and down - I'm following the line, Can you please do that with the melody?</p> <p>- 85 - when you guys get to that eighth note stuff - please don't panic - ok - like if you're thinking "Oh - here comes that eighth note passage", you're going to rush through it. You're going to panic and you're going to pick up speed - because the adrenaline is going to start going through your body. So, control yourself - if anything, think of it as being really easy (sings melody) - be easy with it - it will come out easy too - alright - 79. Let's do it - 1 2 ready and a (band plays - sings melody) sorry - I meant contour - 1 2 ready and (band plays - sings melody).</p> <p>- Sorry - Bassists - 87 is piano - and you've got to do a decrescendo (sings melody. Ok - you've got to work that through - you're so hung up on playing the notes, that you forget to do the dynamics - the contour sounded really good - do that again - ok - that sounds really good - 79.</p> <p>- 79 - 1 ready H___ - and whenever we play 1 2 and ready and (band plays - <i>shape it</i> - sings melody - <i>keep it coming</i> - sing melody)</p> <p>- Ok, so trumpets the same thing - guess what you're going to do. Cross out the first note of the bar, put an eighth rest there - and breathe so you can go (sings trumpet melody) Ok, you're taking us to the next section.</p>
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<p>Instructions – Musical (Continued)</p>	<p>- let's do it from 87 - real quiet. Keep that contour idea going - holy smokes that makes a difference in your sound. It sounds really slick all of a sudden - sounds really together - sounds nice and rhythmic - I love it. Here we go 87 - 1 2 (band plays)</p> <p>- Ok sorry - sorry - still keep the idea of strong weak, strong weak (sings melody) - like you're marching - ok - it's a march - let's feel that time - ready - left right left right - 1 2 ready and (band plays - sings melody - push on it - sing melody).</p> <p>- Lets try it again - trumpets - do your fanfare (sings fanfare) You guys come in at 103 - ready trumpets - 1 2 (band plays) Ok - one more time - make sure we're playing the right notes guys - ok. Take a deep breath (sings fanfare). Can you get rid of all your air in those 2 bars? Get rid of it - just push it all through your horn - alright - and don't aim for your music stand - aim for Migration Hall from where you're sitting (sings fanfare). You're pushing way out into the distance - try that. Aim - direct your air way - really far away from you. Ready 1 and 2 and (trumpets play) Ready - when I go 1 and 2 and (inhale) - you're going to breathe on 1, right. I'm not going to say anything, I just going to breathe with you. Ready and 1 and 2 and (band plays)</p> <p>- Flutes - I'm waiting for everybody to come in - let's go - 1 2 (some band members play). Is everybody ready now? Come on - get ready 1 2 (band plays - sings melody)</p> <p>- Alright - let's try it again 103 - one more time. I want to hear 2nd and 3rd trumpets stronger than the first trumpet. The lower octave has to be stronger than the upper - has to be. Try it again please - ready and a 1 2 and (band plays - sings melody - <i>and</i> - sings melody).</p> <p>- Back to 103. Now I want to work this whole section - see if you can match up the articulations - and match up the styles of those crescendos we're doing. Here we go - 103 - one more time.</p> <p>- Here we go, 103 - trumpets let it go - and 1 and 2 and (band plays - sings melody - <i>yeah</i> - sings melody - <i>and</i> - sings melody)</p> <p>- Ok, now we got to look at something here. I want you to all breathe, except for trombones, in bar 120. Mark a breath mark after the half note in 120. Does everybody have pianissimo marked at 121? Ok. You're going to take a breath and then come in soft there, ok (sings melody). And you're not going to breathe after that half note in 122, you're going to breathe on the eighth rest in the next bar - just like you've been doing all along. I want to hear a crescendo all the way from 121 right to 125, ok. As a matter of fact start right there at 121, pianissimo everybody, 121. Let's hear that 4 bar crescendo - start soft. 1 2 and ready go (band plays - sing melody).</p> <p>- Now you have a change in your articulation in bar 122. You see how the accents start coming in? You can still put accents in as you're doing your crescendo (sings melody). Just play with a little more intensity - attack the note with a stronger tongue and a little bit more air behind it. That's all. Ok - but change the way you play there. One more time at 121 guys - and a 1 2 ready and a (band plays)</p> <p>- Ok - one more time at 121, please. 1 2 ready and (band plays - sings melody).</p> <p>- Let's go back to 55, second time, guys - So when you're (sings melody) on top. Here we go 1 2 55 and play (band plays - <i>bring it out</i> - sings melody - <i>toward the high note</i> - <i>more on the second phrase</i> - sing melody - <i>contour</i> - sings melody).</p> <p>- Now, I want to talk about the breathing a little bit. Um - let's go back to 87 for a second please, ok. I'm going to go through this - I want to, I want to listen for some certain things. I'll make sure everybody's breathing in the right spot - 87 - and a 1 2 ready and a (band starts to play).</p> <p>- Yes, always do the pick up - don't even ask - just - if there's a pick up note before - a pair of eighth notes, one eighth note - always do it without asking - 1 2 1 (band plays).</p> <p>- See the markings in the music, though. (sings melody) alright - and we're starting piano. Ready and a - 1 2 1 (band plays - sings melody).</p> <p>- Start at 95 - 95 please to the coda.</p> <p>- 95 - 1 2 and ready and (band plays - sings melody). Ok, now I think we should do (sings melody). Breathe at the end of 128. Breathe at the end of 128. Do not breathe at the end of 130, because then you've got (sings melody). Ok, ah - it will go a little faster. I want to hear flutes, clarinets, trumpets, trombone - I want you to breathe at the end of 133, after your half note. Ok. Trombones, you can breathe at the end of 132, ok - after you breathe at the end of 128. Ok, let's take a run at that - see how it sounds now. Everybody from 95.</p>
<p>Instructions – Nonmusical</p>	<p>- Give him a mallet there. K____ you have to think about this before we start the piece - get everything set up - get your mallets and everything, right. You might want to take your music K____ and write some messages to yourself - set up the gong - the mallet - ok - It's like making yourself a little checklist right at the top of your page - so when we call the song - you look at the top - oh yeah - these are all the little things that I have to do - because when you get into a concert situation or a pressure situation, you're going to forget things, right. So you want to cover yourself and make sure everything is right there in front of you - it's just being organized, right.</p> <p>- We'll let V____ leave quietly - pay attention here guys</p> <p>- Ok - I might switch you and him up - I might put him on timp and you on snare - because you're playing the snare very, very well - you can handle that - and that snare drum if you - do you have it in your folder - by the way - for shipwrecked? (student answer) - 3 chimes parts - wow - how'd you end up with that? (student)- You've got the snare and the bass for Shipwrecked? -(student) Ok give it to B____, then ok - Start having a look at the snare drum part B____ - especially that last part - starting from 78 to the end - that really flies - there's a lot of 16th notes there - ya - eek (laugh) - ok - but you've got the technique to be able to play that so I might - like I say - switch you back there - ok - so be prepared for that – alright</p> <p>- We're going to do some sightreading - now - guys - I don't care - I know you know - Listen carefully - Ah when you go to a national competition - which I'm hoping we'll do at least some point in your high school</p>

<p>Instructions – Nonmusical (Continued)</p>	<p>career here - ok - when you play at the nationals - one of the things that they judge you on - is how well you sight read - and they let the conductor look at 3 different scores and I choose one song - they pass out the parts to the band - I have 5 minutes to talk to you - you're not allowed to play a note - pay attention girls, ok - you're not allowed to play a note - you can do silent fingering ok - but whata you're going to do while I pass this out - I want you to study the music</p> <p>- So, I'm going to pass it out right now - and like I say, I don't want anybody to play a note - but what I do want you to do is study it - and we're going to - in 5 minutes we're going to play it - if I can find the darn thing - here it is. Ok - so flutes - guys take on and pass it along please - ok - these are all the flute parts - clarinets - here's three first and four seconds - so you can see one - there's bass clarinet right here</p> <p>Ch_____ - ah saxophones - look at your music now - study it girls - you should be looking at the music and trying to figure out things - silent fingering ok - tenor saxes - pass it down - baritone sax here - Ah trumpets - Sk_____ you play first - and then D_____ and S_____ play second ok - pass that along guys - (passing out music) - percussion - somebody can read the oboe for bells - snare drum - bass drum (pass out music - student - conductor conversation - quiet)</p> <p>- take your music and pass it this way - everybody (student conversation) - no no no - that song I just handed out to you - please keep it in some kind of order according to your sections - all the trumpet parts together and all the sax parts together</p> <p>- Sitting up nice and tall - feet flat on the floor ok - F_____, move back so your feet don't hang over the edge of the thing there, ok. Anybody's feet hanging over, back up just a wee bit. Make sure your feet are flat on the floor. Don't wrap your feet around music stands or anything like that - good posture gives you good sound.</p> <p>- E____ make sure you can see me ok. Can you guys over on this side of the room angle your chairs so you're looking right at me - you're directly in line - the same thing over here - ok. Angle your chairs so you're facing me directly - so you can see me out of your peripheral vision - you can follow me right along - ok.</p> <p>- Now take out Wild Wyatt. You may want to get your pencils out because I'm going to give you a lot of instructions on this piece - some of the other things as well. And I'm going to be working different sections of the band - listen carefully please - sh sh sh sh - listening carefully when I work with one section and see if you have that same sort of thing in your music - cause if I tell one group of instruments to accent a certain part - if you have the same thing, you're going to be doing it too.</p> <p>- I stopped - stop with me - ok?</p> <p>- if you're gonna yawn, put your hand over your mouth by the way - I'm looking into the Grand Canyon sometimes, ok - Here we go - It's a neat trick watching your head disappear like that - here we go.</p> <p>- You know what to do - take your pencil and circle that 9 - even take it - take your pencil and from the repeat sign at the first ending draw an arrow going right to that repeat - so it takes your eyes there - ok. I know what that's like to be playing along - oh yeah the repeat - and you're this much late all the time, right. So you got to be thinking about it ok.</p> <p>- We're working hard today - we're working on a lot of detail, right. The thing is can you remember it all. Here we go - 79 - I hope you're writing it down because I'm going to do this next practice too</p> <p>- Ok guess what - you know exactly what I'm going to say, right. Mark it in.</p> <p>- Stop, stop, stop, stop, stop. When I stop, you stop immediately. Don't continue playing, ok.</p> <p>- I'm I haven't figured it out, how I want you to do this. I'm trying to think about how I want you to play it, so bear with me</p> <p>- For the people who are note here - can you guys tell them? Like N_____ - tell him where to mark his breathing and stuff like that, ok - because when you guys miss a practice and when we go through things like with a fine tooth comb, if you're missing, you're going to be the one playing in wrong places and making things sound wrong - and we got to relearn thing again. That's why attendance is so important here, ok.</p>
<p>Questions – Musical</p>	<p>- You organized there, Ka_____? Alright - get all of your toys ready. I'll give you a second to get organized ok - I know you got to put things in place - not dropping them all over the place there. Do you need a music stand to set some of that stuff on - because you shouldn't be setting it on the snare drum. (student) Get her an extra music stand or two over there, ok?</p> <p>- Now what's going on in bar 68? Ah - we got the break drum and the bass drum on the 2nd beat, right. Who's got - K_____ break drum, ya? (student) - ok - so you've got to hit that and - who's doing the bass drum on beat 2? You're doing it - ok - so you've got to get closer to that bass drum or something, right.</p> <p>- what's been our biggest problem as a band? (student comment) - dynamics - ya - part of it - (student comment) - watching me - I think that's probably the biggest one right now</p> <p>- are you counting in your head? (student answer) - ok - are you counting 1 2 3 4 2 2 3 4 3 2 - are you doing it like that?</p> <p>- Low brass - who are we following when we're playing besides me? Who should you be really listening across for? (student) - The melody - which is which instrument? (student) - (laughs) - skill testing question</p> <p>- yes - the trumpets - ok - the first trumpet is playing (sings melody) - play - play with them - ok - right on their coat tails - ok - play right along with them - you're doing exactly the same rhythm - here we go again</p> <p>- at the first ending at the ending - where do you back to? - when you get to the end of the song you go back to where (students) - that's the trio section - so repeat it the second time - right - alright</p> <p>- let's play it - check out your key signature - what key are we in guys - (student) - concert Bb - that's right -</p> <p>- do you see any odd fingerings there - any sharps you don't know the fingerings for - ask a neighbour if you don't know them - got it</p>

<p>Questions – Musical (Continued)</p>	<ul style="list-style-type: none"> - Is everybody tuned first? Who's not tuned with the tuner - get tuned up first - ok - I'll give you a minute (tuning). - Sorry who's got that break drum thing? Ok - where is it? (student answer) - ok - now if you notice - look at the dynamic level it says - triple forte, right - now have you got a hammer there (student answer) - ok, you've got to get that thing up on a table or something - or put it on a chair - so you can smack it ok? - Are you all set there, K ____? Alright. So when you play it, you know, give it a good crank there alright. - Ok - stop - sorry - We've had this section before, haven't we? - ok now - remember in bar 6 - what are you going to do dynamically there? Put your hand up if you know the answer D ____ (student answer) Yah do the pick up note piano (sings melody) - the crescendo goes right there - How many people feel - they kind of forget to go back to 9? How many are kind of missing that? - Look at your music in bar 39 - what does it ask you to do there (student answer) - what's that sub word? (student answer) Subito - what does that mean? Raise your hand if you know what subito means. Who does not know what subito means? Ok - that's ok - raise your hand - it's ok if you don't know - alright because you got to learn this. It means suddenly - suddenly quiet. Ok - so we want the volume - we're coming up (sing bah, bah, bah, bah, bum) - we're crescendoing - (sing do da). It's almost like a surprise - you want to surprise the listener. - One of things that happens - if you notice at 49 - it says "crescendo poco a poco". What does "poco a poco" mean? (student answer) - little by little (student answer) - slow down - hm - that's ritard. Ok crescendo means get louder, little by little, ok. - Are there any notes slurred in there? I heard a couple of people slur there - try it one more time. (sings melody) Only accent the notes that are marked accented. - Ok - sorry - now - hear what's happening? We're doing that same rhythm right - but we're doing the melody at a different pitch. Can we play this section bigger than the first one?
<p>Questions - Nonmusical</p>	<ul style="list-style-type: none"> - Let's take it - where's J ____? (student) - Oh I saw J ____ earlier too - and he's we're missing him today, aren't we. - All set K ____? (student answer) - ready - you guys need valve oil or something back there or is everything ok - you good? - everything working? - good. - I don't know what it is - but for some reason most of the material we're playing this year is really upbeat - do you like playing that fast stuff? - all set - give me rain - all set? - (band plays) - Are you guys going to have volleyball practice at all today? No? Is it done at 4? - W ____ Who else is missing? D ____ K ____ Who else is missing? A ____, yeah A ____ can't make it Wednesdays - who else? - is that it? ok - sounds good. - You're next 2 rehearsals are very very important. I don't see you Friday. Is it next week that I see you for the first time on Tuesday morning? (student answer) It's the 16th (student answer). Ok, so it's not next week, it's the week after. Some people showed up this week - ahum (student comment) - yah - right on the ball.

Appendix G: Musical Concepts Code Charts

Musical Concepts - Mary

Musical Concept	Verbal Communication – Direct Quotes
Warm-Up	<ul style="list-style-type: none"> - Ok here we go - circle of 4ths please - Circle of 5ths. - Look at the long tone on the board that is what you're doing. - 8 counts - Bb - crescendo - don't breath in between - start here - all listen as you decrescendo - start here start here - on the count to quarter notes - 2 -3 - 4 and - eighth notes - 3 and 4 - - 2 - 3 - and - shorter than that - watch - here we go - and - keep going - crescendo decrescendo - - Eb half note (sing articulations - da-da-da etc.) -pattern 1 and - and - keep going - slowing down - and to the top - and - come on - and - keep going - Ab - quarter notes - eighth notes now - short - short - - up and down in quarters - and tah - tah tah, etc. - up again now eighth 3- 4 - - Db half notes - good - good - don't rush C_____ - 4 count and - hold the bottom (band ends warm up - 6:31 minutes) - Ok. So let's warm up. - Ok. Here we go. Take a look up there - at the very beginning one - we'll rest in between and after that we'll just continue on. Here we go. 2 3 nice big breath (band starts to play - - no air attacks - just say the "D" a little bit harder. 3 and (<i>relax that attack - 5 6 7 - make it go through ?? release</i>) together - release together attack together - Bb (<i>?? 6 7 8 9 10 11 12</i>) - release together - everybody off - Ab (<i>5 6 7 8 9 10 11 12</i>) - release together - that's a lazy release - Db (<i>watch ?? and release at 2 3</i>) and stop the air in order to release the sound Gb (<i>??</i>) and Cb - 2 and 3 and - <i>concert Eb - two half notes Eb</i> - <i>all eighth notes up –</i> - <i>here we go - 16ths - 16ths – and</i> - <i>on the down quarter notes - 3 4 - eighth notes up and down 2 3 and - nice and short and – don't push - internalize the eighths - and - and - Db half notes - good - I'm in 2 - eighths - ?? - down we go - you're slowing down - go, go, go, etc. - up and down in quarter notes - it's too slow - eighth notes - eighth notes up and down - with a crescendo - where you can hear one - with a crescendo - and - come on</i>
Tone Production	<ul style="list-style-type: none"> - all the way across - let the air do the work - crescendo on the last one - crescendo on the last one - bottom to top 2 3 4 - oh that's a big start - let the air do the work - let the air do the work - the lower you are, the more your jaw drops - don't fwap with the tongue - all the way across - it's a long one - let the air do the work - center the sound - center the sound - crescendo - let the air do the work - this works (point to midrange) - let the air do the work - not this (point to mouth) - start from the bottom - let's go back to 54 - here we go - that is your moment - get those bells up. The carpet is not going to applaud you. Not nearly as much as they are - the bricks. - It's pick on flute day, I'm afraid. (demonstrate articulation) Can I hear this flutes? 22- shhh. Here's the dotted quarter - short - so the speed of air has to be super, super fast. And the higher you go - the faster the speed of air. So I know you don't like the higher register, but don't back off of it. Ready? Here we go. 1-2-1-2 short - (<i>move the air through the mouth - the longer the harder –</i> - <i>just listen to the attack and the sound - and phrase the scale - take a breath right here - and - don't breath - start speeding up the air - good - on the bottom - don't make me have to ?? - da-da</i> - Measure 85 - ok clarinets 85 - bass clarinets 1st, 2nd, and 3rds - here we go - bass clarinets and 1sts first - here we go - actually - no - bass clarinet and 2nd and 3rds first - here's the dotted quarter - there's the dotted quarter - ready - rich dark dark dark - 1 2 3 4 5 6 1 2 3 4 5 6 - (play - 2 3 - sing melody - 1 2 3 -sing melody) who's got that low beautiful E? - help - oh I want that low E - I want that low E - Tir Na Nog - Here we go - shhh - 3 2 1 - (play - and - ?? - and get the pitch up - all the way across - all the way and exchange - conflict resolution and - shh - check the air (?) - shh - <i>nothing to nothing to nothing to nothing</i>)
Intonation	<ul style="list-style-type: none"> - listen, listen, listen, listen - start here - start here - all start on this one again - start on this one - right now - and - there we go - listen to your tuning - Make that 2nd that major 2nd - make it clash - Ok this time - ah - alto saxes, tenor saxes, bari sax, trombone, baritones, tuba please and bass at 95. Tuning - here we go - Does anybody notice that you're unison? Listen. listen, listen, 123456123& - Altos can I hear your C? Go - C natural - B natural - Bb - and then your A. And tune as you go. Yah you can't just sit on the note. You have to fix it with each other - here we go. - <i>oh pitching my children - tuning, tuning, tuning - anything long - oh come on, come on, come on</i> - Tuning though - with the hotter it is in here, the sharper everyone goes

<p>Rhythm</p>	<p>- two Bb's - find the pulse- watch - don't rush - don't rush - don't rush - attack on 1 - attack on 1</p> <p>- So we're going to isolate the 3/8 7/8 3/8 time changes. Staring at measure 8 to 10. 8 to 10. I just want you to play from 8 to 10. Here's the eighth note, here's the eighth note. So you're going to play measures 8 and 9 and then stop. Here we go.</p> <p>- Where are you late? Where are you late? Where are you late? Look at the rhythm and tell me where you were late because I know you know. (student answer) - Get off that tie (demonstrate - ta, ta, etc) pretend there is a rest (demonstrate rhythm) ready? 123456 - 54 (band plays - demonstrate rhythm -)</p> <p>- Miss M_____ - gotta figure it out. You're in 3/4 while they're in 6/8. But you can't go by - you have to still go by the eighth note because you've got a 3/4 pattern verses them. Ok - we're going to go one more time</p> <p>- Trombones only - because you're playing the wrong rhythm. DId you know that? Take a look in measure - 23-24-25-26-27-28. You have 2 dotted quarters. Yes? Two dotted quarters - you guys are playing it as a dotted half. Here we go - just trombones - 1&2&1&2& (trombones play - sing articulation - good - that's it -stop)</p> <p>- do it again - rest rest ti, rest rest ti, rest rest ti, (sing articulation and rhythm)</p> <p>- Go back to measure 9 just for a sec. That repeating rhythm (demonstrate rhythm) Measure 9 one more time. Here we go 9 - 1 & 2 & 1 & 2 (band plays - sings rhythm and articulations)</p> <p>- take out Jazz It Up for me please - measure 150 to the end - so we're going to target some rhythms in here - and lets start at 150 with flutes, clarinets, alto sax, tenor sax, trumpets, french horns, trombone - ah trombone 1 and 2 - and just on a concert Bb, ok. Right at one five oh - like Hawaii - Five Oh - just a concert Bb - rhythm only - altos as well - yep - here we go - 1 and 2 and 1 and 2 and 3 and 4 (play)</p> <p>- on third - Bb only - right O _____ - and 1 and 2 and 1 and 2 one fifty and (Play - sing rhythms) - off - 3 4 1 2 - (play - sing rhythms) - off - 1 2 3 4 - 158 and (play - sing rhythms - 2 3 and - sing rhythms) - good - go back - 150 again - concert Bb - here we go - add in everybody at 150 with a concert Bb - the bottom people with (sings bass line) then your job is to keep the beat 1</p> <p>- you're off beat a bit - add in the notes at 150 - here we go - adding in the notes</p> <p>- ok so with the notes quite slowly - ti tah - ti tah - 1 and 2 - 150 1 and 2 and 3 and breath (play - sing rhythm - <i>short - short - short - short - short</i> - sing rhythm) - good stop there</p> <p>- so now let's do the 2nd half of the rhythm 158 to 166 - ah trumpets, clarinets and flutes - here we go - one five eight - very slowly - 1 with the notes 2 and 1 and 2 and 3 and 4 - rest - (play) oh that sucks - here we go - 1 ti-ti-ti rest - ti-ti-ti 1 and 2 and 158 and 1 (play - sing rhythm - <i>2 3 4 1</i> - sing rhythm) - do it again</p> <p>- You know what - that entry - that pick up into 160 it's hard to think early - but pretend that you gotta the first in line for dinner when we have bandathon - cause you all know how to get there early - get there early - tah rest tah rest tah - don't actually count it - feel it - do you know what I mean? Here we go 1 5 8 - 1 and 2 - 1 5 8 - 1 and 2 and 3 and 4 and rest (play - sing rhythm - <i>hold, hold, hold, hold</i> - sing rhythm) - good now add in for me please - um the alto saxes, and the tenor saxes and the french horns - here we go - at 1 5 8 - no percussion yet 1 5 8 - 1 2 and 1 and 1 5 8 - and 3 and 4 (play - sing rhythm - 2 3 - sing rhythm) - good look at 163 and 164 - 163 and 164 - here we go - 163 and 164 - 1 2 and 1 and 2 and 3 and 4 (play - sing rhythm) - count again 163, 164 - 163, 164 - 1 2 and 1 and 2 and 3 and 4 (play - sing rhythm) - again - just those people that were playing before - 1 and 2 - 163 - 1 and 2 and 3 and 4 (play - sing rhythm) - ok - now let's fit it all in - here we go - 158. I don't care so much about the notes - but you got to to get the rhythm in there - one because then it's easier to fit the notes in - 158 - here we go - everybody</p> <p>- 158 - 1 and 2 - 158 - 1 and 2 and 3 and 4 (play - sing rhythm - 1 2 - sing rhythm) - stop - how many got to 176? - good</p> <p>- start at 166 - here we go - 166 - 1 shh 2 - 166 and 3 and 4 (play - sing rhythm) - stop - good - one more shot - take a look at measure shhh - quiet please guys - take a look at measure 169 - 168 and 169 - rest ti-ti-ti-ti ta-ya ti-ti ti-tah ti-ti-ti - rest ti-ti-ti-ti ta-ya ti-ti ti-tah ti-ti-ti - so 166 everybody - here we go - 1 everybody at 166 - they should make it 666 - 1 2 1 and 2 166 (play - sing rhythm) stop</p> <p>- play - sing <i>rhythm - coda - and</i> - sing rhythm - <i>there's the beat - you have to keep going - ??? - 160</i> - sing rhythm - <i>don't slow down - 1 2</i> - sing rhythm - <i>here comes 1 5 8</i> - sing rhythm - <i>1 2 - 1 6 6</i> - sing rhythm)</p> <p>- sing rhythm - <i>1 2 3 ti-ri ti-ri ti-ri tah</i> - We're doing the whole thing - here we go - there's the dotted quarter - figure out your eighth notes. Clarinets - now figure out your eighth notes. 1 and 2 1 (play)</p> <p>You're in on 2 children - your anacrusis is to beat 1 - here we go - 1 2 3 - 1 - (play - <i>1 2 3 4 5 6 flutes</i> - sing rhythm)</p> <p>- Sorry - the hallelujah there went right out the window - flutes - take a look at that scale - do you tie the same note over before you move? Yes - here we go.</p> <p>- <i>1 2 3 4 5 6 - gotta feel the eighth note</i> - sing melody</p> <p>- <i>is - 1 - hold</i> - sing melody</p>
<p>Articulation</p>	<p>- trip-o-let trip-o-let trip-o-let trip-o-let - add the tongue to front of the mouth - trip-o-let trip-o-let trip-o-let trip-o-let - trip-o-let trip-o-let trip-o-let trip-o-let</p> <p>- Follow the articulation 1 & 2 & 1 & 2 (band plays)</p> <p>- Smooth, smooth, smooth. 1&2 8 to 10 and play and. (band plays). (sing articulations tah, tah, tah, etc.)</p> <p>- (Band plays - sing articulations tah, tah, etc. - slur, slur, slur, tah tah tah)</p> <p>- Good - go to 21. 21 here we go - at 21. The basses, bass clarinet, bari sax, tuba - don't bah, bah, bah. ... It's a huge, huge part. 321 start at 17, 17 - 1&2&3 articulation. (band plays) 1 2 (sing articulations) 1 - 1 (band stops)</p>

<p>Articulation (Continued)</p>	<p>- Good - good - now go to 54. Right on 54 - Accents (Demonstrate tah, tah, etc.) - Good now 54 once more - now give me a forte with the accents. - Ok. So here's the first problem (demonstrate rhythm) - everybody is connecting all the notes. (demonstrate detached articulation) play that much (sing articulation) 123456123& (flutes play - then stop) do it again. 123456123& (flutes play and stop) now just that much. I want it so staccato. 1 - like you're touching something hot - 1-2-1-2 (flutes play - sing articulation - stop) that's it - 3rd time 1-2-1& go (flutes play - sing articulation - stop) good. - Now add in the clarinets at 22. As short as they just played it. 123456123 play (play - sing articulation - stop) (demonstrate articulations) not (demonstrate articulation long). All detached - 123456123&(play - sing articulation) Listen to this (Sing melody - short, short, short etc.) All detached (demonstrate detached articulations) space detached - 1-2-&1&2& 22 - (play - sing articulations - stop) everybody's going (demonstrate articulation) That quarter note short - (demonstrate articulation) - not long (demonstrate articulation). short - 1 - because everyone's playing it a different way. You might think that it's like miniscule - but it is - because the difference between good and great is? (student answer) - there - - here we go everybody at 22 great job - 1 & 2 1 ... 1 & articulation - (band plays - sings articulations - (band plays - sing articulation) - don't play that note long - (sing articulation) - Rest on that note - it's tongued and not slurred. - And this note is tongued not slurred. tah tah and tah. (band stops) (sing rhythm and articulation) Ok here we go measure 9. (demonstrate rhythm and articulation) 1 measure 9 - 1 & 2 & 9 & 2 - (band plays - sings melody and articulation). - no air attacks - just say the "D" a little bit harder. 3 and (<i>relax that attack - 5 6 7 - make it go through ?? release</i>) together - release together attack together - Bb (<i>?? 6 7 8 9 10 11 12</i>) - release together - everybody off - Ab (<i>5 6 7 8 9 10 11 12</i>) - release together - that's a lazy release - Db (<i>watch ?? and release at 2 3</i>) and stop the air in order to release the sound Gb (<i>??</i>) and Cb - 2 and 3 and - <i>get the tongue at the front of your mouth - there we go - tiri,tiri, etc. - tongue at the front of the mouth - and land on the first group - land on the first group</i> - ok here we go everybody 142 - everybody - tah, tah, tah - the shorter the better - get off your fingers - get off faster and back on - 1 and 2 142</p>
<p>Tuning</p>	<p>- Now there was a man at the concert at Glenwood, who was a woodwind specialist and he gave me some great advice because I asked him a couple of questions. So today we're going to try the things that he suggested for me - and ah - we're going to have the concert Bb tuned from the top - and we're going to do it with clarinets. OK - so you going to start Ok. (tuning) (Clarinets play) - and you're going to take that (clarinets play) and you're going to fix whatever you need to fix. W_____ you're going to take hers (clarinet plays). It made a lot of sense - I'll tell you why. (clarinets) Je _____ you can take it (clarinets play) and your going to give yours to M_____. Once you have yours, you're going to give yours to M_____ (clarinets). Pass it around if you've got it - and pass it to tenor as well- tenors take it as well. - What you're probably noticing is that most of you are starting at sharp (tuning). - pass it around (tuning). Once Ja _____ has his, K_____ you can take Ja _____'s. (tuning). It won't matter if she takes the low one if you take the high one, though. Take the low one and then play the high one, but you'll be fine without the high one. - Listen to the first note - is it the instrument or is it you? - You're either going to go one way or the other and you're going to hear it get worse or better. It doesn't matter where you start. Try it one way or the other C _____ because you will hear it get worse or better. - Is that getting better? sure. Much better . Woah - good morning - you can't leave it like that - It goes one way or the other - I'm not telling you - Ok can we sound a concert Bb please 2 - 3 and 4. (band plays Bb) - Now first and third - first and third of the chord - 3 and 4. (play chord) - for those of you on second or third find your ear across the room. Good. - First, third, and fifth - 3 and 4 - (band plays) good - good - fix the third - good - up a tone - one more - good - now fix it - good - So this guy told me that one of the reasons in an orchestra we always tune to the oboe and it's always about A 442 not 440 because the brass like to sit on the sharp end. But if you always tune from the bottom to the top of the band, by the time you get to the top, the instruments are really flat, which is not the nature of a clarinet or a woodwind instrument. So he suggested that we try the middle and spread out to the top and bottom. And we're going to see if that makes a difference - because we struggle more with the woodwind tuning but it might be because we're starting with the brass. right - ok. So we're going to just see - and he is going to keep e-mailing me new suggestions. - Trio tuning - please K_____ (tuning) - Ok - here we go tonic please - tonic concert F - 2 3 and breath (play) - plus the third and listen, listen, listen (play) - those of you who just played the third - listen carefully - do it again - first and third - and those of you that played the third, find somebody else that's playing the third and get your ear over there - 2 3 and 4 (play - <i>that's better - good</i>) - now first, third, and fifth - 2 3 and 4 - (<i>now going up - get to the top of the note flutes - good - ?? - good</i>) - - <i>tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that</i></p>
<p>Sightreading</p>	<p>- Ok 3.12 - take a look - key signature - time signature - detail - key signature - time signature - detail. Take a look. Ok sight read 3.12. (band plays chorale) - Good - take one more look. This time you have 30 seconds on the clock - the last 2 measures to memorize and look up. Very nice reading - last 2 measures. Memorize them - good. And the difficulty with doing something slow is what?</p>

Sightreading (Continued)	<p>key signature, time signature, notes, rhythms, take a look at shhh - nobody should be talking when I am - take a look at the tempo marking - andantino rubato - who knows it? Andantino rubato - what does the ino mean on the end of a musical term N ____? (student answer) - slowly robbed but the andantino - if it was just andante - slowly robbed or at a walking pace robbed - but the ino is a little more than slow - so it's a little quicker than slow - whatever that means - but definitely robbed time - ok here we go - here we go - key signature, time signature, rhythm,</p> <p>- (plays choral - Be Thou My Vision - singing?) - what happened - what happened? go back - where should your eyes - where they be up - every time -(student answer) - yah - but where in the music - because obviously you have to look at it you're just reading it. Where (student answer)- yes every down beat - and then at the end of every phrase. Take a look at the music and tell me how long the phrases are. (student answer) - yeah really they're 4 measures - they're really 8 - the high point of the phrase is after 4 - look up every 4th bar - here we go - this is an easy one for you to read now follow - here we go - 2 and (play - Be thou my vision - triads - fix it)</p>
Phrasing	<p>- everybody breathing - take a breathe - crescendo crescendo - right here take a breath - and breathe - everybody breathe - crescendo - everyone don't breathe don't breathe - crescendo - no breath - good - And let's just get rid of the one thing (demonstrate articulation and breathing) Get rid of that - no breathing at that spot.</p> <p>- 1 & 2 & beginning & (band plays - sings melody and counts) push the air through - don't just sit on it. (sings - and) crescendo, crescendo, crescendo, bop (band stops)</p> <p>- Here we go. 1 & 2 beginning & (band plays - sings melody and counts) push the air all the way through the notes. (sings melody and counts) Ok everybody move together. Watch for 1.</p> <p>- and so now, I'm going to just ask you one more thing - when you have the dotted quarter tie crescendo every time you get it - one more time</p> <p>- - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)</p>
Tempo	<p>- sustaining notes. But what happens when the tempos are slow, they have the tendency to what? Get slower and slower and slower. Yah - the moving notes are the important notes. Watch the tempo. And here we go - one more time. (band plays)</p> <p>- Here we go. This is the dotted quarter. Everybody fit it in. Here's the dotted quarter - here we go. 54 - 123456123& (band plays).</p> <p>- Good now 54 once more - now give me a forte with the accents. Don't slow down - 123456123& (band plays - sing articulations)</p> <p>- Baritones - who do you play with? (Sing rhythm). Who do you have that with? Do you know? (student answer) m-m (negative) (student answer) And? So lock your ears into them and them and then everybody will be together.</p> <p>- Here we go - 54 - Here's the dotted quarter. 1-2-1-2-&. (band plays) (sing articulations)</p> <p>- Now go to - ah 106 - 106 - 106. Here's your eighth note. Actually start at 100 - here's your dotted quarter - dotted quarter. Ready? - dotted quarter - start at 100 1-2-1& (Band plays)</p> <p>- get off the tie. Don't - don't - volume is one thing - but slowing down on a forte is - you can not do it. So if you can't play at the speed at the volume that you're playing off, back off of the volume.</p> <p>- don't slow down - don't slow down - internalize that eighth note pulse - work out where it is</p> <p>- - tubas, baris, bass clarinets and bass - it's so your fault if they slow down - it's your fault</p> <p>- stop - and up to tempo - here we go - so that you know what you're aspiring to - well not up to tempo - but close - 1 here we go - 1 5 - well 142 - shh 1 2 1 and 2 and 3 and 4 (play - sing rhythm - and - and pulse - 1 5 0 and - 1 2 - sing rhythm - 1 5 8 here we go and - sing rhythm - 2 3 and - sing rhythm - 2 3 - sing rhythm - 1 6 6 - sing rhythm - 1 2 - sing rhythm)</p> <p>- do it one more time - good - a little bit slower - adding in the firsts - here we go -</p>
Pitch	<p>- stop (band stops) - key signatures flutes - you're in F+. 1 & 2 & 1 & 2 & (band plays).</p> <p>- check your key signature please. Check your key signatures. Trumpets - I'm going to Diane Downs the next person who puts down a 1 for a B natural. 123456123& (band plays)</p> <p>- now if the flute get the right notes right there we'll be all set - because that is the problem - the notes are not right. You have to get the notes</p> <p>- Something is seriously wrong here (band stops). Can I have the bass clarinets, the second altos, and M _____, and the trombones at the very beginning and tuba. 1 & 2 & 3 & 4 (band plays - sing melody and counts) now you're on the Eb trombones 3 & 4 & - Eb you're still on the Eb - you guys are a bar ahead</p> <p>- yes (student question) - yep - what measure - shh (student question) - 1 2 3 - the eighth measure at the end you have C Eb F all eighth notes (student) - 157? - C Eb F#</p> <p>- chromatics - lots of chromatics</p> <p>- (student question) 175 - C natural, C#, and B (student comment) - C#, D, Bb, B natural</p> <p>- and then one more part 43 for a second please - 43 to 45 - can I have everybody 43 to 45 - look at your key signature - how many flutes (student answer) - 5 - what are they (student answer) - yep - keep going - I am such a good teacher. Clarinets - how many flats (student answer) - here we go - 43 - everybody at 43</p> <p>- these are the modulating bars - what does modulating mean M ____? (student answer) Oh I love that about you, M _____,</p> <p>- Check your fingerings folks - die flaut - Db, Eb, F, Ab, and a high - here we go.</p> <p>- at 43 altos - got a Bb - was it you R ____? It sure was - here we go 43 - got a Bb - 1 2 3 4 5 - you're supposed to do what I told you to do instead of me - just look at the person beside you when there's a big mistake.</p>

Pitch (Continued)	<p>- (play - 1 2 3 here's the new key - wow - that sounds like a modulation) - sing melody - and trombone baritone - key signatures - F#'s - - key change 1 - 1 2 3 - sing melody</p>
Dynamics	<p>- Good do that again. So whatever volume that we thought that is the volume that the rest of you enter at. Right? - So now we're going to play it through both times. Start at 22. Tacit the first time those of you that do. Second time is a fortissimo, here we go. - now we're forte - 22 - short – loud</p>
Style	<p>- Go back. No, you gotta get the flow from (demonstrate rhythm) eighth notes have not changed just the placement of the accents. 100 here we go 100 - 1-2-1-2-& (band plays - sings rhythm) - and so when you hear the same statement the second time rhythmically, and everybody changes it back to first way you did it which is not what I want. (demonstrate articulation). See that rhythmic motif do it again - Let's do a little bit of work on this. Here we go (Sing introduction) Clarinets, you open with tenor saxes and the baritones. 1 adagio - 1 & 2 & 3 & breathe</p>
Balance	<p>- and go to 95, this time, measure 95. I'm picking on the flutes, one more time. Here's your dotted quarter (sing articulation). Aim for 1 - ok - here we go flutes. Everybody else is quiet please - 123456 - 95. - 53 - 53 - here we go - everybody at 53 but I'm really listening for clarinets - unfortunately you've got the part here - 53 everyone - right on it - 1 2 3 4 5 6 1 2 3 53 and (play - sing melody) 2nd and 3rds - molto, molto, molto - you know why I did this? Because you guys can. - Here we go - clarinets big big sound - make the flutes work - make them work - right now they just sit there (sings flute part) but they have to work if you play it out - everybody at 53 - it's a pyramid - gets bigger and bigger and bigger - and then there's an arrival at 61</p>

Musical Concepts - Jackie

Musical Concept	Verbal Communication – Direct Quotes
Tone	<p>- I am getting a little squawkee from the woodwinds????? (clarinets tune) and that high note - the first note ????????? right. You need a little more air behind it...</p> <p>- Um trumpets what happened to you? Last week, I had this - Hello I'm the trumpet line. And this week I had I don't remember how the trumpet line goes - aa. I trombone - many trumpets - I trombone - many trumpets. You guys should win this war every time.</p> <p>- 85 - I'll give you 2 bars - ready - 1 2 3 1 2 3 - (band plays - stops). Just the trumpets. Now watch trumpets - make a lot of sound. 1 2 3 1 2 3 (trumpets play - stop). Ooo - (student comment) - That hurt my ears - Um trumpets in particular - I watched a really, really weird note . Your note's important I know it pops up to an E - but I want you to nail that sucker, ok. Splat it against this wall over here. Can you put enough air through it to splat it against that wall? If you can do that, than you'll get that high note. I think that's where our coming in. Ok let's try it again right there - 85 - just the trumpets. 1 2 3 1 2 3. (trumpets play - stop)</p> <p>- Everybody - everybody, everybody. And trumpets 1 trombone, give it to me you guys did it the other day you splatted me against the wall ok 58</p> <p>- I'm picking on my trumpets again. Please let that thing come out at 142</p> <p>- S_____ remember when you were working on your solo? - and I told you to like blow the horn away? Remember you were downstairs in the room and I said play bigger, louder all the time.</p> <p>- You know what? I like it better on flute. (student comment) You need to play the pic with the same effort you put into playing the flute part - because when you play it on pic it a little airy - when you play it flute</p>
Rhythm	<p>- There - there that happened last time too. Ok - Ah let's just take the ending - last 4 - 12345 - sorry last 5 bars. Last 5 bars. Remember there's a rest on beat 1 of the 2nd last bar. That's the only spot that you ??????. Last 5 ready - and I'm going to just give you the downs - for the most part -</p> <p>- Yah - now ok - what's happening there and it happens again. Ok - I'm giving you down down down ba ba ba ba - so - 1 1 1 ba ba ba ba. Ok? Can we try that there? I know that's how ?????? do it. ??????. Ready? 123 ready and (band plays)</p> <p>- (band stops) good again 123123 (band plays) ok 1 - ba ba ba ba. rest ba ba ba ba. Just give me the last 2 bars. Ok ready 123... (band plays). Who plays on beat one - anybody, nobody? nobody, nobody</p> <p>- Aah - (student - memorized) You m-m-memorized it wrong - there is no note on beat 1. Aaa Do it again</p> <p>- Ah last 5 bars again - ready - no note on beat one of the 2nd last bar - 123 ready set go. (band plays) rest - (band stops) Now without the rest and I'm going to hear you play it. Ready 123 ready set go. (band plays-stops) Yeah - ok that's how that goes</p> <p>- And the next one is the same - late. So make sure you're counting through the half note. (sing rhythm) 1 2 rest ba. ok?</p> <p>- This is something that has been bugging me for a little while. It's cut off up sometimes - it didn't today. Flutes, at measure 56, the first 3 beats of that bar is a rest. You're playing through it, ok? Um, could I just have the flutes at the pick up to 55 - flutes pick up to 55. 1 2 3 (flutes play- off 2 3 - flutes stop)</p> <p>- You hold the ties too long - I think. Let's just hear flutes, clarinets, and trumpets. Right on 33 - right on 33. Ok? 1 2 3</p> <p>- Ok. It's all syncopated. If you recall at military band rehearsal, I made a big mess out of this. And it's for first clarinets and 2nd clarinets.</p> <p>- Wait a minute - late - yep - ready - try it again - 1 and 2 and 3 and (plays - 2 3 4 and 1) (student question) well - them. Don't stop - be the leader. Ok - let's try that with everybody now - got the tempo in your head, guys - ready - pick up to 32 - pick up to 32 - pick up to 32 - 1 2 3 (band plays)</p>
Pitch	<p>- Can I hear your note. Trumpets on 85. Let me hear all the notes - play them as whole notes - ready (trumpets play). Let me hear the A's low A and high A. (trumpets play). You get the coolest note in the whole thing. You totally do. Ok, so let it rip, alright. You guys - I know that high A is kind of a pain this early in the morning. Listen to these guys down here - that will ground you. And you just nail that E right in the middle, ok.</p> <p>- S_____ play the - start again - and I'm going to stop at one point - I think the note's wrong - watch</p> <p>- Sorry guys - I need to - I know I dragged you in to do this - um. Trumpets let's stay in tempo here. I need to hear the trumpets from measure 32 - and I know you're on the written parts there - 32 - (sings melody) - ready 32 - (student question) - You're in the key of C. Pardon me (student question) - where? (student) measure 33 - It is a C# - sorry I had to transpose down a fifth and up a tone - so (student question) - that would make it a B natural right - so it's a C# and then the next time you see that C, it's natural</p> <p>- is the switch from - no there's no bad switches there - you end with the E to the D - no it's the C to the A (clarinet playing) (student comment)</p> <p>- You re on second space A? and then C and then B, right? That's it - Right as written, ok - yep. It's only when you're playing the horn notes, that you put it up the octave - because we transposed it down instead of up. Are you good - ok - oo (band plays)</p>
Tempo	<p>- And it's going to fly so, you guys have got to get right on the money</p> <p>- I feel like I'm beating a dead horse this morning. Is there a reason why? I know at least it's not Monday</p> <p>- Um at the end, I want - anybody who's got pick-up to the last bar - to really watch me - because I'm going to pull this back quite a bit - but I'm not going to pull it back, til the second last bar - so it will slow down a little there, ok. Um - let's try it again please from tempo one - 1 2 3 4 5 bars from the end, there -</p>

(Continued)	5 bars from the end - (band plays) - Um - cool - was that too fast (student answer). You were ok there - ok S ____ - or is that like way too fast for you guys (student answer) - Ok, so I'm going pull it back for you. It's like - it was clean the first time we did it - it was muddy the second time - so I'm going to pull it back just a little bit for you guys ok - cool - I like it.
Intonation	- Tunings a little bit wonky and I know I didn't tune - but - let's just do that really quickly now. (tuning - tune flutes with tuner - student and teacher conversation ??). Here's what I want you to do - I want you guys to play on one of my flutes right now. It's not normally... C ____, yours isn't back yet is it? (student no) C ____ can you go to the stock room there and find another flute that works. - you two aren't in tune with each other - I know we tuned but holy cow. Um S ____ (plays tuning note) sharp T ____ a little sharp but play the G now or the D whatever note that was D - your D (student question) Yah (student question) No - I want D (plays tuning note) Way, way sharp. Play yours (tuning note). Now yours is a little flat. That's where our problem is coming up (??). ??? Don't look put your hand on the horn - listen - play your D's together. Start with T ____ and then we'll have S ____ join you. (play tuning note) That's worse. (play again). S ____ (plays note) (student comment) I know. Well, play your concert Bb again, your G (plays note) Pull it out a little more - pull it out a little more. (play note) now the D. (plays note) Now you two (plays note) You're going to have to loosen a little bit when you get on the D and G ____ tighten up. You got to try to meet in the middle. Ok - here we go - let's see if that fixed it (band plays) - It didn't sound obviously out of tune - um - so I'm going to go with yes.
Balance	- Ok - Ah trumpets - I'm going to give you another kick at the can at 142. Can you play louder? (student comment) What's that? (student comment). Come on trumpets. I know we all don't "run at the sink with it?" - come on trumpets. Um - let's take it from 138 - we'll get into it. And trumpets - you need to sail over them - I brought them down as much as I can, ok. And they watched for a change - I went shhh - and they went down - and that's good - so you gotta come up, ok. I can't make them any quieter. 138 - everybody - tout la band - 138. 1 2 1 2 3 - Play bigger louder all the time - you're getting buried by the trumpets. Um - I don't want less trumpet, I want more you. Ok, so open that up more especially when you head up to the - um A B C - that (sings melody) way up there. I want you to really aim for the C. - ok - ready try it again - with more clarinet please - there's some nice stuff happening here - but can you give me a little more of that cymbal roll just before where it says a little slower. Yah - give me a good woosh on that, ok. I know it says only to go to mf - but a little more - because it's getting buried. Yah (student question) Oh yeah - you have a whole section to back you up - so put it down and pick it as you need to. - You guys can play a little louder at 14 - ok - and you don't have her help there - but when the clarinets come in - and the saxophones come in, you don't need to play as loud - but right there it's a forte - you're the only ones playing forte - so bring it out a bit please - ok.
Sightreading	- OK - for sight reading purposes, I actually going to skip the first like 8 bars because that is going to actually require some effort. I just want to see how the blend works on the rest of the piece. You know the first 8 bars are little bit scary at first. Um , so we're going to start at measure 9. - Ok so, measure 9 - a little under speed for now. Get as many notes as you can. Be intense. Shhh - 1 2 3. (band plays) - It's not just him (student teacher). (student comment) I know. It came in the second bar - I like wait a minute - there's more people in here. OK so it should be clarinets, tenor sax, trombone, and well horn. (student conversation) Oh no really? Oh - fix that. Now you know - is everybody ready - ?????? - ok ?????? - You guys are off by 1 bar. That's ok - again. We're sightreading guys and I don't expect it to be perfect - believe me. Um let's take it from 16. Right on 16. So trumpets and altos, you guys should play together there on the melody - and if you have a whole note what are you supposed to do? (student answers) right. ok 16 ready? 1 2 3 - pick up to 33 - the melody lives in the trumpets, the flutes, and the clarinets. Not a big surprise there. Pick up to 33 - everybody - everybody ok. 1 2 3 (band plays)
Dynamics	- just play loud. And we'll take it right here. - Sshh - can we start at 10 - one more time for me guys - I just want to hear it a little louder - sshh - and 10 please - 10 - 10 10 10.
Conducting	- Ok, so pretend that every note in that bar is going to be cued. So - 1 for E ____, 1 for everybody else. You gotta watch what she's doing here, so we're just going to try that - pretend she just gave you a cut off - so (sing and demonstrate conducting) (band plays)
Articulation	- can you slur those?
Style	- That's ok - the C and the A should sound a little more effortless - and it sounds more like you're working - so make sure that you leave this hand down - and then you can do that switch - ok. You know what I mean - it just sounded like there was a big break in the middle of that - those two notes. - Um J ____ are you doing that tambourine part with sticks? (student answer) - ok. Make it really clean - if you have to - if you need to - break it eighth notes instead of sixteenths - ok. If you can't do sixteenths fast enough just bring it down to eighths and that's fine.

Musical Concepts - Buford

Musical Concept	Verbal Communication – Direct Quotes
Warm-up	<p>- So can I can I hear that? Can you guys play the doh on each - ra on each - mi on each. It shouldn't be that hard - oh but just get the brain engaged on that - so, as half notes - 2 3 half notes (band plays) (band stops) - ok just play - do, ra, mi - in Bb - 2 3 halves (band plays)</p> <p>- In Eb - 2 3 Eb (band plays) In F 3 4 (band plays).</p> <p>- Want to hear a really cool harmony? Pick any of the 3 and play them together - 1 2 3 4 (band plays)</p> <p>- And just do this - pick one scale of your do ra mi - right now - 2 3 go (band plays) Now you know what it was like in Gregorian chant days (laughs) - I love that sound. Um can you play the scales continuously - Bb up and down - Eb up and down - F up and down 1 2 3 and - (band plays)</p> <p>- Let's run through those 3 scales up on ze board - Hello J _____. (Sigh) - First let's wake up - ok done - concert Bb - quarter notes - 2 3 4 (band plays). M ____ hold your C - everybody else listen to that - play the arpeggio around it (band plays - notes of arpeggio on their own). Now play your Eb concert scale in quarter notes - 2 3 4. Hold your F - do the same thing with your arpeggio (band plays - notes of arpeggio on their own). Now let's try our C concert scale - C concert - so that's D - 2 sharps - 2 sharps - 2 sharps - 3 sharps - 3 sharps - 2 sharps - So that's D. D E F# G A B C# D - Yeah - we'll go slow - do it in half notes going up - ready half notes up - 2 3 ready halves (play scale - sings notes).</p>
Tempo	<p>- altos - interesting note - but at least - let's fix that - K____, I - um - it's been awhile since you've played that - you just were - you jumped to you (student comment) - yah - yah you actually jumped your eighth note and then you slowed your 16th notes - but then you ended up on time.</p> <p>- we do increase our tempo a little bit - at 36, I want it just a little quicker ok - otherwise the low brass melody sounds just a little bit - flaccid.</p> <p>- So keep an eye out for that tempo change S _____. It's just a little bit okay.</p> <p>- Tempo's never going to change - just a little bit more lyrical</p> <p>- um we're going to go about 120 beats per minute.</p> <p>- So, here's the gallop -under tempo - because otherwise, it's insane. Ready galloping (band plays sings melodies - guys it's straight - keep the tempo, guys, keep the tempo, we're losing time when we do that)</p> <p>-we had a significant time loss - sh - and I'm pointing the finger - not at myself because I am so perfect - but at the staccato quarter notes - just prior and after 48 - you guys push them the whole way - always just lean forward on them ok - always lean forward</p> <p>-- don't lose time - S____, it'll be your fault if we lose time. Yah - here we go - ready. (student comment) Bass drum is vital in this one</p> <p>- (band plays - move it forward - always moving</p> <p>- band plays - sings - watch yourself trumpets - we're just out of time with each other - here's measure 25 - sing)</p> <p>- So right from the beginning again - I'm just going to push tempo a tiny bit</p> <p>- here's 40 guys - a little under tempo - a little under tempo - here we go - a little under tempo</p> <p>- So let's do that again - let's all start together (sings melody).</p> <p>- Ok - that first D is just a little too long - (sings melody) - Just make it a tiny bit shorter - right now it's just hanging on a little bit - and you guys are catching up to tempo</p>
Musical Style	<p>- American - remember it is a lullaby - but it also can have that dynamic - don't you just stop at mf - let's stretch it just a little bit - ok - here we go</p> <p>- 26 and 27 and um - it's trombone, baritone, clarinet - you guys have rests (sings rhythm) - just the simple eighth notes and then you pass it to these guys for some quarter notes. Um - I want you guys to know that's the same idea - it's traded between instruments - and it's a simple idea in terms of the fact that it's really rhythmically easy - and it's a harmony - but it is vital that you guys know that you are trading that - with - to each other ok.</p> <p>- Ah so clarinets, tenors, baritone - you guys at 26 - just have staccato eighth notes - but it's - you're - then you move on - to finish the idea with these guys - you guys just hold long notes - that the long notes are not part of the idea - they finish the idea - so make - all these little spots where we trade a few phrases back and forth</p> <p>- we remembered some of the things we talked about over time - in terms of the aggressiveness of the trumpet part</p> <p>- so it needs to be more lyrical and that point - Tempo's never going to change - just a little bit more lyrical - so even the audience goes "ok we're all safe"</p> <p>- But now the clarinets and flutes, you are the reply - and you somehow have to sound as obnoxious as the trumpet. So (sings melody) So - yah - after 108 - all every time you have a rest measure, the trumpets are inserted in the rest - then it's you - then the trumpets. So you guys have to sort of give us that - that voluminous reply.</p> <p>- Just relax - here we go 1 2 (band plays - here's 11 - more alto here now - just play the part - now decrescendo into 22 - 28)</p> <p>- the only thing I have to ask - especially the clarinets - is in the introduction - if you want, get rid of the grace notes - it, it's - the grace notes are not that important - it's all about making sure you really establish rhythmic movement here.</p>
Sound Production	<p>- The sound is awesome - it's beautiful - but I need more of it from here - because right away you guys sound - I know - stop you're so good - I can't hear anymore.</p> <p>- N ____ that was the single most perfect brilliant cymbal roll ever - in history - it was exactly the right</p>

<p>Sound Production (Continued)</p>	<p>volume - exactly the right texture - exactly the right feel - and I look up at you and you're like - "no I didn't do it" - no - I was like - yes - perfect - because cymbal rolls tend to be too quiet - and they don't lead - that's all that cymbal does - it's supposed to lead us to the next transition - Ready - put a crescendo - trumpets - make a big sound - aim them all right in one direction - here we go - nice and big from the top - trumpets - beautiful melodies for me. - so let's play this beautifully - you guys - 1 2 3 4 - sound like that fog horn - ok - and a little bit more confidently - because I'm not sure we're getting enough character out of that - so right from the top. (Band plays) - (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>)</p>
<p>Balance</p>	<p>- Um the piano - the pick up note into your measure 2 is not big enough - I don't hear that concert - um - well for you you've got your Bb - you guys got your Ab - I need to hear a little bit of that - It's a beautiful run - and you need to be louder. - you guys are such a good bottom section - I want to hear more of that though. - you know what, there's enough alto sound for that - let me hear what that's like - ya for sure (student comment) - Ah - no - you know what - I think I would like measure 7 and 8 to be your part - but you can leave out - (student comment) - what? or 6 and 7 forgive me - Ya - I make lies - 6 and 7 - just because we have enough of the downbeat I don't need too much extra - ya try that - let's hear what that sounds like - that the balance was gorgeous - that guys - that's perfect - a perfect balance - lots of good bass. - but you never stand out - Ms Hopper and I worked together for 8 years - and the bass players were always obnoxious - because they always want to be heard - you blend so well - it - I don't know if it's because you're nervous to play louder - you shouldn't be - you do well - but your blend is perfect - now S_____ there's one spot that I would ask just a little quieter on those snare drum rolls - anytime you have those L_____ just think just a tiny bit quieter anyway - trumpets I do not believe you were loud enough - There are points where I do want you to stand out in this piece - you guys are really one of the features -(band plays - "just a little more sound here guys - now remember - that's better, that's better") - trumpet please give me all three - um altos - please remember at after 18 the trumpets have (sings trumpet melody line) - you guys finish the melody line and you're just a little quiet right now for that. So when you get to those quarter note triplets there on 21, you should be just a little louder. - So just one quick thing about yah - the bass drum part was in the right spot - but still louder. I kept saying to N_____ - so it should be (demonstrate) As loud as you can. - your solo still needs to be louder - it sounds totally amazing - but I want the whole audience to hear it not just me - so - you have to play out just a little bit more - 1 and 3 - ok that will be fine. (tuning - and student conversation) Actually 3 is more important There's still a few balance issues (tuning - can't distinguish verbalizations - like I have excitement) Trumpets - my duo - really nice balance and blend - I'm missing a little balance and blend from you guys to you guys - so can I ask my clarinets - one second guys (tuning stops) Um altos clarinets and um my 4 low critters - find measure 23 - and just play that note you have there - play it and hold that note - play and hold - 23 - play and hold the first note you have - at measure 23 - just play it together - and we're listening - we're going to build that balance up a little bit because we're - 23 - 23 - so whatever your note is - your first note - play and hold (play note - <i>little more here</i>) Alright - everybody play and hold your first note at 23 - ok - you have to sit on top of that - and you guys sit right - right in the middle with the altos there - here we go - 23 - play and hold your first note everybody (play note - slowly ?? clarinet) That's satisfying like a giant donut - which I brought like I promised. Can you play the entire opening with that balance in mind? Right from the very beginning - keep that balance in mind - and um - I'm hearing - I don't know who it is - I'm hearing that stress from you guys that's good - But, I think I need more stress from you - and less stress from you. If I'm hearing correctly - but I may not be - because - as you guys remarked - I'm old and insane, but. - keep that balance in mind. - Measure 14 - clarinet 2 and 3 - you have A to D - that D need to come out a lot more. That's a really - ah measure 14 - whoever - 2 and 3 - so really, really, really bring out the ah - the D for me if you can ok. - And then clarinet 1 - at 19 - you are trading phrases with the flutes - and I'm hearing a lot of flute - but not from you. So that ascending eighth note line - more of that - and then you trade it off with the flutes - you just keep passing it over to them, ok - more on that. Good. - so at the divisi at 59 - whoever's playing the D, needs to play that way louder than the person playing the A - ok. - 59 - you guys should have - G G G G - split to the D and the A - that divisi - whoever plays - you guys can chose now - fight over it - it doesn't matter (student question). The D - the lower note - should be played just a little bit louder. - And at 64 - flutes are no longer the important instrument - it is the clarinets - no you guys are at 68 - 68 you're important. Sorry - flutes egos are always important - but they don't match a trumpet ego. So, let's go back - N_____ - when - at 48 - when it's just the high winds, you're going to need to be just a little quieter, ok. - S_____ are you the only one playing 2 - good - a little more volume - but it's good. - No - 64 - because I want more clarinet 1 here - I want more clarinet - not cowbell - I want more clarinet. All of you at 64 - more - you guys are fine - alright - here's 64 - 64 - with the pick-up,</p>

Balance (Continued)	<p>clarinet 1 - 1 2 (band plays)</p> <ul style="list-style-type: none"> - You guys aren't loud enough - and you guys were too loud. - Just relax - here we go 1 2 (band plays - <i>here's 11 - more alto here now - just play the part - now decrescendo into 22 - 28</i>) - (band plays - <i>you're right - here's 9 now - more saxophone in general here - sustain and crescendo - 22 - more alto, more alto - and 28</i>)
Pitch	<ul style="list-style-type: none"> - It's an F and A - it's a harmony. So from now on, let's not worry about it because we have C _____ covering it and I think you're fine with it now. - Now - trumpets - you're dynamics and your pitches seem to be okay from 108 to 120. - trumpets I know some of those notes are strataspheric
Dynamics	<ul style="list-style-type: none"> - take the mp off the pick up eighth notes - and those need to be heard just a little bit more - the D, E natural, F#, B. - little more volume at the beginning - it's good though. Clarinets at 11 in particular - we have to play a little louder - Take the m off that - by the way guys - and make it just the forte - ok - nice and strong - Alright - again just the smallest of detail - and one of them was 106 - forte piano - (student question) - yes it will be - forte piano - I need more forte and more piano - So those of you who have fortepiano at 106 - more on the downbeat and then disappear quickly. - Now - trumpets - you're dynamics and your pitches seem to be okay from 108 to 120. - Oh - don't let it go 'til now - ok - alright, alright - yah - you guys hold, hold, hold - and as a matter of fact - the forte piano - you - this is going to make it even worse for you - when you're piano, you can bring it back up, you can come back up, ok. - So, let's go 144 - no I want to hear that forte piano again - When you come in with that, it says, it says, mezzo forte. - Just relax - here we go 1 2 (band plays - <i>here's 11 - more alto here now - just play the part - now decrescendo into 22 - 28</i>)
Phrasing	<ul style="list-style-type: none"> - when we have that pause - can we all breathe together in the top woodwinds - so that we all end up on the downbeat together? We just have a little stagger going on there. - I think that we've talked about this with flutes and altos before - but it's not often you guys have to worry about this - you guys claim your breathing. If you can breathe 8 measure, you can breathe 6, you can only breathe 4. Claim it with breath marks, ok. So - wherever you know you can make it till, claim that spot - and if doesn't work out well, with everybody else - then you guys - you talk about it - figure out who is going to breathe where. That way the breathe marks are not obvious. So you just have your pencil - or mine - and you guys can mark it anytime you want - anytime you feel comfortable with a breathe. As soon as we stop - you guys can have that moment - I'm here, I'm here, I'm here - that's perfectly fine. It doesn't happen often for you - unfortunately for other people it does. - Corporate breathe - everyone can breathe - because we have the flute pick-up (sings melody). - If we can make it there with 1 breathe that would be excellent. (student comment) Yah - try - and if you can't then find your breathe spot and breathe there so - oh - don't worry about for now.
Articulation	<ul style="list-style-type: none"> - ok good - just watch the length. It's still too long. Short as you can make that. - my only request now - it is marked marcato - but can you make the quarter note just a pinch longer (sings rhythm) Just - it may cause havoc - but if it does - we're not going to worry about it. - Yah - let's stay with it short - let's stay with it marcato - it'll be just fine short - it'll be just fine - its no big deal.
Tuning	<ul style="list-style-type: none"> - Ok - all set there (band tunes) - Alright (student comment) What - tuning? That's your job. (student comment) Oh am I - wait - let me turn to the camera and say (laughs) ah tuning - but that's why we just did that tuning exercise - after the scale - we heard his pitch - we checked his pitch - we knew it was in tune - you listened to yourself and you knew - um I suppose that's one thing - is I take it for granted that you guys are going to hear you're out of tune and adjust on your own. That is indeed - something I should fix. But sometimes - and this the weird truth of it - if you stand here with me during the performance of a piece - sometimes it's hard to hear 1 or 2 out of tune instruments in the blend. When you get into a different position - like some of the recordings - the clarinets are out of tune - and it is really hard to hear that - at all times on all pitches - but then when I heard the recording - because of where the microphone is - I could hear them more than everybody else. - Ok - alright first - let me do this (tune) Second - let's tune the whole ... (student comment) That time there was no taking anything for granted that time. Pass that back to J _____ (tuning - <i>It doesn't matter - you guys make sure - now that there is - 2 1 1 1 2 - only one person plays 2 - I'm ready - Um want to try tuning to the - his G - play your C</i>) Ok - yep - ok - let's try that again - because that was a bit scary.
Blend	<ul style="list-style-type: none"> - You stand at the back and you can hear the trumpets better - so in different places you hear things - and sometimes people - right where you are right in the square middle - your tone just blends with everybody. You could play - ah B against Bb - and it may not stick out - depending on the number of musicians you have - you know and the volume you're playing at - so that is a little weird - that is something - thank you very much for being so helpful.
Rhythm	<ul style="list-style-type: none"> - It's been consistent for some reason - at pick up to 37 - we're 1 eighth note early - this was the same last week too. So, I was going to blame H _____, but she's not here this week. Um - it ends up being one eighth note early

<p>Rhythm (Continued)</p>	<p>- So you guys - just - um 39 - you're out of time - it's a fermata for them - just wait for - for these - and give you that - ok. - I want this - just a nice quarter pulse - anybody who has the syncopation at 84, play for me right now, ok. 84 - sings rhythm - ready play at 84 - 2 3 go (band plays). - Can I hear 117, clarinet ones, flutes and alto saxes - we'll go really slow - the sixteenth notes - let's hear it in time - and then let's maybe break it down a little bit if we have to - so, here's 117 - I'll give you 1 2 1 (sings melody) - No - just ah flutes, clarinet ones, and and altos - here's 117 - 1 2 1 (play measure) - one more time 1 2 1 (play measure). So rhythmically it's (says rhythm da da da da da da da - da da da da da da da). So, let's try it one more time - ready 1 2 1 (play measure). Ok - let's da da da da da - let's see - same thing - same thing - one more time - there's no safe spot to go back to, so - ready 1 2 1 (play measure). Just, just a pinch late that time so - one more time - here we go 1 - I lied - a million more times 1 2 1 (play measure). Just getting a late start there - you're pulling an E___ - everything's late. - ohhh - 108 - so it's you trumpets - ready 1 - (student question) You were late - you're early - early, early - you're early - it's ah - and a 1 - and you did and a 2 - You were - you were just a beat early - that's all. You want to hear (sings melody) you fit into that spot. 108 - 108 - ready 1 (band plays) - If you haven't put the fermata in at the end, please do so. Let's just do that one part again - because the trumpets missed it. 160 - one six zero - one six zero - ready one six zero - everybody please - yah - yah. We just wanted to make the trumpets to feel shame - one six zero - 1 2 (band plays) - No back to the beginning - and guys really, really count your way through this - really establish rhythms - really, really make sure we've got the pulse going.</p>
<p>Conducting</p>	<p>- so just for your edification baritones, um at 39 - I'll be using my left to cue their fermata - (tuning - ????) then I'll be giving you beat 3 - Quiet, quiet - I'll definitely cue for that - for sure. - Um - so yah - ah - Qu___ and C___, I will make sure you get the cue on (sings melody) - You guys, I'm sorry - I was listening for something else and I totally forgot to cue you. Um - do it - just 144 is fine - sorry - so I can get myself together here. - This time I do cue you and - This time I do cue and you guys don't play - Yes - I - want a bigger cue - bigger cue - bigger cue - ok. I will give you a bigger point - a bigger point. Sorry guys - it's always my fault - I recognize this. - So right from the top - ready? I'm not even going to conduct - you just play - I'll start conducting with you guys - ready</p>

Musical Concepts - Peter

Musical Concept	Verbal Communication – Direct Quotes
Tone Production	<p>- you got to make sure that the bass drum doesn't ring like that all the time - you have to have more of a dead sound. Ok - Put your leg up on the side - on the stand - Make sure it's more of a - boom boom boom instead of a ringing sound, ok.</p> <p>- lot's of sound 3 and we're missing and a 1 2 and 3 - and (band plays - sings melody) (during rest - watch the sound)</p> <p>- take a good breath, so you have enough air to push on that note - here we go at 15</p> <p>- be ready to play please (clarinet stops) - put your feet flat on the floor - and push air into the note (demonstrates melody) - make it intense sounding - 1 2 ready go - (clarinets play)</p> <p>- oh - take a deep breath - don't forget even when you play soft - you have to load up with air like you're going to play double forte clarinets - (sings - demonstrates) so that your sound is nice and supported and focused - right - here we go - ready and - deep breath - ready (band plays - singing melody)</p> <p>- try and muffle that bass drum a little bit K_____ - good - Br_____ really good on the snare drum - give me a nice full sound</p> <p>- Good - ok now in bar 5, I'd really like the 2nd trumpet on the whole note - ok - and the trombone baritone, you guys need to push on that whole note in bar 5 and really open up the sound.</p> <p>- I want to hear bar 5 to bar 6 (sings melody) - land strong at 6 please - 1 2 bar 5 (band plays)</p> <p>- Everybody play that note now - ready go (band plays) Next note (band plays notes on visual cue). Play like quarters - ah - just play it smoothly (sings) - nice and smooth please - big sound - double forte - ready and (band plays).</p> <p>- I'd rather you make an honest good mistake than not play - you know what I mean</p> <p>- Now let's put more weight on the last note (sings melody) - lots of sound there - ok - here we go last 2 bars - 1 2 and 3 and (band plays - sings melody)</p> <p>- Now that makes it sound like you were caught off guard too trumpets. I got an idea for you though - at bar 30 - see where that first eighth note is tied over - cross out the eighth note put a rest in there - an eighth rest. You're gonna breathe on 1 and that's going to give you lots of air to come in strong on the next part - ok. (sings melody - demonstrates breathing) and tongue the sixteenths really hard and give me lots of volume - lots of push from the belly.</p> <p>- . Alright one more time at the 2nd ending. I just want to get the trumpets in here nice and strong - 1 2 second ending and (band plays - sings melody)</p> <p>- First one please and (few instruments play - come guys - whoever's playing quarter notes - 49) Ok - we can't sound like sick goats - we gotta play the thing right - ok - first note again - hold it and (play note - next note - next note).</p> <p>- (band plays) No - I didn't like that - you need lots of air - take a deep breath (sings melody)</p> <p>- please - here we go 55 - do the pick-up and 1 and 2 and 1 (band plays) No - I didn't like that - you need lots of air - take a deep breath</p> <p>- Take a deep breath (sings fanfare). Can you get rid of all your air in those 2 bars? Get rid of it - just push it all through your horn - alright - and don't aim for your music stand - aim for Migration Hall from where you're sitting (sings fanfare). You're pushing way out into the distance - try that. Aim - direct your air way - really far away from you. Ready 1 and 2 and (trumpets play) Ready - when I go 1 and 2 and (inhale) - you're going to breathe on 1, right. I'm not going to say anything, I just going to breathe with you. Ready and 1 and 2 and (band plays)</p> <p>- No - not enough air through your horns guys - play it bigger.</p>
Tempo	<p>- This is 160 - ok - this is the speed we're aiming for today. (sing melody) One of the things that will keep you guys going - if you keep this in mind - if you guys see 4 eighths - eighth note beamed together - put a little accent on the first one - that's going to help the rhythm - It will help you get through those rhythms - ok - especially clarinets - right (demonstrate)</p> <p>- There's a lot of tempo changes in this one right, so (student comment) She's supposed to be just learning the songs, ok. You guys are kind of more advanced than her (student comment) Alright - and probably by next week, she'll be fine - ok - now - (metronome) - this one's even faster than the last one - (sings melody to metronome) - and remember when you play faster you have to make those shorter note values much shorter right - (demonstrate articulations - sing melody)</p> <p>- Again, I'll give you a bar for nothing to set up the tempo - and I'm going to do this - ready - sit up tall please - feet flat on the floor (band plays)</p> <p>- Alright - it's coming - now - what's been our biggest problem as a band? (student comment) - dynamics - ya - part of it - (student comment) - watching me - I think that's probably the biggest one right now - ok - Um - I found that when we started at 62 (sing melody) - people started to take off on me - ok _ I'm conducting one speed you're playing another - so let's try it from there - 62 - trumpets and flutes on the pick up please at 62 - be careful - here we go ready - (band plays)</p> <p>- I'm going to change tempos - I want to see if you can follow me - whatever I do you do - (laughs) - ready 62 again - (band plays) (band stops) I'm just doing this - you know - to mess with your head a little bit - for one thing - but also to see if you can really follow me - ok - and you just proved to me that you can - alright - so - really there's no excuse - right - for speeding up - if I'm conducting in front of you - and you're looking at me out of the corner of your eye, it should work</p> <p>- Stop - ok - now - you guys - the first time we played this, do you realize what happened? You went (demonstrate - sing melody) and you took off like crazy there - just keep it even (demonstrates) ok - when we do this in Migration Hall, you're going to be doing this on a wooden floor - so when you do</p>
Tempo (Continued)	

	<p>this - it's going to be (sound effect) (laughter) – alright</p> <p>- I don't know what it is - but for some reason most of the material we're playing this year is really upbeat - do you like playing that fast stuff - (student comment) – ya</p> <p>- Keep time - you guys, you're playing late - come on - one more time at 33 - saxes are dragging - here we go - 33 - and a 1 2 ready and (band plays)</p> <p>- Guys - remember - you got to watch there - I heard all kinds of flutes going ahead of me - (sings melody) - Depending how I'm feeling, I might draw that out a little more - ok - I tend to do that at concerts - I change the way I conduct at concerts - because I get nervous - just like you guys do - ok - so sometimes I'm going to do some funky things - You better be on your guard for it ok</p> <p>- Basses you're not lined up with them - they're going (sings melody) - can I hear you and the basses, please. Clarinets and basses - ready - and 1 2 ready 11 - (band plays - stops)</p> <p>- don't rush - counting - let's go saxes</p> <p>- Ready - under tempo (band plays - sings melody).</p> <p>- I want to hear, right now, the tenor saxes - Ok at bar 6 - tenors alone - 1 2 ready go (tenors play) start together - 1 2 ready and (tenors play) no you're not together - make sure that note length matches up (sings melody) 1 2 ready and (tenors play) - it's not together yet - come on get the first note together - 1 2 ready and (tenors play) - ok - don't rush please (sings melody). Now I want you to follow - fall onto beat 1 and beat 3 a little stronger - the A is where it's at - right (sings melody)</p> <p>- (tenors play - sings melody - don't rush - sings melody).</p> <p>- Basses - bar 6 alone - ready - all the people playing (sings melody) - I want beat 1 strong in every bar - 1 2 ready go (basses play) ok - play it together please - someone's playing in the wrong place - (sings melody) - on the beat on beat 4 - 1 2 ready go (basses play) - J_____ - you're pushing the 4th beat early - land on the beat please (sings melody) - 1 2 follow me go (basses play - sings melody) - don't make the last note longer - ok somebody's doing - whoa - on the last note - keep it short - one more time - beat one's still stronger please (sings melody) - 1 2 again go (basses play)</p> <p>- Do you hear how nice and clean that sounds? We're playing it under tempo, but it sounds so much better - more rhythmical.</p> <p>- Sorry - I heard one person play - I think it was a flute - play that pick-up note at 21 long - I heard (sings melody) - You got to play it short - otherwise it sticks right out - try it again - right from 16 - alright - it's getting better - and a 1 2 16 and (play - <i>in time K_____ - don't rush</i>) See what happened there? Yah - ok - I did this - I was coming down and you had already hit - you hit your whip - it's got to be right here. Ok?</p> <p>- sorry - don't change the speed of the eighth notes - you started playing at a different tempo - some of you there (sings melody) - the eighth note stays the same</p> <p>- let's try that one more time - I just want to get it nice and lined up and rhythmic here - 1 2 and ready play (band plays - sing melody)</p> <p>- and this is good - it's starting to sound more musical - even at a slow tempo - we can speed it up later</p> <p>- Ok - can we make sure we come off together there on that note - one more time - stay in time guys (sings a couple of notes) - 43 - 1 2 and ready and (band plays - sings melody)</p> <p>- basses at 71. We've got some disagreement with the sound here for some reason. Let's do it strong weak strong weak, right - timewise - 71 - 1 2 and ready play - (basses play)</p> <p>- basses keep it together for us please - 1 - 2 - 71 and go (band plays) No - I didn't hear the basses lined up together (sing bass line) It's got to be clean as a whistle.</p> <p>- 85 - when you guys get to that eighth note stuff - please don't panic - ok - like if you're thinking "Oh - here comes that eighth note passage", you're going to rush through it. You're going to panic and you're going to pick up speed - because the adrenaline is going to start going through your body. So, control yourself - if anything, think of it as being really easy (sings melody) - be easy with it - it will come out easy too</p>
Rhythm	<p>- Ok 71 - can I hear please - everybody who plays 71 - K_____ you're on beat 4 of that bar (sings rhythm) There's 2 of them back to back, ok. One more time at 71 - & a 1 2 ready & (band plays)</p> <p>- It's right on beat 1 - ok - let's try it again - I know - ready - here we go - & a (laughs) - careful now - 71 - & a 1 2 3 (band plays)</p> <p>- Ka_____, you're a little bit behind the beat. ok - you've got to hear the melody (sings melody and percussion part) You're right with flutes when they go (sings and demonstrates)</p> <p>- Now - Ka_____ you have to count - ok - you came in a bar early - you do it with Br_____ - are you counting in your head? (student answer) - ok - are you counting 1 2 3 4 2 2 3 4 3 2 - are you doing it like that? - ok - let's try it one more time. (band plays) (on rest - one)</p> <p>- Co_____ you came in early there (band stops) - ok - if you come in early, it's a really, really glaring error - it's easy to hear that –</p> <p>- Ok - now you need to make sure we're together at the end</p> <p>- Ok now - you guys - they're playing eighth notes right (sing eighth note melody) - You plug your notes into that - ok - they're like an eighth note lip trill for you</p> <p>- Ok K_____ - you got to lock in with that cabassa too - (demonstrates) - you're doing the same rhythm as the clarinets - let's hear you and the clarinets for a second at 11 - sorry clarinets - but we got to get these guys with you ok - here we go - you lead the way clarinets - 11 –</p> <p>- ok - you guys can really feel the rhythm eh when you start to play that (sings rhythm)</p> <p>- so at the beginning where we go (sings rhythm) - 1 2 3 4 1 - and then at 5 it's - 1 (sings rhythm) - basses at 5 it's - boom rest boom rest boom right - that should be no problem - snare drum at the beginning (sing rhythm - ti tiri, etc.)</p>

<p>Rhythm (Continued)</p>	<p>- can everybody just say their rhythms? - ok - so at the beginning the quarter notes are gonna be (sings quarter note rhythm) - the whole band is doing that - say your rhythm there right at the beginning - ready - as you're saying it do the fingering on your instrument as well - here we go - and a 1 & 2 & - (band says rhythm - conductor also says rhythm - some counting out loud) - 13 (say rhythm) - dot staccato quarter (sings rhythm)</p> <p>- hahaha - let's play that rhythm please one more time - 25 (sings rhythm) - 2 3 and (plays rhythm) - play the last bar (sings rhythm) - 2 ready go (plays measure)</p> <p>- I will not reward that kind of playing - you will not be allowed to go to musicfest unless you can prove to me that you can play your parts - because I can't let you bring the band down - by you playing wrong notes and wrong rhythms -</p> <p>- Ok, let's keep doing that. Bar 16 - when we're playing the eighth notes - let's make all the same note length</p> <p>- Percussion, if you're doing the eighth notes in the bar (tap out eighth notes - ti-ti-ti-ti) One, three, right - accent one and three - here we go - bar 34 - with a pick up - and a 1 2 3 and (play - sing melody - <i>that's it</i> - sing melody)</p> <p>- stop - guys who are playing on beat 2, somebody's jumping the gun early (sings melody) - right there on 2 - don't come early - 1 2 ready and (band plays - sings melody)</p> <p>- I don't want to hear any basses until beat 2, right.</p> <p>- Whoa - who played on the rest? There's a big hole in the music - don't play there please. Again from 39 - make sure you know what you're doing. Now, if you just made a mistake there, do something about it, so you don't make that mistake again - write some counting in with your pencil, ok. Don't let that happen again</p>
<p>Dynamics</p>	<p>K_____ you got to kill it - ok - just give it all you got - (student) - speak up please (student) - Ya - but you'll still hit it hard, ok - Ya it's not loud enough yet</p> <p>- I could still use more of that - alright - ok - so let's go back - now - guys bar 60 - you know how we keep doing that (sings) - that kinda keeps getting - you know - repetitive - can we crescendo - through those 4 bars ok? And the next 4 bars - you remember how we decided we were going to do it really soft - same thing - start really soft but crescendo all the way through into the next section - so let's try that as well - ok 60 - here we go - right at 60 - & a 1 2 3 (band plays - now build it up - keep coming now - build it up - sing melody)</p> <p>- now - bar 70 - those of you who have the fortissimo - and trumpets you're really the ones who control this fortissimo - the brass is a nice bright sound, ok - I really want you to go (demonstrates <i>fp</i>) - make your sound disappear then really open it up - and then stop around beat 4 - ok. Flutes you guys can do it too - it's harder for you to control your air - you can only get so soft. Clarinets - you're down in the low register on that low G - you can blow as hard as you want to bring that low G out at the end, Ok. Let's hear that <i>fp</i> - bar 70 - those of you who are doing that - 70 - 1 2 forte (band plays)</p> <p>- Ya - get louder - let's stop it on beat 4 - (demonstrate <i>fp</i> singing 1 2 3 4) - and we'll cut it off right there - ready - and a (band plays note) - oh let's stop it right on 4 though - again - this speed - 1 2 ready and (band plays note)</p> <p>- Don't overplay that first note - it's only mezzo-piano - (demonstrate - sings melody) - ok so we don't have to play it that loud - ready (band plays)</p> <p>- Ok - and I want it to feel like we're just - getting enormous - all of a sudden - ok now starting at 58 - basses you're doing that same figure that we started with before - play it louder now - (sings bass melody) - more intensity - ok - than you did before - start at 58 (sing melody) - ok - and you can just feel it starting to - it's getting so intense there right (sings melody) - really open that up - whole note people in bar 59 - really, really bring that up with volume there too</p> <p>- That bar 73 needs a huge crescendo (demonstrate - sings) - dotted half note people push on that note when you get to 73 as well</p> <p>- we're crescendoing to the C - right - and that should be the loudest note, right - again - bringing that out (sing melody) - it's got to Wooo - got to swell right up there, right - we'll do it one more time - 9 - 1 2 3 (clarinets play few measures)</p> <p>- that - you guys hitting that note - can you imagine what he's doing? It's supposed to be suddenly loud - ok - really, really attack that - like shock us with that note - here we go - 33 - one more time please at 33 - and a 1 2 ready go (band plays - sings melody - hit it - <i>that's it</i> - sings)</p> <p>- - let's do the little intro one more time - I really like what you're doing with the dynamics though - ok - there's only one thing that I want you to do though - at bar 7 when we do that <i>ah</i> forte there - can you keep it loud for the next 2 bars - even through the ritard - we're kind of fading back there - I want it nice and loud through there - start - actually start in bar 6 for a second - where the crescendo starts - 6 please - 1 2 and ready play (band plays - 7 now - sings melody)</p> <p>- everybody bar 10 now - with a crescendo - and a 1 2 ready and (band plays - stops)</p> <p>- Dynamics - most of you - not most of you - but a lot of you are not playing enough dynamics in your piece - you're playing and you're just playing notes - ok. You got to add shape to this and make music - if you want to do well in a competition - because everybody plays notes and rhythms - ok. You got to make music too.</p> <p>- Can I hear everybody start from the very beginning - tympani - S_____ soft please.</p> <p>- Tenor saxes, you do fortissimo then forte - clarinets - mark a crescendo on those A's - please in bar 5 - you're going to come up (sings rhythm) - then come back down after when you arrive at 6, ok.</p> <p>- I like how you started that soft - that was really good - ok - do it again. Ready (band plays - sings melody - <i>sting it</i>)</p> <p>- Now I want everyone to crescendo on beat 3 - in bar 17. Mark that in please - in bar 17 crescendo</p>

<p>Dynamics (Continued)</p>	<p>on beat 3.</p> <ul style="list-style-type: none"> - Basses - you guys have 2 quarter notes - tenor saxes, bari sax, trombone, baritone, basses - I want you to crescendo through the 2 quarter notes - so you're going to go (sings melody) - and you're going to crescendo into silence actually - ok - it sounds very dramatic when you do that. - Sorry who's got that break drum thing? Ok - where is it? (student answer) - ok - now if you notice - look at the dynamic level it says - triple forte, right - now have you got a hammer there (student answer) - ok, you've got to get that thing up on a table or something - or put it on a chair - so you can smack it ok? - Right there - right at 28 - mark pianissimo in your music - you want to get soft, so you can set up that crescendo right? And we're going to grab the audience's attention, there by getting softer, ok (sing melody). - Now I can pull you back if I need to, right - and that's what I am going to ask you to do. Because it says double forte - mezzo piano, right - ok - so let's try that. That was an excellent crescendo at 28 - let's starts right at that crescendo - start real soft and we'll keep going - 1 2 twenty-eight (band plays - <i>I and</i> - sing melody) - Ok (sing) - that second bar - I always want to hear it go up - so start bar 35 soft and build it up - ok. It sounds more interesting (sing melody) instead of (sing melody). It like a robot, right - we don't want to sound like robots. - (band plays - <i>crescendo on the half note - keep building</i> - sings melody) - remember in bar 6 - what are you going to do dynamically there? Put your hand up if you know the answer D _____ (student answer) Yah do the pick up note piano (sings melody) - the crescendo goes right there - do the pick-up to bar 6 - you people - 1 - everybody play bar 6 as a matter of fact - because you all have eighth notes there 1 2 bar 6 and go (band plays) - right on 6 ready play - (band plays - sings melody) - ok can you start it softer - ok - ready and - (band plays - sings melody). - Now in the first 4 bars (sings melody) - I want to hear the second time louder than the first time. So think of it almost as a 4 bar crescendo. Instead of starting forte, maybe back off - well just a little bit less than forte to begin with, ok. Give yourself some room to get louder. - (band play - sing melody - <i>now more - now - keep going - good</i>) ok - now maybe we could start 9 a little softer, ok. The reason for it again - I want to do (sings melody) and then we're going to crescendo - basses you're going to crescendo the eighth notes in bar 11 - the second phrase, starting at 12 (sing melody) I want the 2nd one bigger than the first one - just like we did in the introduction. - What are we missing - yah - everybody sees the crescendo right - I don't hear you getting up to forte at all. - Now - I want you to try something. I want you to play forte on the 1st note - piano on the 2nd note - ok - mezzo forte - ok - so you're going to come up - actually ... - (sings melody) - so that's going to give us that kind of effect - on those 4 notes - let's do the 1st one - do it one note at a time - get control of it. Ok - give me a good forte on that first quarter note - everybody ready and (band plays - mezzo piano - mezzo forte a little louder - and real soft) ok - do it a little faster now - ok - slowly - 1 2 dah dah - the last note's got to be the quietest - ready go (band plays - sing melody) - a little faster now - (sings - dah, dah, dah, dah) - 1 2 and ready go (band plays) Bingo - we got it. - when you start the repeat, you can actually bring the sound up a little bit (sings melody) - and then we're into the melody again, right. - now can I hear the basses crescendo through your half note in bar 10 - ok - and do the same thing later on in bar 14 I believe - it's the same thing both times, right. You guys got to move on move on those notes because they're going (sing woodwind melody) they're cresecendoing - do it with them. If the rhythm section plays there, the percussion does - do you hear these guys cresecendoing, do it with them as well - follow along. Here we go at 9 - 1 2 1 (band plays - sings melody - <i>crescendo - come on - and</i> - sings melody - <i>off</i> - sing melody) - Now one of the words that shows up on your playing tests - I wrote this word at least 100 times - exaggerate - exaggerate the dynamics - exaggerate the swells of the note - exaggerate the accents - ok. You might think - you might think you're overplaying - it's probably going to be just right - ok. So, really exaggerate what you're trying to do - exaggerate your crescendos and accents - now that part where the flute - you're doing the trill (phone ring) My leg is ringing. Ok - um - I want you to hit the note - flutes and clarinets and trumpets and trombones 1 as well - hit it - get a little bit softer immediately and then crescendo through the note - just so it gives it a little bit of shape. Now while you guys are doing that, the basses are going to do a rising bass line that (sings bass line) and I want to hear that come up in volume too. - Basses play that please at bar 31 - whoever has that rising bass line in quarter notes play it. 1 2 and ready go (basses play) Now I want to hear it ?? - hit the first note hard - get down on the 2nd note (sing it) - hear what I did? It makes it sound like a crescendo if you drop down on the second note - 1 2 again and go (basses play). - Everybody at 31 - you guys do the same thing - hit it, get down, and then you're going to be right with the basses. - Now bar 33 - all the eighth note people - trumpets, flutes saxophone and ahhh clarinets - play your first eighth note at 33 and hold it (play notes on cue) Now - play the 1st note forte then drop down to pianissimo - and then every note gets louder after that - try it please. Ready slowly first note (play notes - <i>now shhh - louder - louder - and then</i>) Ok - now play it in time - (sings melody) and then the half note - hit it - get a little softer - move through it - just to again give it a little bit of shape. - Here we go - 1 2 and ready go (play notes) first note - first note harder please (sings melody) ready and (band plays) Here we go everybody 31 - that sounds fantastic - 31 - 1 2 and ready and (band
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<p>Dynamics (Continued)</p>	<p>plays - sings melody) Sorry - flutes, trumpets, clarinets - hit it get out of the way more - you can get softer.</p> <p>- Now remember what I just told you a few bars earlier? Guess what you're going to do in bar 37 - same thing. This is one of those things where we're playing one phrase one way - the second phrase is the same rhythms, but the pitch is a little bit different, so can we make that 2nd one bigger than the 1st one? So, let's play those 8 bars. Listen to that 8 bar - sort of idea - 4 bars here - 4 bars up here - but articulate the same way - play it dynamically the same way.</p> <p>- Look at your music in bar 39 - what does it ask you to do there (student answer) - what's that sub word? (student answer) Subito - what does that mean? Raise your hand if you know what subito means. Who does not know what subito means? Ok - that's ok - raise your hand - it's ok if you don't know - alright because you got to learn this. It means suddenly - suddenly quiet. Ok - so we want the volume - we're coming up (sing bah, bah, bah, bah, bum) - we're crescendoing - (sing do da). It's almost like a surprise - you want to surprise the listener.</p> <p>- if you notice at 49 - it says "crescendo poco a poco". What does "poco a poco" mean? (student answer) - little by little (student answer) - slow down - hm - that's ritard. Ok crescendo means get louder, little by little, ok. So, let's make sure - actually when we start at 47 (sings melody). I want you to drop down at bar 49 - and think of that crescendo going from 49 all the way to 53.</p> <p>- First one's loud then you're going to get soft - right. 1 2 and ready go (band plays -sings melody - now more)</p> <p>- First eighth note - the whole band has eighth notes in 52 - everyone play. Ready first one (band plays notes on cue). Ok - now do this for me (sing melody with crescendo) The old crescendo trick - first note loud - second note soft - try it. 1 and 2 and (band plays) ok - let's try it again (sings melody - ti ti ti tah ah) - and the last one's even stronger.</p> <p>- (band plays - sings melody - <i>come on build up</i> - sing melody - <i>and</i> - sing melody) Ok - sorry - this is one of those contour spots (sings melody - shows dynamics) I changed octaves because I can't sing that high - alright - it sounds squeaky. Now - but you get the idea right - I'm singing it up and down - I'm following the line, Can you please do that with the melody?</p> <p>- We're doing that same rhythm right - but we're doing the melody at a different pitch. Can we play this section bigger than the first one?</p> <p>- Ok - circle your decrescendo in 86 - circle the piano marking in 87 - because you didn't get down there.</p> <p>- Bassists - 87 is piano - and you've got to do a decrescendo (sings melody. Ok - you've got to work that through - you're so hung up on playing the notes, that you forget to do the dynamics - the contour sounded really good - do that again - ok - that sounds really good</p>
<p>Balance</p>	<p>Even more - even more ok. I just want you to get the feel of how hard - how loud you have to hit that thing - ok - and how hard you have to hit it - one more time - the same people 1 2 ready & (band plays)</p> <p>- Can you guys play the first bar - those of you who are playing - flutes and clarinets and saxes don't come in in your next bar - just listen to what's going on - 54 again - and a 1 2 3 (band plays) (band stops) - Hear the volume they're at - I don't want you any louder than that - so they're going (sings melody) - blend into the sound they're playing - ok - now there's many more of you who are playing that (sings melody) - so you have to really play - play back - ok - try it one more time - 54 - listen to balance now - and 1 2 ready (band plays)</p> <p>- I would also like to hear more trumpet - ok - especially on the B D E business there when you first come in - one more time at 58 - and a 1 2 ready (band plays)</p> <p>- Let's take a run at that, please - 70 - I would like to hear a little bit more melody from the alto tenor sax (sings melody) - make that sing you guys ok - don't be afraid to play out on that please - everybody start in bar 70 - you guys you're playing half notes and whole notes - you're playing like a string line in an orchestra - you're playing background stuff ok - just lay back - keep those eighth notes just floating back there - ok - don't try to overdue it - stay - get out of the way of the saxophones please - 70 - ready ah 1 (band plays - forte)</p> <p>- Low brass - who are we following when we're playing besides me? Who should you be really listening across for? (student) - The melody - which is which instrument? (student) - (laughs) - skill testing question - yes - the trumpets - ok - the first trumpet is playing (sings melody) - play - play with them - ok - right on their coat tails - ok - play right along with them - you're doing exactly the same rhythm - here we go again - everybody follows the trumpet player you're all set - 70 - 1 2 ready and (band plays - push on it - here we go - sings melody)</p> <p>- Can you play louder? We need to hear that more - ok - just put a little more air through your horn - One more time -</p> <p>- everybody one more time - Listen for the clarinets - ok - you guys got to come out so they can follow you - this is really really why I'm trying to do this so they can hear you - ok - 10 - and a 1 2 ready and (band plays - sings melody)</p> <p>- ready - and a big sound (band plays). I need way more low brass - tenor saxes, trombones, o. Let's have that inner harmony much stronger, please. One more time - ready and (band plays) - next note (band plays) - next note (band plays)</p> <p>- Here we go - 31 - 1 2 and ready play (band plays) and trombones and bari sax - you guys have to play those eighth notes - eighth note to quarter note there - you got to play that stuff out.</p> <p>- We need you out of the way so that we can hear the bass line rising - you're kind of burying them a</p>

<p>Balance (Continued)</p>	<p>little bit - Trumpets when you come in at 59, come in strong. So we can actually hear what you're doing. - clarinets and alto sax - will you play alone for a second - balance it out so you hear each other like one - ok - try it guys - see at 63 - just you guys - ready play (play melody - sings melody) - 2nd and 3rd clarinet, I need you to be stronger than the 1sts - ok. Can you guys really play those eighth notes stronger, so you're? Try and actually bury them - I don't mean physically, ok. But you know - try and get ah - try and get your sound up a little more there. - (band plays - sings melody - even more 2nds and 3rds) - I want to hear 2nd and 3rd trumpets stronger than the first trumpet. The lower octave has to be stronger than the upper - has to be. - That's really nice playing flutes - that countermelody sounds really good - but it is a countermelody - it's not the most important melody. You guys still have that same melody from before - you got to be stronger, ok. You guys got to get down a little bit, ok - because the flute is such a high-pitched instrument, it's going to cut through - no problem at all. Everyone's going to hear the flutes - plus there's an army of you, right - a small army - a very feminine army - but it's still an army, ok. So, you got to back off a wee bit, just to get the right balance.</p>
<p>Articulation</p>	<p>- and remember when you play faster you have to make those shorter note values much shorter right - (demonstrate articulations - sing melody) - make those all very light and staccato when you get through there - ready - - you need to tongue the C guys (sings melody) - guys your first note is accented too - put something into it - (sings the melody) - then back off on the 2nd one - and a 1 2 3 (clarinets play melody) - Sorry - when you start the pattern - there's an accent on the first note - ok - you went (sings melody) - and there was no accent, right - Now the things that really cost you marks - tonguing and slurring - ok - we've talked about this. If there is no slur sign over a note, you don't slur the notes - you tongue the notes - and vice versa - right. Anything that's slurred - you have to just, you know, move fingers - and not use your tongue. Some people are still mixing that up - that's unacceptable at this point - we spend many, many, many minutes and hours doing this stuff - and being really precise and accurate with that - so no more excuses for that - you're just not paying attention to it or you don't care - I don't know - listening carefully when I work with one section and see if you have that same sort of thing in your music - cause if I tell one group of instruments to accent a certain part - if you have the same thing, you're going to be doing it too. - Ok - alto saxes - I want you to start first - play bar 2 for me please (sings rhythm) - ready and (saxes play a few notes) ok now - right off the get go - that accent needs to stick out way more - (sings rhythm with accents) - play it to there - 2 3 and (saxes play - sings articulation) - good - that's exactly what we want to do. - Ok - let's try it this way - hit the accents hard back off on the other stuff - just to make the accents stick out more (models articulation) - keep it light and keep the eighth notes short - 1 2 3 (band plays - sings melody - accent - sings melody) Oh sorry - look at the second accent - bar 9 - (sing melody) - play that bar - 1 2 ready and (band plays bar) - Percussion - you guys in bar 17 have to accent beat 1 and beat 3 really strong - (sing rhythms) - ok - so let's get that together. - here we go - 16 guys- ready and 1 2 and 3 and (play - short notes - keep it short). - Now can everybody exaggerate those accents (sing melody) - back off on all the eighth notes in between though. - What I'm hearing - 1 or 2 instruments in here - playing note lengths too long (demonstrate vocally) I think it's tenor sax. Let's try it again guys - bar 44 - you all have to play the same length. You know what? Sing your part at 44 - sing the eighth note - just go (sing melody) sing it - 2 3 and 1 (students sing - again) yay. If you can sing like that, then it will sound great. - See that eighth note in the 2/4 bar? - for some reason - there's a whole whack of you playing that note - way different from the other eight note. Keep it the same length (sing melody) Ok - Can I hear those I hear those four notes please - pick up to 49 - (sing melody) ready and a 1 (play) all of you now - ready and 1 (play) No - hear what I just - do you hear that? Did - you hear wah - keep it short - ready and 1 (play) - we're going to do this one more time from 44 - remember that note - short, short, short - If you're playing it long, write yourself a message - Dear eighth note - please let me play you short. - ah - look at my hair - nice and short. - ready 71 - play the accents stronger - 1 2 ready and (play) - see that - there's a funny accent there on the and of 4 (sings melody) ok - I really want to hear those funky little accents come out there - 71 ready and 1 2 and 3 (band play - sings melody) - can you make the eighth notes shorter in the last 2 bars (sings melody) - keep it short. 1 2 and ready go (band plays - sings melody) - tongue harder please (sings melody) attack it harder - 1 2 and ready go (plays - sings melody) - flutes, clarinets, alto, tenor saxes the opening 4 bars - ok - I want you to explode into those accents (sings melody) - really tongue them hard - slowly please - 1 2 ready and a (band plays) - ok - now can you make - sorry - the last note of the first bar - can you make it even shorter? (sing melody) - make it light - staccato means light - it's not only shorter, but it's light - ok - try it again 1 and - (play - sing melody) - just make sure the eighth notes come out strong just before that too - a good strong tongue on them.</p>

<p>Articulation (Continued)</p>	<ul style="list-style-type: none"> - exaggerate the accents - now I'm hearing some people on this side in bar 36 and 37 - there are 6 eighth notes there - I'm hearing (sings melody) Why are you playing a couple of them long and a couple of them short? They're all the same length (sings melody) - no - the eighth notes in bar 32 - the 2 eighth notes on the second beat are too long - shorten them up everybody - one more time - 1 2 and ready play (band plays - sings melody - <i>short - now more</i> - sing melody - <i>shhh</i>) - I want all the flutes to circle the 2 eighth notes at the end of 32 and I want you to circle the 2 eighth notes the end of 36 - and put staccato signs on them please - because it's you guys who are playing the notes too long there - I can hear it. Ok - we're gonna fix this thing up - 31 1 2 everyone and (band plays - sings melody) - Are there any notes slurred in there? I heard a couple of people slur there - try it one more time. (sings melody) Only accent the notes that are marked accented. 1 2 start soft and (band plays) No - give me the first note and just, just cut it off short (sing note short). I want to hear it from everybody who's got it - ready go (play note) Yah - now make them all that length. (sing melody) - Good and I hear a really strong accent over here. This is good - I want to hear everybody do that. - Everybody from 49 - let's put it all together - play the accents strong - tongue them hard - 1 2 ready and (band plays - sings melody). - I want you to play beat 1 strong and I want you to play beat 2 a little softer (sings bass melody). Just so it gives it more rhythm - 1 2 and note length match (basses play - on the beat don't rush) - There see guys - you're not playing exactly the same timing (sings blum, blum, etc.) Got to get it lined up ok - one more time - feel it together - 1 2 like 1 (basses play - don't rush - 1&2&1&2&) Ok now - what's going on? I'm hearing different note lengths on the (sings melody). If they're all eighth notes and they're all the same length, somebody started playing things long for a second. Don't do that please (student question) What bar is that guys? (student comment) - 61? Yah - Can you all play it long then - because some of you are playing it short - I just didn't hear it agree all the time. - Somebody's playing long - shorten them up (sings melody) 1 2 (band plays - sings melody - <i>shape it</i> - sings melody - <i>and more this time</i> - sings melody) - Play those three notes, please going (sings notes) - ok - is there something slurred there? (student answer) Ok - let's hear that slur going (sings melody) - ready go - (basses play) - - Make sure everyone - it's short right - (sings melody short) staccato ready go (plays notes - sings) - Nothing long - ok - keep it short - ready play (play measure - sing melody) Make - land it strong on the Bb - Ok somebody's lengthening 1 or 2 notes in here - I can hear it. Keep it the same length all the notes one more time - ready go (play 2 measures) - keep the note length the same -n 1 2 - 71 and go - (play) No - somebody played the first note long - shorten it- 1 2 again and short (basses play) - Sorry somebody's changing the eighth note lengths again (sings melody). Somebody went (sings melody - blasts last note). I heard that from flutes again - ok. A couple of you aren't paying attention to this. - whoever's got 4 eighth notes in that bar - play the first one - and (play notes on cue) Now - how did we play these - this passage before? Do you remember? Strong - down to nothing - ok - Can we do that again please, here? (sings melody) Make every note short - slowly - 1 and 2 (band plays) Keep it short - don't lengthen anything please, short, short, short. 1 2 ready go (band plays - sings melody). Shorter please - flutes at the end you're too long. 1 and 2 (band plays - sings melody - <i>short</i>) Thank you - and then the next 2 notes have to be louder (sings 2 notes) and land on the second even stronger - that's the big one - this is a heavy accent - heaviest there is - and that should be the strongest note of the whole thing. - the first 2 eighth notes, somebody over here keeps playing them really, really long. Will you please play them staccato (sings melody) don't make anything long. Do it again please. - Now you have a change in your articulation in bar 122. You see how the accents start coming in? You can still put accents in as you're doing your crescendo (sings melody). Just play with a little more intensity - attack the note with a stronger tongue and a little bit more air behind it. That's all. Ok - but change the way you play there. - bari sax, bass clarinet, trombone 3 - at bar 122, the accents on the quarter notes have to be stronger - that has to come out. - Now, over at bar 133, all of a sudden accents appear. Again, you have to change the way you play there. You didn't. You kept playing the same style - it was all kind of syrupy sounding, ok. But, it's got to be more, more heavily articulated.
<p>Pitch</p>	<ul style="list-style-type: none"> - Clarinets - you're playing Bb - I'm hearing some of you playing B natural down below - 2nd finger - Bb's the 1st finger - ok - first 4 notes - G - (clarinets play - again - now A - again) - (clarinets stop) - play A please and (clarinets play - Bb) (clarinets stop) - play that line for me - going (sings melody) just those 4 notes - 1 & 2 go (clarinets play) - ya - make sure you (sings) - get to that note and tune please - one more time - now play that whole thing here please from 9 and keep it going for a few minutes - 1 2 ready and (clarinets play) - Ok - I'm not convinced that everybody is in the right place or playing the right notes at bar 70 - let's try this one more time - ok - Flutes make sure you don't enter early - ok - make sure you know where your entrance is - You got to hear that melody (sings melody) - then you come in after the (sings melody) - You have an extension of that - right - you take us to the next phrase - so be aware of that - here we go 70

Pitch (Continued)	<p>- flutes can you play - whoever's playing G - hold the G for a second - play it - ready - the G people (flutes play) - good - now the F people - ready and - (flutes play) - let's hear it together now - listen up - (flutes play) also know as the first 2 notes of chopsticks - you know that song chopsticks on piano (sings)</p> <p>- play your first note ladies and gentlemen - basses - and (basses play) - next note - now before you play (stop playing) your next note check your key signature - ready and (play long note) - next note - it only goes up a semitone - play the first note in bar - ah - what bar is that - bar 2 - ok play the first note of bar 2 - ready and - (play notes) up a semitone - and up another one (stops playing) - ya - make sure bar 2 goes (sings melody) - up by semitones - ok - we'll try it again everybody a 1 2 a 1 2 3 and (band plays) 2 3 and - an - 9</p> <p>- flutes - I want you to take your pencils and mark all of your Ab's in right now - in that Eb section please.</p> <p>- can I hear it one note at a time please - the first note - 44 one note - (play note) - I want everybody playing bar 44 - come on flutes get your instruments up - first note - ready and (play 3 notes) - now before you play the next note, look at your key signature flutes - ready and (play note) - guys I hear a wrong note there almost every time we play this song - will you please mark your accidentals in there right now - ok - because I don't like that mistake there anymore - ok we've done this enough times - there's no excuse for that anymore -</p> <p>- I will not reward that kind of playing - you will not be allowed to go to musicfest unless you can prove to me that you can play your parts - because I can't let you bring the band down - by you playing wrong notes and wrong rhythms -</p> <p>- It's not fair to the people who practice and know their stuff for someone to come in a blow wrong notes and wrong rhythms - because you make it sound wrong for everybody. One person playing wrong notes makes the whole band sound wrong - you think about that - okay.</p> <p>- Wrong notes - some of you are still blowing wrong notes you got wrong fingerings - and I stop this band a number of times and had you correct those things two and three times - and some of you are still playing the wrong notes - that's unacceptable too - ok - not good.</p> <p>- I want to hear the flutes stay in the same register - somebody's splitting the notes and going too low - 1 2 again go (band plays) - (sings melody) that notes goes up right - those notes go up - and then the next one is accent (sing melody) 1 2 ready and (band plays - sings melody).</p> <p>- Let's try it from 9 - start a little softer. Do the pickup - 1 2 1 (band plays - sings melody - <i>more - and more push on it</i>)</p> <p>- And basses, start the bass run at 16 loud and fade away - (sing melody) - ok - you start out loud - you can do the decrescendo and there's lots of room to get down -</p> <p>- Actually play that forte note - the second last bar in the first ending - play that quarter note everybody - second last bar of the first ending and (band plays note) - please play the right notes - we're in the second last bar - the first ending - bar 23 - ready - and a big sound (band plays).</p> <p>- ok, let's get the right pitches.</p> <p>- Ok stop - somebody is playing the wrong note in bar 44 - the second note. I hope no flutes are playing Eb - because that's what I think I'm hearing over here. Are the clarinets playing F# - are the altos laying C# - trumpets are you playing F#? Some of you have F# there - second valve - make sure you have the right fingering there please. Start from bar 43 - here we go (sings melody - stops on wrong note) - that note is incorrect for some of you - that's the one we got to fix.</p> <p>- now this is what we call a transition zone - we're changing key</p> <p>- start 49 - play your 1st note at 49 everybody - ready and hold (play note) - ok. I want to fix something here. I want to hear all the eighth note people alone - one note at a time, please. 1st and 2nd trumpet, 1st and 2nd clarinet, flutes - ok - and only 1st alto - ready 1st note - (play notes on cue) good - do the next bar 1st note and (play notes on cue - next note). Yah - I wanted you to hear that because now you can hear if you're playing a wrong note. So if you have an accidental in the first part of the bar, it's for the entire bar</p> <p>- I'm sorry - the last second note in 44, somebody's playing wrong fingerings on that note again (sings melody - stops on note in question) I'm hearing a flute playing Eb over here. Make sure it's E natural - if you don't know what it is, look it up or don't play the note wrong. I'd rather you not play if you're going to play the wrong note</p> <p>- make sure J___ you get up to the higher note - ok the C there - (sing melody) crescendo up to that note - ready and (basses play) good - now start on that high note please - all of you - go (basses play) come down (play notes on cue) Out of tune guys - play it hold it (play note) - you're really sharp eh on that note (sings note) - make sure you lip that note down - play that note again please and (play note) - next note (play note) next note (play note) and then (play note) ok. Play the last 2 notes of bar 70 and then the down beat going (sings melody) - ready go (plays notes)</p> <p>- let's get the right pitches - and the right notes at the same time - you got to sound like one - 1 2 - you're all doing the same part</p> <p>- Haha - what happened there? What happened there? 84 - give me your first note please (sings note)</p> <p>- Ab and - find 84 - it's 3 before 87 (play note) next note (play note) It's only a semitone away - play those 2 notes, please, again (play notes - sings notes) Now I want you to go from the bar before on the D - ready and (basses play) Bass clarinet, you're playing a low E there - now the next note (sings note - basses play note) and then (sings note - play note) I want to hear those 3 pitches (sings notes) Let's hear those 3 notes and (basses play)</p> <p>- make sure we're playing the right notes guys</p>
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Phrasing	<p>- don't forget to breathe after the 4 bar phrase starting at 70 - right - ok - I heard one trumpet - ah just going through there - you need to breathe with the rest of the band there - ok - and all of the long notes - I don't want you sitting on it - I want you moving them (demonstrate) - and then you take the breath - right - make it sing guys - 70 - and a 1 2 3 (band plays)</p> <p>- and you going to do an extending decrescendo - you guys are doing 1 2 (demonstrate) - it's like - you know (demonstrate - I'm talking to you ...) - ok - It's that kind of a sound at the end - right - it sounds like the person's kind of walking away - saying - see ya later - let's try that - one more time from 90 to the end</p> <p>- Clarinets play bar 11 please - ready - (clarinets play) - keep playing (clarinets stop) - keep playing - I need you to play that stronger - ok - one more time (sings melody) - lean forward into it - so make everything speaks clean</p> <p>- yes - please do - stagger breathing is a great idea - 11</p> <p>- Now one thing I want you to do - when you're playing on beat 4 - or you're playing on beat 3 - come in soft with that note and play beat one loud - so you're going (demonstrate - sing) - just play beat 4 a little weaker - if you're playing on beat 3 (demonstrates - sing) - so it sounds like your crescendoing over the barline - it just gives it a little shape - makes it a little more interesting - ok - let's go at 11</p> <p>- come on guys there's a breath right there - 34 - ok - I want everybody breathing in the right place for the phrasing - right - it's got to be together</p> <p>- ok - now - flutes I want you to play alone with alto saxes at bar 6 - right on the downbeat - and do the same thing as them - (sings melody with accents) - in bar 7, I want you to crescendo up those notes that move up the line there.</p> <p>- You're gonna see on your playing tests, I've wrote the word - I've written the word "contour" - and all that means is to follow the line on the page - if the notes go up get louder - if the notes go down get softer - very simple concept - but it the music sound more interesting - and that's what we're trying to do. Bar 6 - 1 2 - ah I just want flutes and (clar) alto sax - 1 2 ready (band plays)</p> <p>- ok - so you're going to add shape in that 2nd bar - it's a 2 bar pattern - 1 2 ready go (tenors play - sings melody - don't rush - sings melody). I like it - ok - and you keep that pattern going in the next 2 bars (sings melody) - so you have to play it with that kind of style.</p> <p>- Good now play it in time (demonstrates) - with that crescendo - 2 3 ready and (band plays) nice - very nice - let's go - everybody at bar 16</p> <p>- Ok - there's something funny going on at the end of bar 22 - people are breathing there or something - can I hear - take the pick-up to 21 everybody (sings melody) then keep going - ok - here we go - ready and a 1 (band plays - sings melody) good now - sorry - can we play from 21 to the end of 24 without any breathing going on in between there - ok - marks (student comment) ok well breathe at the end of 21 then - but please don't breathe 22, 23 - ok - because some people are breathing in the middle there - yah - if you want to breathe at the end of 21 that's fine. Do it one more time - everybody breathe at the end of 21, then - we'll line up our breathing together - ready and a 1 (band plays) - pick up to 21 - ready one (band plays - <i>breath</i> - sings - <i>no breath</i> - sing - <i>now breathe</i> - sing - <i>breathe</i>) stop</p> <p>- Here we go - bar 34 - shape it - remember basses (sing melody)</p> <p>- We've had this section before, haven't we? Ok - guys take a breathe at the end of 49 - everybody has to breathe there and again no breathe between 50,51, 52. Go all the way to the eighth rest. You're going to breathe on the eighth rest in 52 - you're going to breathe on the eighth rest in 54. Those are like built in breath marks for you, right, on the and of four each time, there.</p> <p>- match the length of the notes again crescendo on the half note in the next bar - just like you did earlier right?</p> <p>- now one other thing - do not stop your air from beat bar 2 to bar 3 - make the half note lead into the next note - (sing melody) - it's got to go right to that next note - you can breathe in the eighth rest again - ok</p> <p>- some people are still backing off on the half note - don't move back at all - keep it moving forward - don't lose energy in the 2nd bar - make that half note lead to the downbeat of bar 3 - one more time 1 2 and ready play - (band plays - sings melody)</p> <p>- Do you see the pattern going on here? Two phrases back to back - when they're the same rhythm, I like to do the 2nd one maybe a little bit bigger than the first one. Ok?</p> <p>- those of you who have half notes, write in a line or an arrow that goes right to beat 1 of the next bar - some of you are cutting out way too early</p> <p>- now - could we do something in bar 26 - see the half note in the 2nd ending? Can we not breathe there - breathe in the eighth rest in the next bar - or if you have a quarter rest - breathe there. Ok - but don't put a space there (sings melody) - ok - that was a really good crescendo - when you got to the half note it was nice and strong.</p> <p>- again bar 16, some of you are cutting out early again - I'm hearing the sound disappear from a lot of you - now what about the 2nd phrase being louder than the first - it's still not happening - it's sounding the same both times - ok.</p> <p>- don't breathe after the half note in 26</p> <p>- Stop - don't breathe after the half note. Breathe in the eighth rest in the next bar. Same idea - we've been doing this through the whole song, right. That half note going to the next bar - and there's an eighth rest there - keep that idea going - don't change that. One more time - 49 - 1 2 same people and (band plays - sings melody) Short on the first note, over here. 1 2 ready and (band plays - sings melody).</p> <p>- No - there's no breathe there - it's in the eighth rest or the quarter rest in the next bar. Don't breathe</p>
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<p>Phrasing (Continued)</p>	<p>there - after the half - one ore time - 39 - 1 2 again and go (band plays - sings melody) - sorry - the half note at 61 - can we move through it to give it some direction? We're kind of just (sings melody) our's kind of sounds like we don't have energy. Alright - we don't want sound like that - let's do it. - Ok - now contour - ladies and gentlemen, right (sing melody) - ok - make it sound a little more exciting than just (sing melody) - Now see where that dotted eighth and sixteenth is? It's the highest pitch of the whole phrase, right - it should be the loudest as well - if you're following the contour of the line - (sings melody) Make more of that - make it sound like - that's that's where I'm going to - that's what I want to come out - have come out - make it sound really spectacular. - Ok, so trumpets the same thing - guess what you're going to do. Cross out the first note of the bar, put an eighth rest there - and breathe so you can go (sings trumpet melody) Ok, you're taking us to the next section. -- real quiet. Keep that contour idea going - holy smokes that makes a difference in your sound. It sounds really slick all of a sudden - sounds really together - sounds nice and rhythmic - I love it. Here we go 87 - 1 2 (band plays) Ok sorry - sorry - still keep the idea of strong weak, strong weak (sings melody) - like you're marching - ok - it's a march - let's feel that time - ready - left right left right - 1 2 ready and (band plays - sings melody - push on it - sing melody) - I want you to all breathe, except for trombones, in bar 120. Mark a breath mark after the half note in 120. Does everybody have pianissimo marked at 121? Ok. You're going to take a breath and then come in soft there, ok (sings melody). And you're not going to breathe after that half note in 122, you're going to breathe on the eighth rest in the next bar - just like you've been doing all along. I want to hear a crescendo all the way from 121 right to 125, ok. As a matter of fact start right there at 121, pianissimo everybody, 121. Let's hear that 4 bar crescendo - start soft. 1 2 and ready go (band plays - sing melody). - (band plays - <i>bring it out</i> - sings melody - <i>toward the high note - more on the second phrase</i> - sing melody - <i>contour</i> - sings melody) - Now, I want to talk about the breathing a little bit. Um - let's go back to 87 for a second please, ok. I'm going to go through this - I want to, I want to listen for some certain things. I'll make sure everybody's breathing in the right spot - 87 - and a 1 2 ready and a (band starts to play). - Ok, now I think we should do (sings melody). Breathe at the end of 128. Breathe at the end of 128. Do not breathe at the end of 130, because then you've got (sings melody). - I want to hear flutes, clarinets, trumpets, trombone - I want you to breathe at the end of 133, after your half note. Ok. Trombones, you can breathe at the end of 132, ok - after you breathe at the end of 128. Ok, let's take a run at that - see how it sounds now. - No - somebody went sailing through - you didn't breathe in that spot. Make sure you all breathe together there</p>
<p>Style</p>	<p>- Ok K_____ - you got to lock in with that cabassa too - (demonstrates) - you're doing the same rhythm as the clarinets - let's hear you and the clarinets for a second at 11 - sorry clarinets - but we got to get these guys with you ok - here we go - you lead the way clarinets - 11 - - Now ladies and gentlemen - this is a march - ok - so what you're going to do when you play this - you're actually going to separate all of the quarter notes - ok we're going to swing this one alright - here we go - a 1 a 2 a 1 a 2 a 3 and (band plays) - 1234 - (sings melody) - bar 70 - please - clarinets, saxes, clarinets, alto, flutes - play bar 7 (sings rhythm) - 2 3 go (part of the band plays - then stops) - make the last note short - (demonstrate) 2 3 again (play again) - play bar 15 for me - you have a rest on beat 1 - guys whenever you see an eighth rest on the first, take a breath there so (demonstrates) - play that bar please - ready and (play bar) - one more time - just that bar - and accent that first note - (demonstrates) play that please - ready and (band plays - stops) - whoever has 4 eighth notes - flutes and trumpets - trumpet 1 - play that (sings rhythm) play that - ready go (play measure) - (sing rhythm) - the first note is what we call a blue note - play it - hold it (sing note) (play note) - ok - so lean into that with a little air - (demonstrate) - it's got to sound a little sassy there - sassy - - can you look at the first 3 notes - they're on the beat aren't they - quarter, quarter, eighth - the last 2 notes are on upbeats - and this is what I do a lot of times - when I'm doing my jazz bands - if you're playing on on an upbeat at the end of the bar - take your pencil and draw an arrow up - that's just a reminder to play upbeats there - and punch the upbeats - 1 2 3 a - try that now - on on on off off - right - (sings rhythm) - try it again 1 2 ready go (plays measure) - and hear it comes together when you're feeling it like that - sounds great. - Alright - let's take a little run through this section - 17 - trumpets - I really need you to come off more in bar 18 - it's conversation - (sings rhythm) - put it out there S_____ ok - just fake it for now - you can even make it up - because it's a jazz tune you get to improvise a little bite - ok - and there's a nice rule about jazz - nothing is ever wrong in jazz - whatever you play is right - isn't that sweet - Some of you are playing just great - outstanding - lots of dynamics, control, articulation - everything is in place - right on with the metronome. - Ok - now great playing saxes - ok - you're playing with conviction - that's what I like. - you're starting to get the feel of this - and this is good - it's starting to sound more musical - ok and clarinets and ah tenor sax - make sure you make those eighth notes sound playful right (sings</p>

Style (Continued)	<p>melody) - Make beat 1 always the strongest - trumpets it's almost like I want you to stand up and go (sings - ba ba ba ba baaa) - like a fanfare, ok. Play it out that much. - (band plays - <i>play it with conviction</i> - sings melody) - The only thing - like the pitches were good for the first part - but I wasn't hearing strong weak strong weak - ok. So you got to put that in now. - see if you can match up the articulations - and match up the styles of those crescendos we're doing</p>
Sightreading	<p>- We're going to do some sightreading - now - guys - I don't care - I know you know - Listen carefully - Ah when you go to a national competition - which I'm hoping we'll do at least some point in your high school career here - ok - when you play at the nationals - one of the things that they judge you on - is how well you sight read - and they let the conductor look at 3 different scores and I choose one song - they pass out the parts to the band - I have 5 minutes to talk to you - you're not allowed to play a note - pay attention girls, ok - you're not allowed to play a note - you can do silent fingering ok - but whata you're going to do while I pass this out - I want you to study the music - look at all the key signature changes - that are in the piece - I want you to look the repeat signs - dynamics - they're seeing how well you can sight read - so you have to get all the articulations - accents - the repeats - key changes - all of it - and tricky rhythms. So, I'm going to pass it out right now - and like I say, I don't want anybody to play a note - but what I do want you to do is study it - and we're going to - in 5 minutes we're going to play it - if I can find the darn thing - here it is. - look at your music now - study it girls - you should be looking at the music and trying to figure out things - silent fingering ok - percussion - somebody can read the oboe for bells - It's in cut time - so we're going to count 1 & 2 & a - 1 2 3 4 - what I think you should do for sight reading - purposes - is play it in 4/4 - because it's easier to count that way - and then you repeat to where? (student answer) - back to 5 - ok - so - let's pretend we're at 23 - no talking please - 23 - ready and - say it (says rhythm with band members) - 1 and da da da - it's the same thing - and then you go to the first ending - where do you repeat to? (student answer) - 23 - make a note of that - ok - and then you jump - play through and jump to the 2nd ending - then you're 41 at the trio - pay attention guys - pay attention - please don't talk - ok - so 41 some of you it says play 2nd time only - right - so you play the second time only - so at 41 it's going to be (sings rhythm) - say it please - 41 - the rhythm - 1 2 ready and - (say rhythm - students and conductor) - ok - it's mostly quarter notes and half notes - you should be able to play through that - dynamics - ok - you see where it says forte - at the first ending at the ending - where do you back to? - when you get to the end of the song you go back to where (students) - that's the trio section - so repeat it the second time - right - alright - let's play it - check out your key signature - what key are we in guys - (student) - concert Bb - that's right - ??? - don't be afraid of playing out - play nice and strong - even though you don't like that note - do the best you can - here we go - do you see any odd fingerings there - any sharps you don't know the fingerings for - ask a neighbour if you don't know them - got it - here we go - ready - and 1 2 3 and (band plays) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent - forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (band stops)</p>
Warm-up	<p>- Ok - take out the chorale please - we're going to warm up with that. We got lot's of stuff to go through today. Alright - give me the first note of your chorale - First note of the chorale, please. Sitting up nice and tall - feet flat on the floor ok - F _____, move back so your feet don't hang over the edge of the thing there, ok. Anybody's feet hanging over, back up just a wee bit. Make sure your feet are flat on the floor. Don't wrap your feet around music stands or anything like that - good posture gives you good sound. Alright - here we go - first note - ready and (band plays first note) - let's put lots of air through the horn - ready (plays chorale - watch me).</p>
Tuning	<p>- Is everybody tuned first? Who's not tuned with the tuner - get tuned up first - ok - I'll give you a minute (tuning).</p>
Intonation	<p>- Actually before we do that, I want to clean something up - play the first note you guys played at 16 on beat 2 please - hold the chord - ready and (play note). Basses play your bass note please. (basses play) - J _____, you're out of tune - make sure you're in tune with the rest of the guys, please. Again, ready and (basses play) - You guys on 2nd and 3rd that low D's got to come out strong - make sure you - with your 3rd finger - get that slide out so that note gets in tune as well, ok. You have to have that slide working to play in tune. - your finger's up too high for the Bb - you got to come down lower - ok - you're ending up sharp there - again ready go (Play measure) - it's an octave (sings octave) somewhere over the rainbow - (sings Somewhere Over the Rainbow) Play the first note go (play the first note) hold it please the concert Bb (play note) now the octave (play the note) Blow - bari sax you play the same note - they go up ok. Play your parts - one more time please - the first note and (play note) now (play second note). Ok - yeah we're not quite in tune are we - one more time please - play that first note go - (play note - sings note) - keep it in tune (plays note) next bar now - (play note) - It's A natural - guys - it's a semitone away (sings notes) - get it down there - play the Bb please - the second note of 71 and (play note) now the second note (play note). Ok - now I want you to play it in time now - Because if you're afraid, you're going to hold back - and you're going to play flat and out of tune, as well.</p>

Appendix H: Teaching Musical Concepts Code Charts

Teaching Musical Concepts - Mary

Musical Concepts	Verbal Communication – Direct Quotes
Tuning	<p>- Now there was a man at the concert at Glenwood, who was a woodwind specialist and he gave me some great advice because I asked him a couple of questions. So today we're going to try the things that he suggested for me - and ah - we're going to have the concert Bb tuned from the top - and we're going to do it with clarinets.</p> <p>- and you're going to take that (clarinets play) and you're going to fix whatever you need to fix. W_____ you're going to take hers (clarinet plays). It made a lot of sense - I'll tell you why. (clarinets) Je_____ you can take it (clarinets play) and your going to give yours to M_____. Once you have yours, you're going to give yours to M_____ (clarinets). Pass it around if you've got it - and pass it to tenor as well- tenors take it as well.</p> <p>- What you're probably noticing is that most of you are starting at sharp (tuning). - pass it around (tuning). Once Ja_____ has his, K_____ you can take Ja_____ 's. (tuning). It won't matter if she takes the low one if you take the high one, though. Take the low one and then play the high one, but you'll be fine without the high one.</p> <p>- You're either going to go one way or the other and you're going to hear it get worse or better. It doesn't matter where you start. Try it one way or the other C_____ because you will hear it get worse or better.</p> <p>- It goes one way or the other - I'm not telling you</p> <p>- Now first and third - first and third of the chord - 3 and 4. (play chord) - for those of you on second or third find your ear across the room. Good</p> <p>- First, third, and fifth - 3 and 4 - (band plays) good - good - fix the third - good - up a tone - one more - good - now fix it</p> <p>- So this guy told me that one of the reasons in an orchestra we always tune to the oboe and it's always about A 442 not 440 because the brass like to sit on the sharp end. But if you always tune from the bottom to the top of the band, by the time you get to the top, the instruments are really flat, which is not the nature of a clarinet or a woodwind instrument. So he suggested that we try the <u>middle and spread out to the top and bottom.</u></p>
Sightreading	<p>- take a look - key signature - time signature - detail - key signature - time signature - detail.</p> <p>- key signature, time signature, notes, rhythms, take a look</p> <p>- key signature, time signature, rhythm,</p> <p>- where should your eyes - where they be up - every time -(student answer) - yah - but where in the music - because obviously you have to look at it you're just reading it. Where (student answer)- yes - every down beat - and then at the end of every phrase. Take a look at the music and tell me how long the phrases are. (student answer) - yeah really they're 4 measures - they're really 8 - the high point of the phrase is after 4 - look up every 4th bar - here we go - this is an easy one for you to read now follow - here we go</p>
Tempo	<p>- sustaining notes. But what happens when the tempos are slow, they have the tendency to what? Get slower and slower and slower. Yah - the moving notes are the important notes. Watch the tempo - get off the tie. Don't - don't - volume is one thing - but slowing down on a forte is - you can not do it. So if you can't play at the speed at the volume that you're playing off, back off of the volume.</p> <p>- take a look at the tempo marking - andantino rubato - who knows it? Andantino rubato - what does the ino mean on the end of a musical term N_____? (student answer) - slowly robbed but the andantino - if it was just andante - slowly robbed or at a walking pace robbed - but the ino is a little more than slow - so it's a little quicker than slow - whatever that means - but definitely robbed time - ok</p>
Rhythm	<p>- Where are you late? Where are you late? Where are you late? Look at the rhythm and tell me where you were late because I know you know. (student answer) Get off that tie (demonstrate - ta, ta, etc) pretend there is a rest (demonstrate rhythm)</p> <p>- that entry - that pick up into 160 it's hard to think early - but pretend that you gotta the first in line for dinner when we have bandathon - cause you all know how to get there early - get there early - tah rest tah rest tah - don't actually count it - feel it - do you know what I mean?</p>
Listening	<p>- Baritones - who do you play with? (Sing rhythm). Who do you have that with? Do you know? (student answer) m-m (negative) (student answer) And? So lock your ears into them and them and then everybody will be together.</p>
Tone Production	<p>- so the speed of air has to be super, super fast. And the higher you go - the faster the speed of air. So I know you don't like the higher register, but don't back off of it.</p>
Articulation	<p>- I want it so staccato. 1 - like you're touching something hot</p> <p>- everybody's going (demonstrate articulation) That quarter note short - (demonstrate articulation) - not long (demonstrate articulation). short - 1 - because everyone's playing it a different way. You might think that it's like miniscule - but it is - because the difference between good and great is? (student answer) - there -</p>

Teaching Musical Concepts - Jackie

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Conducting Gestures	- Ok - I'm giving you down down down ba ba ba ba - so- 1 1 1 ba ba ba ba. Ok?
Tone Production	- Can you put enough air through it to splat it against that wall? If you can do that, than you'll get that high note. - You need to play the pic with the same effort you put into playing the flute part - because when you play it on pic it a little airy - when you play it flute, it sounds gorgeous.
Rhythm	- Flutes, at measure 56, the first 3 beats of that bar is a rest. You're playing through it, ok
Musicality	- and if you have a whole note what are you supposed to do? (student answers) right. ok 16 ready?
Tuning	- Don't look put your hand on the horn - listen - play your D's together - You're going to have to loosen a little bit when you get on the D and G ___ tighten up. You got to try to meet in the middle.
Tone Production	- S ___ remember when you were working on your solo? - and I told you to like blow the horn away? Remember you were downstairs in the room and I said play bigger, louder all the time? Play bigger louder all the time - you're getting buried by the trumpets. Um - I don't want less trumpet, I want more you. Ok, so open that up more especially when you head up to the - um A B C - that (sings melody) way up there. I want you to really aim for the C
Playing Position	- I want you to think about this - think about the mood that we're trying to put out here. So, I want you bring your horns up - like a bar before - and be ready without going (gesture) - because it is very visually distracting - ok - and that goes for everybody. So, if you know you're coming in at 10 - measure 8, measure 9 start getting ready for it.
Percussion Technique	- Make it really clean - if you have to - if you need to - break it eighth notes instead of sixteenths - ok. If you can't do sixteenths fast enough just bring it down to eighths and that's fine.

Teaching Musical Concepts - Buford

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Harmony	- Want to hear a really cool harmony? Pick any of the 3 and play them together - 1 2 3 4 (band plays) - And just do this - pick one scale of your do ra mi - right now - 2 3 go (band plays) Now you know what it was like in Gregorian chant days (laughs) - I love that sound.
Musicality - Style	- remember it is a lullaby - but it also can have that dynamic - don't you just stop at mf - let's stretch it just a little bit - ok - there's a, there's a couple of these tiny transitions that I would like you guys to know you're doing. 26 and 27 and um - it's trombone, baritone, clarinet - you guys have rests (sings rhythm) - just the simple eighth notes and then you pass it to these guys for some quarter notes. Um - I want you guys to know that's the same idea - it's traded between instruments - and it's a simple idea in terms of the fact that it's really rhythmically easy and it's a harmony - but it is vital that you guys know that you are trading that - with - to each other ok. Ah so clarinets, tenors, baritone - you guys at 26 - just have staccato eighth notes - but it's - you're - then you move on - to finish the idea with these guys - you guys just hold long notes - that the long notes are not part of the idea - they finish the idea - so make - all these little spots where we trade a few phrases back and forth
Percussion Technique	- oh the crunch - that's just - hit the cymbal but as hard as you can - (demonstrate) - while holding it (student comment) yah - you're going to need a snare drumstick for that one though - the beginning - because it's so aggressive just roll with snare drumsticks
Maintaining Tempo	- we had a significant time loss - sh - and I'm pointing the finger - not at myself because I am so perfect - but at the staccato quarter notes - just prior and after 48 - you guys push them the whole way - always just lean forward on them ok - always lean forward. - but we can not afford to slow it down when we get to that spot - and trumpets if we're struggling with any of it remember you can just leave out the 2nd eighth note and just play the straight notes. - especially the clarinets - is in the introduction - if you want, get rid of the grace notes - it, it's - the grace notes are not that important - it's all about making sure you really establish rhythmic movement here. Can we go back to 9? 9 - 9 - No back to the beginning - and guys really, really count your way through this - really establish rhythms - really, really make sure we've got the pulse going.
Scales – key signature	- Now let's try our C concert scale - C concert - so that's D - 2 sharps - 2 sharps - 2 sharps - 3 sharps - 3 sharps - 2 sharps - So that's D. D E F# G A B C# D
Intonation	- we heard his pitch - we checked his pitch - we knew it was in tune - you listened to yourself and you knew - um I suppose that's one thing. Out of this - I'm trying to learn something about myself - that is not a lie. (student comment) We already know that. It is the - there's always ways to improve your rehearsal techniques - and stuff like that. And you know what B_____ - that's probably one of my honest to God biggest failings - is I take it for granted that you guys are going to hear you're out of tune and adjust on your own. That is indeed - something I should fix. But sometimes - and this the weird truth of it - if you stand here with me during the performance of a piece - sometimes it's hard to hear 1 or 2 out of tune instruments in the blend. When you get into a different position - like some of the recordings - the clarinets are out of tune - and it is really hard to hear that - at all times on all pitches - but then when I heard the recording - because of where the microphone is - I could hear them more than everybody else. You stand at the back and you can hear the trumpets better - so in different places you hear things - and sometimes people - right where you are - right in the square middle - your tone just blends with everybody. You could play - ah B against Bb - and it may not stick out - depending on the number of musicians you have - you know and the volume you're playing at - so that is a little weird
Conducting Gestures	- we're 1 eighth note early - this was the same last week too. So, I was going to blame H____, but she's not here this week. Um - it ends up being one eighth note early - so just for your edification baritones, um at 39 - I'll be using my left to cue their fermata - (tuning - ????) then I'll be giving you beat 3
Breathing	- I think that we've talked about this with flutes and altos before - but it's not often you guys have to worry about this - you guys claim your breathing. If you can breathe 8 measure, you can breathe 6, you can only breathe 4. Claim it with breath marks, ok. So - wherever you know you can make it till, claim that spot - and if doesn't work out well, with everybody else - then you guys - you talk about it - figure out who is going to breathe where. That way the breathe marks are not obvious. So you just have your pencil - or mine - and you guys can mark it anytime you want - anytime you feel comfortable with a breathe. As soon as we stop - you guys can have that moment - I'm here, I'm here, I'm here - that's perfectly fine.
Balance	- so at the divisi at 59 - whoever's playing the D, needs to play that way louder than the person playing the A - ok. - 59 - you guys should have - G G G G - split to the D and the A - that divisi - whoever plays - you guys can chose now - fight over it - it doesn't matter (student question). The D - the lower note - should be played just a little bit louder. - flutes are no longer the important instrument - it is the clarinets - no you guys are at 68 - 68 you're important. Sorry - flutes egos are always important - but they don't match a trumpet ego. So, let's go back - N_____ - when - at 48 - when it's just the high winds, you're going to need to be just a little quieter, ok. Here's 40 again - one more time - 40 one more time. Take the m off that - by the way

Balance (Continued)	<p>guy - and make it just the forte - ok - nice and strong - here we go - here's 40 1 2 (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>)</p> <p>- But now the clarinets and flutes, you are the reply - and you somehow have to sound as obnoxious as the trumpet. So (sings melody) So - yah - after 108 - all every time you have a rest measure, the trumpets are inserted in the rest - then it's you - then the trumpets. So you guys have to sort of give us that - that voluminous reply.</p>
Forte-piano	<p>- forte piano - I need more forte and more piano - So those of you who have fortepiano at 106 - more on the downbeat and then disappear quickly. So, we'll try that in 2 seconds.</p> <p>- Oh - don't let it go 'til now - ok - alright, alright - yah - you guys hold, hold, hold - and as a matter of fact - the forte piano - you - this is going to make it even worse for you - when you're piano, you can bring it back up, you can come back up, ok.</p>

Teaching Musical Concepts - Peter

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Percussion Technique	<p>- you got to make sure that the bass drum doesn't ring like that all the time - you have to have more of a dead sound. Ok - Put your leg up on the side - on the stand - Make sure it's more of a - boom boom boom instead of a ringing sound, ok.</p> <p>- get all of your toys ready. I'll give you a second to get organized ok - I know you got to put things in place - not dropping them all over the place there. Do you need a music stand to set some of that stuff on - because you shouldn't be setting it on the snare drum. (student) Get her an extra music stand or two over there, ok?</p> <p>- so you've got to get closer to that bass drum or something, right.</p> <p>- now who's got the gong part covered at 73? - ok - get it close to you.</p> <p>- K_____ you have to think about this before we start the piece - get everything set up - get your mallets and everything, right. You might want to take your music K_____ and write some messages to yourself - set up the gong - the mallet - ok - It's like making yourself a little checklist right at the top of your page - so when we call the song - you look at the top - oh yeah - these are all the little things that I have to do - because when you get into a concert situation or a pressure situation, you're going to forget things, right. So you want to cover yourself and make sure everything is right there in front of you - it's just being organized, right.</p> <p>- Sorry who's got that break drum thing? Ok - where is it? (student answer) - ok - now if you notice - look at the dynamic level it says - triple forte, right - now have you got a hammer there (student answer) - ok, you've got to get that thing up on a table or something - or put it on a chair - so you can smack it ok? It'd be very dramatic if the chair actually collapsed if you hit it (student laughter) (sings melody and sound effects of chair breaking)</p>
Rhythm	<p>- One of the things that will keep you guys going - if you keep this in mind - if you guys see 4 eighths - eighth note beamed together - put a little accent on the first one - that's going to help the rhythm - It will help you get through those rhythms - ok - especially clarinets - right (demonstrate)</p> <p>- now bar 16 - those of you who have half notes, write in a line or an arrow that goes right to beat 1 of the next bar - some of you are cutting out way too early</p>
Musicality - Style	<p>- you know how we keep doing that (sings) - that kinda keeps getting - you know - repetitive - can we crescendo - through those 4 bars ok?</p> <p>- so K_____ remember me talking about this up here? You can do this too. (demonstrate - accent) - Put a little bit more on there - you'll feel the rhythm better, ok - You're kind of feeling it in 2 there (demonstrate) - as a matter of fact - why don't we all feel it in 2 - try it like that for a second - bar 11 - this is a march - ok - so what you're going to do when you play this - you're actually going to separate all of the quarter notes</p> <p>- play bar 15 for me - you have a rest on beat 1 - guys whenever you see an eighth rest on the first, take a breath there so (demonstrates) - play that bar please - ready and (play bar) - one more time - just that bar - and accent that first note - (demonstrates) play that please - ready and (band plays)</p> <p>- whoever has 4 eighth notes - flutes and trumpets - trumpet 1 - play that (sings rhythm) play that - ready go (play measure) - (sing rhythm) - the first note is what we call a blue note - play it - hold it (sing note) (play note) - ok - so lean into that with a little air - (demonstrate) - it's got to sound a little sassy there - sassy - here we go - try 15 now (sing melody) - here we go 15 everybody - and a 1 2 ready and - (band plays)</p> <p>- can you look at the first 3 notes - they're on the beat aren't they - quarter, quarter, eighth - the last 2 notes are on upbeats - and this is what I do a lot of times - when I'm doing my jazz bands - if you're playing on - on an upbeat at the end of the bar - take your pencil and draw an arrow up - that's just a reminder to play upbeats there - and punch the upbeats - 1 2 3 a a - try that now - on on on off off - right - (sings rhythm) - try it again 1 2 ready go (plays measure) - and hear it comes together when you're feeling it like that - sounds great.</p> <p>- that second bar - I always want to hear it go up - so start bar 35 soft and build it up - ok. It sounds more interesting (sing melody) instead of (sing melody). It like a robot, right - we don't want to sound like robots.</p> <p>- now one other thing - do not stop your air from beat bar 2 to bar 3 - make the half note lead into the next note - (sing melody) - it's got to go right to that next note - you can breathe in the eighth rest again - ok - let's try that one more time - I just want to get it nice and lined up and rhythmic here - 1 2 and ready play (band plays - sing melody) - sorry - no percussion - I just these people to play - ok - some people are still backing off on the half note - don't move back at all - keep it moving forward - don't lose energy in the 2nd bar - make that half note lead to the downbeat of bar 3 one more time 1 2 and ready play - (band plays - sings melody)</p> <p>- Ok - now - could we do something in bar 26 - see the half note in the 2nd ending? Can we not breathe there - breathe in the eighth rest in the next bar - or if you have a quarter rest - breathe there. Ok - but don't put a space there (sings melody) - ok - that was a really good crescendo - when you got to the half note it was nice and strong. Ok - just make sure the eighth notes come out strong just before that too - a good strong tongue on them.</p> <p>- Now one of the words that shows up on your playing tests - I wrote this word at least 100 times - exaggerate - exaggerate the dynamics - exaggerate the swells of the note - exaggerate the accents - ok. You might think - you might think you're overplaying - it's probably going to be just right - ok. So,</p>

Musicality – Style (Cont)	<p>really exaggerate what you're trying to do - exaggerate your crescendos and accents - here we go - pick up to 9 again - 1st time - and a 1 2 1 (band plays - sing melody - <i>grow - more - ???</i> - sing melody)</p> <p>- Now remember what I just told you a few bars earlier? Guess what you're going to do in bar 37 - same thing. This is one of those things where we're playing one phrase one way - the second phrase is the same rhythms, but the pitch is a little bit different, so can we make that 2nd one bigger than the 1st one? So, let's play those 8 bars. Listen to that 8 bar - sort of idea - 4 bars here - 4 bars up here - but articulate the same way - play it dynamically the same way. Here we go - 31. 1 2 and ready and (band plays)</p> <p>- still keep the idea of strong weak, strong weak (sings melody) - like you're marching - ok - it's a march - let's feel that time - ready - left right left right</p> <p>- That was better trumpets - I like that volume. It's getting better all the time - so keep, keep, you know, getting brave with this sort of thing. There's a word that I want you to put in your vocabulary, when you play: It's fearless. I want you to play fearlessly. I don't want you to be afraid of anything when you play. Ok - Because if you're afraid, you're going to hold back - and you're going to play flat and out of tune, as well. You got to play like yeah - bring it on - bring it - and you just attack the music, ok - and you play it from here alright, with feeling. Here we go, 103 - trumpets let it go - and 1 and 2 and (band plays)</p>
Forte-piano	<p>- those of you who have the fortepiano - and trumpets you're really the ones who control this fortepiano - the brass is a nice bright sound, ok - I really want you to go (demonstrates fp) - make your sound disappear then really open it up - and then stop around beat 4 - ok. Flutes you guys can do it too - it's harder for you to control your air - you can only get so soft. Clarinets - you're down in the low register on that low G - you can blow as hard as you want to bring that low G out at the end, Ok. Let's hear that fp - bar 70 - those of you who are doing that - 70 - 1 2 forte (band plays) - Ya - get louder - let's stop it on beat 4 - (demonstrate fp singing 1 2 3 4) - and we'll cut it off right there - ready - and a (band plays note) - oh let's stop it right on 4 though - again - this speed - 1 2 ready and (band plays note) There it is - good release</p> <p>- Tenor saxes, you do fortepiano then forte - clarinets - mark a crescendo on those A's - please in bar 5 - you're going to come up (sings rhythm) - then come back down after when you arrive at 6, ok.</p>
Maintaining Tempo	<p>- this one's even faster than the last one - (sings melody to metronome) - and remember when you play faster you have to make those shorter note values much shorter right - (demonstrate articulations - sing melody) - make those all very light and staccato when you get through there</p> <p>- the first time we played this, do you realize what happened? You went (demonstrate - sing melody) and you took off like crazy there - just keep it even (demonstrates) ok - when we do this in Migration Hall, you're going to be doing this on a wooden floor - so when you do this - it's going to be (sound effect) (laughter)</p> <p>- when you guys get to that eighth note stuff - please don't panic - ok - like if you're thinking "Oh - here comes that eighth note passage", you're going to rush through it. You're going to panic and you're going to pick up speed - because the adrenaline is going to start going through your body. So, control yourself - if anything, think of it as being really easy (sings melody) - be easy with it - it will come out easy too - alright - 79. Let's do it - 1 2 ready and a (band plays - sings melody)</p>
Following Conductor	<p>- I'm going to change tempos - I want to see if you can follow me - whatever I do you do - (laughs) - ready 62 again - (band plays) (band stops) I'm just doing this - you know - to mess with your head a little bit - for one thing - but also to see if you can really follow me - ok - and you just proved to me that you can - alright - so - really there's no excuse - right - for speeding up - if I'm conducting in front of you - and you're looking at me out of the corner of your eye, it should work</p> <p>- you got to watch there - I heard all kinds of flutes going ahead of me - (sings melody) - Depending how I'm feeling, I might draw that out a little more - ok - I tend to do that at concerts - I change the way I conduct at concerts - because I get nervous - just like you guys do - ok - so sometimes I'm going to do some funky things - You better be on your guard for it ok - let's take it back to - ah - let's do the little intro one more time</p> <p>- E ___ make sure you can see me ok. Can you guys over on this side of the room angle your chairs so you're looking right at me - you're directly in line - the same thing over here - ok. Angle your chairs so you're facing me directly - so you can see me out of your peripheral vision - you can follow me right along - ok.</p>
Balance	<p>- Hear the volume they're at - I don't want you any louder than that - so they're going (sings melody) - blend into the sound they're playing - ok - now there's many more of you who are playing that (sings melody) - so you have to really play - play back - ok - try it one more time - 54 - listen to balance now - and 1 2 ready (band plays)</p> <p>- you guys you're playing half notes and whole notes - you're playing like a string line in an orchestra - you're playing background stuff ok - just lay back - keep those eighth notes just floating back there - ok - don't try to overdue it - stay - get out of the way of the saxophones please - 70 - ready ah 1 (band plays)</p> <p>- That's really nice playing flutes - that countermelody sounds really good - but it is a countermelody - it's not the most important melody. You guys still have that same melody from before - you got to be stronger, ok. You guys got to get down a little bit, ok - because the flute is such a high-pitched instrument, it's going to cut through - no problem at all. Everyone's going to hear the flutes - plus there's an army of you, right - a small army - a very feminine army - but it's still an army, ok. So, you got to back off a wee bit, just to get the right balance.</p>
Sound Production	<p>- and I want it to feel like we're just - getting enormous - all of a sudden - ok now starting at 58 - basses you're doing that same figure that we started with before - play it louder now - (sings bass melody) - more intensity - ok - than you did before - start at 58 (sing melody) - ok - and you can just feel it starting to - it's getting so intense there right (sings melody) - really open that up - whole note people in bar 59 -</p>

<p>Sound Production (Continued)</p>	<p>really, really bring that up with volume there too - take a good breath, so you have enough air to push on that note - here we go at 15 - everybody - ready - basses, trombones, and baritones especially - and tenor sax - and a 1 2 3 (band plays)</p> <p>- put your feet flat on the floor - and push air into the note (demonstrates melody) - make it intense sounding</p> <p>- it won't bite ya - 55 - one more time - now if B _____'s sick we're going to depend on you - ok - so you have to practice this and make sure that you know it - ok - let's try it again - 55 - with confidence and conviction - right - keep your feet flat on the floor and dig in - if you're going to make a mistake, make it a good one - I'd rather you make a mistake than not play at all - ok - but I'd rather you play it well - more than anything</p> <p>- First note of the chorale, please. Sitting up nice and tall - feet flat on the floor ok - F _____, move back so your feet don't hang over the edge of the thing there, ok. Anybody's feet hanging over, back up just a wee bit. Make sure your feet are flat on the floor. Don't wrap your feet around music stands or anything like that - good posture gives you good sound.</p> <p>- ok - and the trombone baritone, you guys need to push on that whole note in bar 5 and really open up the sound.</p> <p>- Now that makes it sound like you were caught off guard too trumpets. I got an idea for you though - at bar 30 - see where that first eighth note is tied over - cross out the eighth note put a rest in there - an eighth rest. You're gonna breathe on 1 and that's going to give you lots of air to come in strong on the next part - ok. (sings melody - demonstrates breathing) and tongue the sixteenths really hard and give me lots of volume - lots of push from the belly.</p> <p>- Take a deep breath (sings fanfare). Can you get rid of all your air in those 2 bars? Get rid of it - just push it all through your horn - alright - and don't aim for your music stand - aim for Migration Hall from where you're sitting (sings fanfare). You're pushing way out into the distance - try that. Aim - direct your air way - really far away from you. Ready 1 and 2 and (trumpets play) Ready - when I go 1 and 2 and (inhale) - you're going to breathe on 1, right. I'm not going to say anything, I just going to breathe with you. Ready and 1 and 2 and (band plays)</p>
<p>Counting Rests</p>	<p>- Now - Ka _____ you have to count - ok - you came in a bar early - you do it with Br _____ - are you counting in your head? (student answer) - ok - are you counting 1 2 3 4 2 2 3 4 3 2 - are you doing it like that? - ok - let's try it one more time. (band plays)</p>
<p>Pitch (Fingering)</p>	<p>- Clarinets - you're playing Bb - I'm hearing some of you playing B natural down below - 2nd finger - Bb's the 1st finger - ok - first 4 notes - G - (clarinets play - again - now A - again) - (clarinets stop) - play A please and (clarinets play - Bb)</p>
<p>Listening Across the Band for Melody</p>	<p>- Low brass - who are we following when we're playing besides me? Who should you be really listening across for? (student) - The melody - which is which instrument? (student) - (laughs) - skill testing question - yes - the trumpets - ok - the first trumpet is playing (sings melody) - play - play with them - ok - right on their coat tails - ok - play right along with them - you're doing exactly the same rhythm - here we go again - everybody follows the trumpet player you're all set - 70 - 1 2 ready and (band plays - push on it - here we go - sings melody)</p>
<p>Dynamics</p>	<p>- and you're going to do an extending decrescendo - you guys are doing 1 2 (demonstrate) - it's like - you know (demonstrate - I'm talking to you ...) - ok - It's that kind of a sound at the end - right - it sounds like the person's kind of walking away - saying - see ya later - let's try that</p> <p>- when you're playing on beat 4 - or you're playing on beat 3 - come in soft with that note and play beat one loud - so you're going (demonstrate - sing) - just play beat 4 a little weaker - if you're playing on beat 3 (demonstrates - sing) - so it sounds like your crescendoing over the barline - it just gives it a little shape - makes it a little more interesting - ok</p> <p>- right at 28 - mark pianissimo in your music - you want to get soft, so you can set up that crescendo right? And we're going to grab the audience's attention, there by getting softer, ok (sing melody).</p> <p>- Now in the first 4 bars (sings melody) - I want to hear the second time louder than the first time. So think of it almost as a 4 bar crescendo. Instead of starting forte, maybe back off - well just a little bit less than forte to begin with, ok. Give yourself some room to get louder.</p> <p>- now maybe we could start 9 a little softer, ok. The reason for it again - I want to do (sings melody) and then we're going to crescendo - basses you're going to crescendo the eighth notes in bar 11 - the second phrase, starting at 12 (sing melody) I want the 2nd one bigger than the first one - just like we did in the introduction. Do you see the pattern going on here? Two phrases back to back - when they're the same rhythm, I like to do the 2nd one maybe a little bit bigger than the first one. Ok?</p> <p>- I want you to try something. I want you to play forte on the 1st note - piano on the 2nd note - ok - mezzo forte - ok - so you're going to come up - actually ... - (sings melody) - so that's going to give us that kind of effect - on those 4 notes - let's do the 1st one - do it one note at a time - get control of it. Ok</p> <p>- give me a good forte on that first quarter note - everybody ready and (band plays - mezzo piano - mezzo forte - a little louder - and real soft) ok - do it a little faster now - ok - slowly - 1 2 dah dah - the last note's got to be the quietest - ready go (band plays - sing melody) - a little faster now - (sings - dah, dah, dah) - 1 2 and ready go (band plays) Bingo - we got it.</p>
<p>Sightreading</p>	<p>- We're going to do some sightreading - now - guys - I don't care - I know you know - Listen carefully - Ah when you go to a national competition - which I'm hoping we'll do at least some point in your high school career here - ok - when you play at the nationals - one of the things that they judge you on - is how well you sight read - and they let the conductor look at 3 different scores and I choose one song - they pass out the parts to the band - I have 5 minutes to talk to you - you're not allowed to play a note - pay attention girls, ok - you're not allowed to play a note - you can do silent fingering ok - but whata you're going to do while I pass this out - I want you to study the music - look at all the key signature</p>

Sightreading (Continued)	<p>changes - that are in the piece - I want you to look the repeat signs - dynamics - they're seeing how well you can sight read - so you have to get all the articulations - accents - the repeats - key changes - all of it - and tricky rhythms. So, I'm going to pass it out right now - and like I say, I don't want anybody to play a note - but what I do want you to do is study it - and we're going to - in 5 minutes we're going to play it - if I can find the darn thing - here it is. Ok - so flutes - guys take on and pass it along please - ok - these are all the flute parts - clarinets - here's three first and four seconds - so you can see one - there's bass clarinet right here Ch _____ - ah saxophones - look at your music now - study it girls - you should be looking at the music and trying to figure out things - silent fingering ok - tenor saxes - pass it down - baritone sax here - Ah trumpets - Sk _____ you play first - and then D _____ and S _____ play second ok - pass that along guys - (passing out music) - percussion - somebody can read the oboe for bells - snare drum - bass drum (pass out music - student - conductor conversation - quiet)</p> <p>- Now ladies and gentlemen - this is a march - ok - so what you're going to do when you play this - you're actually going to separate all of the quarter notes - it's in cut time - so we're going to count 1 & 2 & a - 1 2 3 4 - what I think you should do for sight reading - purposes - is play it in 4/4 because it's easier to count that way - so at the beginning where we go (sings rhythm) - 1 2 3 4 1 - and then at 5 it's - 1 (sings rhythm) - basses at 5 it's - boom rest boom rest boom right - that should be no problem - snare drum at the beginning (sing rhythm - ti tiri, etc.) - we're gonna bit but play it that fast - ok - but do this - can everybody just say their rhythms? - ok - so at the beginning the quarter notes are gonna be (sings quarter note rhythm) - the whole band is doing that - say your rhythm there right at the beginning - ready - as you're saying it do the fingering on your instrument as well - here we go - and a 1 & 2 & - (band says rhythm - conductor also says rhythm - some counting out loud) - 13 (say rhythm) - dot staccato quarter (sings rhythm) - and then you repeat to where? (student answer) - back to 5 - ok - so - let's pretend we're at 23 - no talking please - 23 - ready and - say it (says rhythm with band members) - 1 and da da da - it's the same thing - and then you go to the first ending - where do you repeat to? (student answer) - 23 - make a note of that - ok - and then you jump - play through and jump to the 2nd ending - then you're 41 at the trio - pay attention guys - pay attention - please don't talk - ok - so 41 some of you it says play 2nd time only - right - so you play the second time only - so at 41 it's going to be (sings rhythm) - say it please - 41 - the rhythm - 1 2 ready and - (say rhythm - students and conductor) - ok - it's mostly quarter notes and half notes - you should be able to play through that - dynamics - ok - you see where it says forte - at the first ending at the ending - where do you back to? - when you get to the end of the song you go back to where (students) - that's the trio section - so repeat it the second time - right - alright - let's play it - check out your key signature - what key are we in guys - (student) - concert Bb - that's right - ??? - don't be afraid of playing out - play nice and strong - even though you don't like that note - do the best you can - here we go - do you see any odd fingerings there - any sharps you don't know the fingerings for - ask a neighbour if you don't know them - got it - here we go - ready - and 1 2 3 and (band plays)</p>
Playing Accents	<p>- let's try it this way - hit the accents hard back off on the other stuff - just to make the accents stick out more (models articulation) - keep it light and keep the eighth notes short - 1 2 3 (band plays)</p> <p>- Now can everybody exaggerate those accents (sing melody) - back off on all the eighth notes in between though. Ok (sing)</p> <p>- see that - there's a funny accent there on the end of 4 (sings melody) ok - I really want to hear those funky little accents come out there - 71 ready and 1 2 and 3 (band play - sings melody) Ok - can you make the eighth notes shorter in the last 2 bars (sings melody) - keep it short. 1 2 and ready go (band plays - sings melody) - tongue harder please (sings melody) attack it harder - 1 2 and ready go (plays - sings melody) Now let's put more weight on the last note (sings melody) - lots of sound there - ok - here we go last 2 bars - 1 2 and 3 and (band plays - sings melody)</p> <p>- Now you have a change in your articulation in bar 122. You see how the accents start coming in? You can still put accents in as you're doing your crescendo (sings melody). Just play with a little more intensity - attack the note with a stronger tongue and a little bit more air behind it. That's all. Ok - but change the way you play there. One more time at 121 guys - and a 1 2 ready and a (band plays)</p>
Staccato	<p>- the last note of the first bar - can you make it even shorter? (sing melody) - make it light - staccato means light - it's not only shorter, but it's light ok - try it again 1 and - (play - sing melody)</p>
Written Repeats	<p>- How many are kind of missing that? You know what to do - take your pencil and circle that 9 - even take it - take your pencil and from the repeat sign at the first ending draw an arrow going right to that repeat - so it takes your eyes there - ok. I know what that's like to be playing along - oh yeah the repeat - and you're this much late all the time, right. So you got to be thinking about it ok.</p>
Intonation	<p>- You guys on 2nd and 3rd that low D's got to come out strong - make sure you - with your 3rd finger - get that slide out so that note gets in tune as well, ok. You have to have that slide working to play in tune.</p>
Musical Terms	<p>- Look at your music in bar 39 - what does it ask you to do there (student answer) - what's that sub word? (student answer) Subito - what does that mean? Raise your hand if you know what subito means. Who does not know what subito means? Ok - that's ok - raise your hand - it's ok if you don't know - alright because you got to learn this. It means suddenly - suddenly quiet. Ok - so we want the volume - we're coming up (sing bah, bah, bah, bah, bum) - we're crescendoing - (sing do da). It's almost like a surprise - you want to surprise the listener. So, we're going to take a run at it - one more time from 31 - One of things that happens - if you notice at 49 - it says "crescendo poco a poco". What does "poco a poco" mean? (student answer) - little by little (student answer) - slow down - hm - that's ritard. Ok crescendo means get louder, little by little, ok.</p>

Appendix I: Speaking over Band Code Charts

Verbal Language When the Band is Playing - Mary

Musical Concepts	Verbal Communication – Direct Quotes
Sound Production	<ul style="list-style-type: none"> - all the way across - let the air do the work - crescendo on the last one - crescendo on the last one - bottom to top 2 3 4 - oh that's a big start - let the air do the work - let the air do the work - the lower you are, the more your jaw drops - don't fwap with the tongue - all the way across - it's a long one - let the air do the work - center the sound - center the sound - crescendo- let the air do the work - this works (point to midrange) - let the air do the work - not this (point to mouth) - push the air all the way through the notes - <i>move the air through the mouth - the longer the harder</i> - <i>just listen to the attack and the sound</i> - <i>start speeding up the air - good - on the bottom</i> - (play - and - ?? - and get the pitch up - all the way across - all the way and exchange - conflict resolution and - shh - check the air (?) - shh - <i>nothing to nothing to nothing to nothing</i>)
Warm-up Instructions	<ul style="list-style-type: none"> - 8 counts – Bb - start here start here - start here - start here - all start on this one again - start on this one - right now - and - there we go - two Bb's - on the count to quarter notes - 2 -3 - 4 and - eighth notes - 3 and 4 - 2 - 3 – and - here we go - and - keep going - Eb half note -pattern 1 and - and - keep going - slowing down - and to the top - and - come on - and - keep going - Ab - quarter notes - eighth notes now - up and down in quarters - up again now eighth 3- 4 - - Db half notes - 4 count and - hold the bottom - <i>concert Eb - two half notes Eb</i> - <i>all eighth notes up – and</i> - <i>here we go - 16ths - 16ths - and - ??</i> - <i>on the down quarter notes - 3 4 - eighth notes up and down 2 3 and</i> - <i>Db half notes - good - I'm in 2 - eighths - ?? - down we go</i> - <i>up and down in quarter notes - it's too slow - eighth notes - eighth notes up and down</i>
Dynamics	<ul style="list-style-type: none"> - crescendo - start here - all listen as you decrescendo - crescendo decrescendo – - everybody breathing - take a breathe - crescendo crescendo - right here take a breath - and breathe - everybody breathe - crescendo - everyone don't breathe don't breathe - crescendo - no breath - good - (band plays - sings articulations - shh) - now we're forte - <i>with a crescendo - where you can hear one - with a crescendo - and - come on - and ?? 3 4)</i> - (play - sing rhythm - <i>crescendo - when you have that dotted quarter note - dotted quarter notes - oh - lovely - sing rhythm</i>) - (play – sing melody - <i>big F F - sing bass part - come on baritones - K_____ get your eyes up - oh here it is - and 1 2 3 4 5 6 - yah - sing rhythm - 1 2 3 ti-ri ti-ri ti-ri tah - shh - oh pitching my children - tuning, tuning, tuning - anything long - oh come on, come on, come on - 1 2 3 4 5 6 1 and 1 ti-ri ti-ri ti-ri tah - ah 1)</i> - (play - and - ?? - and get the pitch up - all the way across - all the way and exchange - conflict resolution and - shh - check the air (?) - shh - <i>nothing to nothing to nothing to nothing</i>)
Breathing	<ul style="list-style-type: none"> - don't breath in between - everybody breathing - take a breathe - crescendo crescendo - right here take a breath - and breathe - everybody breathe - crescendo - everyone don't breathe don't breathe - crescendo - no breath - good - <i>and phrase the scale - take a breath right here - and - don't breath</i>
Intonation	<ul style="list-style-type: none"> - listen, listen, listen, listen - listen to your tuning - <i>now going up - get to the top of the note flutes</i> - <i>triads - fix it</i> - (play – sing melody - <i>big F F - sing bass part - come on baritones - K_____ get your eyes up - oh here it is - and 1 2 3 4 5 6 - yah - sing rhythm - 1 2 3 ti-ri ti-ri ti-ri tah - shh - oh pitching my children - tuning, tuning, tuning - anything long - oh come on, come on, come on - 1 2 3 4 5 6 1 and 1 ti-ri ti-ri</i>

<p>Intonation (Continued)</p>	<p><i>ti-ri tah - ah 1)</i> - (play - <i>ti-ti-ti tah - Sh _____ get back in</i> – sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and – sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 – sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody) - (play - and - ?? - and get the pitch up - all the way across - all the way and exchange - conflict resolution and - shh - check the air (?) - shh - nothing to nothing to nothing)</p>
<p>Maintain Tempo</p>	<p>- find the pulse - watch - don't rush - don't rush - don't rush - watch - don't rush C _____ - Ok everybody move together. Watch for 1. - don't slow down - don't slow down - internalize that eighth note pulse - work out where it is - don't push - internalize the eighths - and – and - you're slowing down - go, go, go, etc - (play - sing rhythm - coda - and - sing rhythm - there's the beat - you have to keep going - ??? - 160 - sing rhythm - don't slow down - 1 2 - sing rhythm - here comes 1 5 8 - sing rhythm - 1 2 - 1 6 6 - sing rhythm</p>
<p>Articulation</p>	<p>- attack on 1 - attack on 1 - start from the bottom - add the tongue to front of the mouth - shorter than that - (sing articulations - da-da-da etc.) - short - short – - and tah - tah tah, etc. - (sing articulations tah, tah, tah, etc.) - sing articulations tah, tah, etc. - slur, slur, slur, tah tah tah - (sing articulations) - (band plays - sing articulations) - (sing articulations) - (flutes play - sing articulation - stop) - (flutes play - sing articulation - stop) - (play - sing articulation - stop) - (play - sing articulation) - (play - sing articulations - stop) - (band plays - sing articulation - short - sing articulation - you got it - band stops) - (band plays- sings articulations at end) - (trombones play - sing articulation - good - that's it -stop) - (band plays - sings articulations - shh) ----- (sings articulation - band stops) - (band plays - sing articulation) - don't play that note long - (sing articulation) - now we're forte - 22 - short - loud - ----- (sing articulation). - (flutes play - sing articulation flutes stop) - (flutes play - sing articulation - flutes stop playing) - (flutes play - sing articulation) and 1 - and (sing articulation) 1 - oh (sing articulation). And (sing articulation) Oh my God - you guys are so good (sing articulations) (flutes stop) - (band plays - sing articulation - band stops). - (band plays - sing articulation - band stops). - (band plays - sing articulation). Dig in. ----- (band stops) - And this note is tongued not slurred. tah tah and tah. - (band plays - sings melody and articulation). - 24 - (sings articulation) 44 - (sings articulation) brass (sing articulation) - brass – brass - (band plays - sings rhythm and articulations) good (sings articulation) a little bit more (sings articulations and counting) - (relax that attack - 5 6 7 - make it go through ?? release) - da-da - get the tongue at the front of your mouth - there we go - tiri,tiri, etc. - tongue at the front of the mouth - and land on the first group - land on the first group - nice and short and - sing rhythm - short - short - short - short - short - sing rhythm - (play - <i>ti-ti-ti tah - Sh _____ get back in</i> – sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and – sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 – sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody -</p>

Rhythm	<p><i>crescendo on the long notes - sing melody)</i></p> <ul style="list-style-type: none"> - trip-o-let trip-o-let trip-o-let trip-o-let trip-o-let - add the tongue to front of the mouth - trip-o-let trip-o-let trip-o-let trip-o-let - trip-o-let trip-o-let trip-o-let - (band plays - demonstrate rhythm - (sing rhythms) - (band plays - sings rhythm) - (sing rhythms - 76 - good girl - sing rhythm - shhh - sing rhythm - 100 - go - sing rhythm - trombones 150 - sing rhythms - one hand moves to the other, don't move both hands - and don't push them - sing rhythms - don't push the clapping is pushing - sing rhythms - 183 - sing articulations) - (flutes play - sing rhythm then stop) - sing rhythms - sing rhythms - (play - sing rhythms - 2 3 and - sing rhythms) - (play - sing rhythm) - sing rhythm - <i>short - short - short - short - short</i> - sing rhythm - (play - sing rhythm - 2 3 4 1 - sing rhythm) - (play - sing rhythm) - (play - sing rhythm - <i>hold, hold, hold, hold</i> - sing rhythm) - (play - sing rhythm - 2 3 - sing rhythm) - (play - sing rhythm) - (play - sing rhythm) - (play - sing rhythm) - (play - sing rhythm - 1 2 - sing rhythm) - (play - sing rhythm) - (play - sing rhythm - <i>coda - and</i> - sing rhythm - <i>there's the beat - you have to keep going - ??? - 160</i> - sing rhythm - <i>don't slow down - 1 2</i> - sing rhythm - <i>here comes 1 5 8</i> - sing rhythm - 1 2 - 1 6 6 - sing rhythm - (play - sing rhythm - <i>and - and pulse - 1 5 0 and - 1 2</i> - sing rhythm - 1 5 8 <i>here we go and</i> - sing rhythm - 2 3 <i>and</i> - sing rhythm - 2 3 - sing rhythm - 1 6 6 - sing rhythm - 1 2 - sing rhythm) - (play - sing rhythm - <i>crescendo - when you have that dotted quarter note - dotted quarter notes - oh - lovely</i> - sing rhythm) - (play - sing melody - <i>big F F</i> - sing bass part - <i>come on baritones - K_____ get your eyes up - oh here it is - and 1 2 3 4 5 6 - yah</i> - sing rhythm - 1 2 3 <i>ti-ri ti-ri ti-ri tah - shh - oh pitching my children - tuning, tuning, tuning - anything long - oh come on, come on, come on - 1 2 3 4 5 6 1 and 1 ti-ri ti-ri tah - ah 1)</i> - (play - 1 2 3 4 5 6 <i>flutes</i> - sing rhythm)
Positive Feedback	<ul style="list-style-type: none"> - good - good - there we go – good - (band plays - I love it - band stops) - you got it - good - that's it - Oh my God - you guys are so good - (band plays - sings rhythm and articulations) good (sings articulation) a little bit more (sings articulations and counting) - <i>start speeding up the air - good - on the bottom</i> - <i>there we go</i> - <i>that's better – good</i> - <i>good - ?? – good</i> - (play - sing melody - <i>oh</i> - sing melody) - (play - sing rhythm - <i>crescendo - when you have that dotted quarter note - dotted quarter notes - oh - lovely</i> - sing rhythm)
Measure Numbers	<ul style="list-style-type: none"> - (sing rhythms - 76 - good girl - sing rhythm - shhh - sing rhythm - 100 - go - sing rhythm - trombones 150 - sing rhythms - one hand moves to the other, don't move both hands - and don't push them - sing rhythms - don't push the clapping is pushing - sing rhythms - 183 - sing articulations) - (band plays - sing articulation) - don't play that note long - (sing articulation) - now we're forte - 22 - short - loud - ----- (sing articulation). - 24 - (sings articulation) 44 – (play - sing rhythm - <i>coda - and</i> - sing rhythm - <i>there's the beat - you have to keep going - ??? - 160</i> - sing rhythm - <i>don't slow down - 1 2</i> - sing rhythm - <i>here comes 1 5 8</i> - sing rhythm - 1 2 - 1 6 6 - sing rhythm - (play - sing rhythm - <i>and - and pulse - 1 5 0 and - 1 2</i> - sing rhythm - 1 5 8 <i>here we go and</i> - sing rhythm - 2 3 <i>and</i> - sing rhythm - 2 3 - sing rhythm - 1 6 6 - sing rhythm - 1 2 - sing rhythm) - (play - <i>ti-ti-ti tah - Sh_____ get back in</i> – sing melody - 1 2 3 - sing melody - 1 2 3 - <i>bass clarinets and</i> – sing melody - <i>flutes - bass clarinet - watch A_____ - good - 1 2 3</i> – sing melody - <i>and</i>

Measure Numbers (Continued)	<i>trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)</i>
Playing Technique	- (sing rhythms - 76 - good girl - sing rhythm - shhh - sing rhythm - 100 - go - sing rhythm - trombones 150 - sing rhythms - one hand moves to the other, don't move both hands - and don't push them - sing rhythms - don't push the clapping is pushing - sing rhythms - 183 - sing articulations)
Counting	- (flutes play - sing articulation) and 1 - and (sing articulation) 1 - oh (sing articulation). And (sing articulation) Oh my God - you guys are so good (sing articulations) (flutes stop) - (band plays) 2 (sing melody) yep (band stops - rests?) 1 & 2 & 3 & - (band plays - sings melody and counts - band stops) - (band plays - sing melody and counting) - (band plays - sing melody and counts) - (band plays - sings melody and counts) - (band plays - sings melody and counts) push the air all the way through the notes. (sings melody and counts) - (band plays - sings rhythm and articulations) good (sings articulation) a little bit more (sings articulations and counting) - (?? 6 7 8 9 10 11 12) - (5 6 7 8 9 10 11 12) - (watch ?? and release at 2 3) - (play - sing rhythms - 2 3 and - sing rhythms) - (play - sing rhythm - 2 3 4 1 - sing rhythm) - (play - sing rhythm - 2 3 - sing rhythm) - (play - sing rhythm - 1 2 - sing rhythm) - (play - sing rhythm - coda - and - sing rhythm - there's the beat - you have to keep going - ??? - 160 - sing rhythm - don't slow down - 1 2 - sing rhythm - here comes 1 5 8 - sing rhythm - 1 2 - 1 6 6 - sing rhythm - (play - sing rhythm - and - and pulse - 1 5 0 and - 1 2 - sing rhythm - 1 5 8 here we go and - sing rhythm - 2 3 and - sing rhythm - 2 3 - sing rhythm - 1 6 6 - sing rhythm - 1 2 - sing rhythm) - (play - 2 3 - sing melody - 1 2 3 - sing melody) - (play - 1 2 3 here's the new key - wow - that sounds like a modulation) - (play - 1 2 3 4 5 6 flutes - sing rhythm) - (play - ti-ti-ti tah - Sh _____ get back in - sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and - sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 - sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)
Melody	- (band plays) 2 (sing melody) yep (band stops - rests?) 1 & 2 & 3 & - (band plays - sings melody and counts - band stops) - (band plays - sing melody and counting) - (band plays - sing melody and counts) - (band plays - sings melody and counts) - (band plays - sings melody and counts) push the air all the way through the notes. (sings melody and counts) - (plays choral - Be Thou My Vision - singing?) - (play - 2 3 - sing melody - 1 2 3 - sing melody) - (few clarinets - sing) - (play - sing melody - oh - sing melody) - (play - sing melody) - (play - sing melody - big FF - sing bass part - come on baritones - K _____ get your eyes up - oh here it is - and 1 2 3 4 5 6 - yah - sing rhythm - 1 2 3 ti-ri ti-ri ti-ri tah - shh - oh pitching my children - tuning, tuning, tuning - anything long - oh come on, come on, come on - 1 2 3 4 5 6 1 and 1 ti-ri ti-ri ti-ri tah - ah 1)
Negative Feedback	- Something is seriously wrong here - don't make me have to ?? - oh God
Pitch	- now you're on the Eb trombones 3 & 4 & - Eb you're still on the Eb - you guys are a bar ahead - (play - ti-ti-ti tah - Sh _____ get back in - sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and - sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 - sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key

Pitch (Continued)	change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)
Phrasing	- and phrase the scale - take a breath right here - and - don't breath - (play - ti-ti-ti tah - Sh _____ get back in - sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and - sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 - sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody - key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)
Tonality	(play - 1 2 3 here's the new key - wow - that sounds like a modulation) - (play - ti-ti-ti tah - Sh _____ get back in - sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and - sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 - sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)
Cue Instruments	- (play - ti-ti-ti tah - Sh _____ get back in - sing melody - 1 2 3 - sing melody - 1 2 3 - bass clarinets and - sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 - sing melody - and trombone baritone - key signatures - F#'s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)
Verbalizations Not Heard	- (band plays - sings articulations - shh) ----- (sings articulation - band stops - (band plays - sing articulation) - don't play that note long - (sing articulation) - now we're forte - 22 - short - loud - ----- (sing articulation). - (band plays - sing articulation). Dig in. ----- (band stops) - (relax that attack - 5 6 7 - make it go through ?? release) - (?? 6 7 8 9 10 11 12) - (watch ?? and release at 2 3) - don't make me have to ?? - here we go - 16ths - 16ths - and - ?? - Db half notes - good - I'm in 2 - eighths - ?? - down we go - good - ?? - good - (play - and - ?? - and get the pitch up - all the way across - all the way and exchange - conflict resolution and - shh - check the air (?) - shh - nothing to nothing to nothing to nothing)

Verbal Language When the Band is Playing – Buford

Concepts	Verbal Communication – Direct Quotes
Tone Production	- (band plays - "just a little more sound here guys - now remember - that's better, that's better") - (play note - <i>little more here</i>)
Positive Feedback	- (band plays - "just a little more sound here guys - now remember - that's better, that's better") - (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>) - (band plays - <i>you're right - here's 9 now - more saxophone in general here - sustain and crescendo - 22 - more alto, more alto - and 28</i>)
Melody	- (band plays sings melodies - guys it's straight - keep the tempo, guys, keep the tempo, we're losing time when we do that) - (band plays - sings - watch yourself trumpets - we're just out of time with each other - here's measure 25 - sing) - (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>)
Style	- (band plays sings melodies - guys it's straight - keep the tempo, guys, keep the tempo, we're losing time when we do that)
Maintain Tempo	- (band plays sings melodies - guys it's straight - keep the tempo, guys, keep the tempo, we're losing time when we do that) - (band plays - move it forward - always moving - can you guys play triangle for this part though? Don't worry about it it's over - ??? - sings) - (band plays - sings - watch yourself trumpets - we're just out of time with each other - here's measure 25 - sing)
Percussion	- (band plays - move it forward - always moving - can you guys play triangle for this part though? Don't worry about it it's over - ??? - sings)
Measure Number	- (band plays - sings - watch yourself trumpets - we're just out of time with each other - here's measure 25 - sing) - (band plays - 64) - (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>) - (band plays - <i>here's 11 - more alto here now - just play the part - now decrescendo into 22 - 28</i>) - (band plays - <i>you're right - here's 9 now - more saxophone in general here - sustain and crescendo - 22 - more alto, more alto - and 28</i>)
Handing out Music	- (Band plays - all the way - to the left) - (tuning - <i>It doesn't matter - you guys make sure - now that there is - 2 1 1 1 2 - only one person plays 2 - I'm ready - Um want to try tuning to the his G - play your C</i>)
Tuning	- (tuning - <i>It doesn't matter - you guys make sure - now that there is - 2 1 1 1 2 - only one person plays 2 - I'm ready - Um want to try tuning to the his G - play your C</i>)
Balance	- (band plays - ??? - a bit louder??) - (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>) - (band plays - <i>here's 11 - more alto here now - just play the part - now decrescendo into 22 - 28</i>) - (band plays - <i>you're right - here's 9 now - more saxophone in general here - sustain and crescendo - 22 - more alto, more alto - and 28</i>)
Rhythm	- (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more - sing melody</i>)
Dynamics	- (band plays - <i>here's 11 - more alto here now - just play the part - now decrescendo into 22 - 28</i>) - (band plays - <i>you're right - here's 9 now - more saxophone in general here - sustain and crescendo - 22 - more alto, more alto - and 28</i>)
Verbalization Not Heard	- (band plays - move it forward - always moving - can you guys play triangle for this part though? Don't worry about it it's over - ??? - sings) - (play note - slowly ?? clarinet) - (band plays - ??? - a bit louder??)

Verbal Language When the Band is Playing - Peter

Concepts	Verbal Communication – Direct Quotes
Positive Feedback	<ul style="list-style-type: none"> - (band plays - ready and - there - that's good) - (band plays - sings melody - hit it - that's it - sings) - (band plays - sings - that's it - good - sings) - (Band plays - sings melody - accent sing - and - sing - good) - (play - sing melody - <i>that's it</i> - sing melody) - (band play - sing melody - <i>now more - now - keep going - good</i>) - (band plays - sings melody - <i>yeah</i> - sings melody - <i>and</i> - sings melody)
Cue	<ul style="list-style-type: none"> - (band plays - ready and - there - that's good) - (band plays - sings - ready and - sings melody) - (band plays - push on it - here we go - sings melody) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (band plays - sings melody - here go - sings melody) - (band plays - sings melody - ok saxes - 2 3 and - 2 3 and) - (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) - (play notes - <i>now shhh - louder - louder - and then</i>) - (play notes on cue - next note)
Dynamics	<ul style="list-style-type: none"> - (band plays - now build it up - keep coming now - build it up - sing melody) - (band plays - forte) - (band plays - fade away) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (band plays - mezzo piano - mezzo forte a little louder - and real soft) - (band plays - sings melody - <i>crescendo - come on - and</i> - sings melody - <i>off</i> - sing melody) - (band plays - sing melody - <i>grow - more - ???</i> - sing melody) - (play notes - <i>now shhh - louder - louder - and then</i>) - (band plays - sings melody - <i>come on build up</i> - sing melody - <i>and</i> - sing melody) - (band plays - sings melody - <i>shape it</i> - sings melody - <i>and more this time</i> - sings melody)
Melody	<ul style="list-style-type: none"> - (band plays - now build it up - keep coming now - build it up - sing melody) - (band plays - singing melody) - (band plays - sings melody) - (band plays - sings melody) - (band plays - sings melody - hit it - that's it - sings) - (band plays - sings - ready and - sings melody) - (band plays - sings - that's it - good - sings) - (band plays - push on it - here we go - sings melody) - (band plays - singing melody) - (band plays - 7 now - sings melody) - (band plays - sings melody) - (band plays - singing melody) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (band plays - sings melody - here go - sings melody) - (band plays - singing melody - 2 3 35 - sings melody - 43 - and - 43 - singing melody throughout) - (band plays - sings melody - ok saxes - 2 3 and - 2 3 and) - (band plays - ??? - sings melody - counting out loud) - (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) - (band plays - sings melody) - (band plays - sings melody - <i>sting it</i>) - (band plays - sings melody) - (band plays) - (sings melody) - (tenors play - sings melody - don't rush - sings melody) - (basses play - sings melody) - (band plays - sings melody - <i>and one</i> - sings melody) - (band plays - sings melody) - (band plays - <i>breath</i> - sings - <i>no breath</i> - sing - <i>now breathe</i> - sing - <i>breathe</i>) - (Band plays - sings melody - accent sing - and - sing - good) - (band plays - <i>1 and</i> - sing melody) - (play - sing melody - <i>that's it</i> - sing melody) - (band plays - sings melody)

Melody (Continued)	<ul style="list-style-type: none"> - (band plays - sing melody) - (band plays - sings melody) - (band plays - sings melody) - (band plays - sings melody) - (band plays - sings melody) - (band play - sing melody - <i>now more - now - keep going - good</i>) - (band plays - sings melody - <i>more - and more push on it</i>) - (band plays - sing melody) - (band plays - goes up - sings melody) - (band plays - sings melody) - (band plays - sings melody) - (band plays - sings melody - <i>crescendo - come on - and - sings melody - off - sing melody</i>) - (band plays - sings melody) - (band plays - sings melody) - (band plays - sings melody - ???) - (band plays -sings melody - now more). - (band plays - sings melody) - (band plays - sings melody) - (band plays - sings melody). - (band plays - sings melody). - (sings melody - stops on note in question) - (band plays - sings melody) - (band plays - sings melody - <i>come on build up - sing melody - and - sing melody</i>) - (band plays - sings melody) - (band plays - <i>push on it - sings melody</i>) - (band plays - sings melody - <i>shape it - shape it - sings melody - and more this time - sings melody</i>) - (play melody - sings melody) - (band plays - <i>play it with conviction - sings melody</i>) - (band plays - sings melody - even more 2nds and 3rds) - (band plays - sings melody) - (band plays - sings melody). - (band plays - <i>shape it - sings melody - keep it coming - sing melody</i>) - (band plays - sings melody) - (band plays - sings melody - <i>short</i>) - (band plays - sings melody - <i>and - sings melody</i>) - (band plays - sings melody - <i>yeah - sings melody - and - sings melody</i>) - (band plays - sing melody) - (band plays - <i>bring it out - sings melody - toward the high note - more on the second phrase - sing melody - contour - sings melody</i>) - (band plays - sings melody) - (band plays - sings melody - <i>breathe - sings melody - coda coming - sing melody</i>)
Sound Production	<ul style="list-style-type: none"> - (during rest - watch the sound) - (band plays - push on it - here we go - sings melody) - (clarinets play) - keep playing (clarinets stop) - (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) - (band play - sing melody - <i>now more - now - keep going - good</i>) - (band plays - sings melody - <i>more - and more push on it</i>) - (band plays - keep going) - (band plays -sings melody - now more). - (band plays - <i>push on it - sings melody</i>) - (band plays - <i>play it with conviction - sings melody</i>)
Counting	<ul style="list-style-type: none"> - (on rest - one) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (band plays - singing melody - 2 3 35 - sings melody - 43 - and - 43 - singing melody throughout) - (band plays - sings melody - ok saxes - 2 3 and - 2 3 and) - (band plays - ??? - sings melody - counting out loud) - (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) - (band plays - sings melody - <i>and one - sings melody</i>) - (band plays - <i>1 and - sing melody</i>) - (band plays - sings melody - <i>and - sings melody</i>) - (band plays - sings melody - <i>yeah - sings melody - and - sings melody</i>)
Pitch	<ul style="list-style-type: none"> - (clarinets play - again - now A - again) - (clarinets play - Bb) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1)

Pitch (Continued)	- (play notes - sings notes) - (sings note - basses play note) and then (sings note - play note)
Preparation	- be ready to play please
Articulation	- (band plays - sings melody - hit it - that's it - sings) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent - forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (saxes play - sings articulation) - (band plays - sings melody - <i>sting it</i>) - (play - <i>short notes - keep it short</i>). - (Band plays - sings melody - accent sing - and - sing - good) - (band plays - sings melody - <i>crescendo - come on - and</i> - sings melody - <i>off</i> - sing melody) - (band plays - sings melody) - (band plays - sings melody - <i>short</i>)
Measure Numbers	- (band plays - 7 now - sings melody) - (counting and singing melody - and repeat - tenor sax - 2nd ending - 23 - sings - now forte - accent - forte - double forte - 2nd ending - trio - key change - 49 1 - 57 right out clarinets - 1st ending now 1 & 2 & - go - Ab - Ab - again - 1 & 2 & 1) - (band plays - singing melody - 2 3 35 - sings melody - 43 - and - 43 - singing melody throughout) - (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) - (few instruments play - come guys - whoever's playing quarter notes - 49) - (band plays - sings melody - <i>breathe</i> - sings melody - <i>coda coming</i> - sing melody)
Maintain Tempo	- (band plays - 46 - sings melody - counting out loud - give me a nice full sound - don't rush - counting - let's go saxes) - (tenors play - sings melody - don't rush - sings melody) - (play - <i>in time K</i> - <i>don't rush</i>) - (basses play - on the beat don't rush)
Follow Conductor	- (plays chorale - watch me)
Breathing	- (band plays - <i>breath</i> - sings - <i>no breath</i> - sing - <i>now breathe</i> - sing - <i>breathe</i>) - (band plays - sings melody - <i>breathe</i> - sings melody - <i>coda coming</i> - sing melody)
Phrasing	- (band plays - sings melody - <i>shape it</i> - sings melody - <i>and more this time</i> - sings melody) - (band plays - <i>shape it</i> - sings melody - <i>keep it coming</i> - sing melody) - (band plays - <i>bring it out</i> - sings melody - <i>toward the high note - more on the second phrase</i> - sing melody - <i>contour</i> - sings melody)
Balance	- (band plays - sings melody - even more 2nds and 3rds) - (band plays - <i>bring it out</i> - sings melody - <i>toward the high note - more on the second phrase</i> - sing melody - <i>contour</i> - sings melody)
Verbalizations Not Heard	- (band plays - ??? - sings melody - counting out loud) - (band plays - sing melody - <i>grow - more</i> - ??? - sing melody) - (band plays - sings melody - ???)

Appendix J: Vocal Modeling Code Charts

Modeling Concepts - Mary

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Rhythms	<ul style="list-style-type: none"> - trip-o-let trip-o-let trip-o-let trip-o-let trip-o-let - add the tongue to front of the mouth - trip-o-let trip-o-let trip-o-let trip-o-let - trip-o-let trip-o-let trip-o-let trip-o-let - Get off that tie (demonstrate - ta, ta, etc) - pretend there is a rest (demonstrate rhythm) - (band plays - demonstrate rhythm -) - 123456123& (band plays) there we go - good (sing rhythms). - No, you gotta get the flow from (demonstrate rhythm) eighth notes have not changed just the placement of the accents. - 100 here we go 100 - 1-2-1-2-& (band plays - sings rhythm) - (band plays) (sing rhythms - 76 - good girl - sing rhythm - shhh - sing rhythm - 100 - go - sing rhythm - trombones 150 - sing rhythms - one hand moves to the other, don't move both hands - and don't push them - sing rhythms - don't push the clapping is pushing - sing rhythms - 1-2-1-short (flutes play - sing rhythm then stop - Ok. So here's the first problem (demonstrate rhythm) - Two dotted quarters - you guys are playing it as a dotted half. Here we go - just trombones - 1&2&1&2& (trombones play - sing articulation - do it again - rest rest ti, rest rest ti, rest rest ti, (sing articulation and rhythm) - (band plays - sings melody and counts - (sing rhythm and articulation) Ok here we go measure 9. (demonstrate rhythm and articulation) - That repeating rhythm (demonstrate rhythm) Measure 9 one more time. Here we go 9 - 1 & 2 & 1 & 2 (band plays - sings rhythm and articulations) good (sings articulation) a little bit more (sings articulations and counting) - (play - sing rhythms) - off - 1 2 3 4 - 158 and (play - sing rhythms - 2 3 and - sing rhythms) - 1 and 2 and concert Bb 3 and 4 (play - sing rhythm) - so with the notes quite slowly - ti tah - ti tah - 1 and 2 - 150 1 and 2 and 3 and breath (play - sing rhythm - <i>short - short - short - short - short</i> - sing rhythm) - 1 ti-ti-ti rest - ti-ti-ti 1 and 2 and 158 and 1 (play - sing rhythm - 2 3 4 1 - sing rhythm) - 1 and 2 and 1 and 2 and 3 and 4 and rest (play - sing rhythm) - get there early - tah rest tah rest tah - don't actually count it - feel it - do you know what I mean? Here we go 1 5 8 - 1 and 2 - 1 5 8 - 1 and 2 and 3 and 4 and rest (play - sing rhythm - <i>hold, hold, hold, hold</i> - sing rhythm) - 1 2 and 1 and 1 5 8 - and 3 and 4 (play - sing rhythm - 2 3 - sing rhythm) - good look at 163 and 164 - 163 and 164 - here we go - 163 and 164 - 1 2 and 1 and 2 and 3 and 4 (play - sing rhythm) - count again 163, 164 - 163, 164 - 1 2 and 1 and 2 and 3 and 4 (play - sing rhythm) - again - just those people that were playing before - 1 and 2 - 163 - 1 and 2 and 3 and 4 (play - sing rhythm) - take a look at measure 169 - 168 and 169 - rest ti-ti-ti-ti ta-ya ti-ti ti-tah ti-ti-ti - rest ti-ti-ti-ti ta-ya ti-ti ti-tah ti-ti-ti - so 166 everybody - here we go - 1 everybody at 166 - they should make it 666 - 1 2 1 and 2 166 (play - sing rhythm) - (play - sing rhythm - <i>coda - and</i> - sing rhythm - <i>there's the beat - you have to keep going - ??? - 160</i> - sing rhythm - <i>don't slow down - 1 2</i> - sing rhythm - <i>here comes 1 5 8</i> - sing rhythm - <i>1 2 - 1 6 6</i> - sing rhythm) - (play - sing rhythm - <i>and - and pulse - 1 5 0 and - 1 2</i> - sing rhythm - <i>1 5 8 here we go and</i> - sing rhythm - <i>2 3 and</i> - sing rhythm - <i>2 3</i> - sing rhythm - <i>1 6 6</i> - sing rhythm - <i>1 2</i> - sing rhythm) - (play - sing rhythm - <i>crescendo - when you have that dotted quarter note - dotted quarter notes - oh - lovely</i> - sing rhythm) - <i>and 1 2 3 4 5 6 - yah</i> - sing rhythm - <i>1 2 3 ti-ri ti-ri ti-ri tah</i> - <i>1 2 3 4 5 6 1 and 1 ti-ri ti-ri ti-ri tah - ah 1)</i> - (play - <i>ti-ti-ti tah - Sh</i> get back in
Articulations	<ul style="list-style-type: none"> - (sing articulations - da-da-da etc.) - up and down in quarters - and tah - tah tah, etc. - (band plays) (sing articulations tah, tah, tah, etc.) - (Band plays - sing articulations tah, tah, etc. - slur, slur, slur, tah tah tah) - 1 2 (sing articulations) - Accents (Demonstrate tah, tah, etc.) - now give me a forte with the accents. Don't slow down - 123456123& (band plays - sing articulations) - Here we go - 54 - Here's the dotted quarter. 1-2-1-2-&. (band plays) (sing articulations) - 183 - sing articulations) - It's pick on flute day, I'm afraid. (demonstrate articulation) - everybody is connecting all the notes. (demonstrate detached articulation) play that much (sing articulation)

<p>Articulations (Continued)</p>	<ul style="list-style-type: none"> - like you're touching something hot - 1-2-1-2 (flutes play - sing articulation) - (flutes play - sing articulation) - As short as they just played it. 123456123 play (play - sing articulation) - (demonstrate articulations) not (demonstrate articulation long). - All detached - 123456123&(play - sing articulation) - Listen to this (Sing melody - short, short, short etc.) All detached (demonstrate detached articulations) space detached - 1-2-&1&2& 22 - (play - sing articulations - stop) everybody's going (demonstrate articulation) That quarter note short - (demonstrate articulation) - not long (demonstrate articulation). - (demonstrate articulation). See that rhythmic motif do it again - (band plays - sing articulation - short - sing articulation - you got it - band stops) - (band plays- sings articulations at end) - 1 & articulation - (band plays - sings articulations - shh) ----- (sings articulation – - (band plays - sing articulation) - don't play that note long - (sing articulation) - now we're forte - 22 - short - loud - ----- (sing articulation) - (flutes play - sing articulation) - and short. 1 2 1 & (flutes play - sing articulation) - (flutes play - sing articulation) and 1 - and (sing articulation) 1 - oh (sing articulation). And (sing articulation) Oh my God - you guys are so good (sing articulations) - (band plays - sing articulation) - And this note is tongued not slurred. tah tah and tah. - 24 - (sings articulation) - 44 - (sings articulation) - brass (sing articulation) - <i>on the bottom - don't make me have to ?? - da-da</i> - <i>get the tongue at the front of your mouth - there we go - tiri,tiri, etc</i> - tah, tah, tah - the shorter the better
<p>Melody</p>	<ul style="list-style-type: none"> - Baritones - who do you play with? (Sing rhythm). - Here we go (Sing introduction) - (band plays) 2 (sing melody) - (band plays - sings melody and counts) - 2 & 3 & breathe (band plays - sing melody and counting) - (band plays - sing melody and counts) - (band plays - sings melody and counts) - (band plays - sings melody and counts) - 1 measure 9 - 1 & 2 & 9 & 2 - (band plays - sings melody and articulation). - (plays choral - Be Thou My Vision – singing) - the bottom people with (sings bass line) - 1 2 3 4 5 6 1 2 3 4 5 6 - (play - 2 3 - sing melody - 1 2 3 -sing melody) - 1 2 3 4 5 6 all clarinets and go (few clarinets - sing) - 1 2 3 4 5 6 1 2 3 4 5 6 (play - sing melody - <i>oh</i> - sing melody) - (play - sing melody) - 1 2 3 4 5 6 1 2 3 4 5 6 (play – sing melody - <i>big F F</i> - sing bass part) - sing melody - 1 2 3 - sing melody - 1 2 3 - <i>bass clarinets and – sing melody - flutes - bass clarinet - watch A _____ - good - 1 2 3 – sing melody - and trombone baritone - key signatures - F#s - 1 2 3 4 5 6 - gotta feel the eighth note - sing melody - key change 1 - 1 2 3 - sing melody - 1 2 3 - 1 2 3 4 5 6 - there it is - 1 - hold - sing melody - 1 2 3 - sing melody 1 2 3 trombone - sing melody - percussion - 1 2 3 - 61 - sing melody - 1 sing melody - tuning in this part for sure - 1 2 3 - and this the climax - here it is - oh tune that - ah - sing melody - crescendo on the long notes - sing melody)</i>
<p>Style</p>	<ul style="list-style-type: none"> - Here's your dotted quarter (sing articulation). Aim for 1 - ok - here we go flutes. - push the air through - don't just sit on it. (sings - and) - push the air all the way through the notes. (sings melody and counts)
<p>Breathing</p>	<ul style="list-style-type: none"> - And let's just get rid of the one thing (demonstrate articulation and breathing) Get rid of that - no breathing at that spot.
<p>Balance</p>	<ul style="list-style-type: none"> - Here we go - clarinets big big sound - make the flutes work - make them work - right now they just sit there (sings flute part) but they have to work if you play it out - everybody at 53 - it's a pyramid - gets bigger and bigger and bigger

Modeling Concepts - Jackie

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Rhythm	<p>- ok 1 - ba ba ba ba. rest ba ba ba ba. Just give me the last 2 bars. Ok ready 123... (band plays).</p> <p>- (sing rhythm) 1 2 rest ba. ok?</p>
Melody	<p>- Ok. 33 guys. (hums melody) 1 2 again 1 2 3 (band plays- 4 1 2 - band stops)</p> <p>- ??? (sings melody) alright well let's hear it at 77 then so we can make up the ??</p> <p>- Ok, so open that up more especially when you head up to the - um A B C - that (sings melody) way up there. I want you to really aim for the C</p> <p>- and I know you're on the written parts there - 32 - (sings melody) - ready 32 -</p>
Student Conducting Gesture	<p>- (demonstrate student role at end).</p> <p>- ok, so just come here for a moment. (walks student through it).</p> <p>- it's going to be - bonk - and then cue you - so - bang (demonstration using cues and verbalizations) for everybody (bang - bah) make it big ok, so go like this - like that (demonstrate pattern) Ok - let's try it again</p> <p>- pretend she just gave you a cut off - so (sing and demonstrate conducting)</p>
Articulation	<p>- can you slur those? (sings melody) ok - ready try it again</p>

Modeling - Buford

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Rhythm	<ul style="list-style-type: none"> - clarinet - you guys have rests (sings rhythm) - just the simple eighth notes and then you pass it to these guys for some quarter notes. - anybody who has the syncopation at 84, play for me right now, ok. 84 - sings rhythm - ready play at 84 - 2 3 go (band plays). - So rhythmically it's (says rhythm da da da da da da da - da da da da da da da). So, let's try it one more time - ready 1 2 1 (play measure). - Ok - let's da da da da da - let's see - same thing - same thing - one more time - there's no safe spot to go back to, so - ready 1 2 1 (play measure).
Percussion Technique	<ul style="list-style-type: none"> - I kept saying to N_____ - so it should be (demonstrate) As loud as you can.
Melody	<ul style="list-style-type: none"> - Trumpos - (sing melody) I think I'm going to ask a favour - can you practice over March Break? - Ready from the top. (band plays - move it forward - always moving - can you guys play triangle for this part though? Don't worry about it it's over ??? - sings) - ready 1 2 (band plays - sings - watch yourself trumpets - we're just out of time with each other - here's measure 25 - sing) - everyone can breathe - because we have the flute pick-up (sings melody). - (band plays - <i>that's a nice sound - hold right on the flute pick up - more volume if you can - 64 clarinets are all that's important - more volume - more</i> - sing melody) - again - let's all start together (sings melody) - 1 2 (sings melody) - So (sings melody) So - yah - after 108 - all every time you have a rest measure, the trumpets are inserted in the rest - then it's you - then the trumpets. - You want to hear (sings melody) you fit into that spot.
Pitch	<ul style="list-style-type: none"> - (play scale - sings notes)
Articulation	<ul style="list-style-type: none"> - it is marked marcato - but can you make the quarter note just a pinch longer (sings rhythm)
Tempo	<ul style="list-style-type: none"> - Ok - that first D is just a little too long - (sings melody) - Just make it a tiny bit shorter - right now it's just hanging on a little bit - and you guys are catching up to tempo
Conducting Cues	<ul style="list-style-type: none"> - I will make sure you get the cue on (sings melody).

Modeling - Peter

Musical Concepts Addressed	Verbal Communication – Direct Quotes
Tone	<ul style="list-style-type: none"> - Make sure it's more of a - boom boom boom instead of a ringing sound, ok. - and push air into the note (demonstrates melody) - make it intense sounding - I don't want you sitting on it - I want you moving them (demonstrate) - and then you take the breath - right - make it sing guys - soft - you have to load up with air like you're going to play double forte clarinets - (sings - demonstrates) so that your sound is nice and supported and focused - Now let's put more weight on the last note (sings melody) - lots of sound there - ok - here we go last 2 bars - 1 2 and 3 and (band plays - sings melody) - Take a deep breath (sings fanfare). Can you get rid of all your air in those 2 bars? - aim for Migration Hall from where you're sitting (sings fanfare).
Tempo	<ul style="list-style-type: none"> - This is 160 - ok - this is the speed we're aiming for today. (sing melody) - this one's even faster than the last one - (sings melody to metronome) - You went (demonstrate - sing melody) and you took off like crazy there - just keep it even (demonstrates) - I heard all kinds of flutes going ahead of me - (sings melody) – - ok - so at the beginning the quarter notes are gonna be (sings quarter note rhythm) - you started playing at a different tempo - some of you there (sings melody) - the eighth note stays the same - stay in time guys (sings a couple of notes) - No - I didn't hear the basses lined up together (sing bass line)
Style	<ul style="list-style-type: none"> - if you guys see 4 eighths - eighth note beamed together - put a little accent on the first one - that's going to help the rhythm - It will help you get through those rhythms - ok - especially clarinets - right (demonstrate) - Clarinets good job on the (sings clarinet part). You were playing with a lot of intensity there, weren't you. - keep it real light - (demonstrates) - play it louder now - (sings bass melody) - more intensity - start at 58 (sing melody) - ok - and you can just feel it starting to - it's getting so intense there right (sings melody) - ya - and you going to do an extending decrescendo - you guys are doing 1 2 (demonstrate) - it's like - you know (demonstrate - I'm talking to you ...) - ok - It's that kind of a sound at the end - ok - one more time (sings melody) - lean forward into it - so make everything speaks clean (sings music) - ok we're going to swing this one alright - (sing rhythm) - the first note is what we call a blue note - play it - hold it (sing note) (play note) - ok - so lean into that with a little air - (demonstrate) - it's got to sound a little sassy there - sassy - here we go - that's just a reminder to play upbeats there - and punch the upbeats - 1 2 3 a a - try that now - on on off off - right - (sings rhythm) - try it again 1 2 ready go (plays measure) - Now I want you to follow - fall onto beat 1 and beat 3 a little stronger - the A is where it's at - right (sings melody) - ok - so you're going to add shape in that 2nd bar - it's a 2 bar pattern - 1 2 ready go (tenors play - sings melody - don't rush - sings melody) - and you keep that pattern going in the next 2 bars (sings melody) - so you have to play it with that kind of style. - ready - all the people playing (sings melody) - I want beat 1 strong in every bar - land on the beat please (sings melody) - 1 2 follow me go (basses play - sings melody) - on the last note - keep it short - one more time - beat one's still stronger please (sings melody) - 1 2 again go (basses play) - (band plays - sings melody - <i>and one</i> - sings melody) - Bar 16 - when we're playing the eighth notes - let's make all the same note length (sings melody) - Ok - one more time - trumpets it's almost like I want you to stand up and go (sings - ba ba ba ba baaa) - like a fanfare - make it sound a little more exciting than just (sing melody) - just trudging along, ok. - So, control yourself if anything, think of it as being really easy (sings melody) be easy with it - still keep the idea of strong weak, strong weak (sings melody) - like you're marching - ok - it's a march - Lets try it again - trumpets - do your fanfare (sings fanfare) - Trumpets do the pick-up (sings trumpet fanfare) - and you just attack the music, ok - and you play it from here alright, with feeling. Here we go, 103 - trumpets let it go - and 1 and 2 and (band plays - sings melody - <i>yeah</i> - sings melody - <i>and</i> - sings melody)
Rhythm	<ul style="list-style-type: none"> - K_____ you're on beat 4 of that bar (sings rhythm) There's 2 of them back to back, ok. - guys - they're playing eighth notes right (sing eighth note melody) - You plug your notes into that - ok - they're like an eighth note lip trill for you - Ok K_____ - you got to lock in with that cabassa too - (demonstrates) - you're doing the same rhythm as the clarinets

Rhythm (Continued)	<ul style="list-style-type: none"> - because it's easier to count that way - so at the beginning where we go (sings rhythm) - 1 2 3 4 1 - and then at 5 it's - 1 (sings rhythm) - basses at 5 it's - boom rest boom rest boom right - that should be no problem - snare drum at the beginning (sing rhythm - ti tiri, etc.) - (band says rhythm - conductor also says rhythm - some counting out loud) - 13 (say rhythm) - dot staccato quarter (sings rhythm) - (says rhythm with band members) - 1 and da da da - it's the same thing - so at 41 it's going to be (sings rhythm) - say it please - 41 - the rhythm - 1 2 ready and - (say rhythm - students and conductor) - bar 7 - please - clarinets, saxes, clarinets, alto, flutes - play bar 7 (sings rhythm) - 2 3 go (part of the band plays) - play that (sings rhythm) play that - ready go (play measure) - 25 (sings rhythm) - 2 3 and (plays rhythm) - play the last bar - (sings rhythm) - 2 ready go (plays measure) - that's just a reminder to play upbeats there - and punch the upbeats - 1 2 3 a a - try that now - on on on off off - right - (sings rhythm) - try it again 1 2 ready go (plays measure) - play bar 2 for me please (sings rhythm) - ready and (saxes play a few notes) - you guys in bar 17 have to accent beat 1 and beat 3 really strong - (sing rhythms) - ok - so let's get that together - Percussion, if you're doing the eighth notes in the bar (tap out eighth notes - ti-ti-ti-ti) - guys who are playing on beat 2, somebody's jumping the gun early (sings melody) - right there on 2 - don't come early - 1 2 ready and (band plays - sings melody)
Melody	<ul style="list-style-type: none"> - Ka ____, you're a little bit behind the beat. ok - you've got to hear the melody (sings melody and percussion part) You're right with flutes when they go (sings and demonstrates) - you know how we keep doing that (sings) - (band plays - singing melody) - lot's of sound 3 and we're missing and a 1 2 and 3 - and (band plays - sings melody) - I found that when we started at 62 (sing melody) - play that line for me - going (sings melody) just those 4 notes - everybody in at 9 - this speed - 1 2 3 (band plays- sings melody) - bar 55 - and a 1 2 3 (band plays - sings - that's it - good - sings) - You got to hear that melody (sings melody) - then you come in after the (sings melody) - You have an extension of that - the first trumpet is playing (sings melody) - play - play with them - ok - right on their coat tails - ok - play right along with them - you're doing exactly the same rhythm - (band plays - singing melody) - (band plays - 7 now - sings melody) - Basses you're not lined up with them - they're going (sings melody) - (band plays - sings melody) - start right where the clarinets come in - 11 - (sings it) - 1 & 2 & (band plays - singing melody) - 1234 - (sings melody) - bar 5 - can I hear (sings melody) everybody should play there - ya - make sure bar 2 goes (sings melody) - up by semitones - try 15 now (sing melody) - here we go 15 everybody - and a 1 2 ready and - (band plays) - keep going (sings melody as band is playing) - (band plays - sings melody - here go - sings melody) - (band plays - singing melody - 2 3 35 - sings melody - 43 - and - 43 - singing melody throughout) - (snaps and sings rhythm) - here we go guys - we'll play it right up to speed - ok - this will get you into the Christmas spirit - 1 2 a 1 2 3 (band plays - sings melody) - (band plays - sings melody) - (band plays - ??? - sings melody - counting out loud) - will you please mark your accidentals in there right now - ok - because I don't like that mistake there anymore - ok we've done this enough times there's no excuse for that anymore - 44 - keep going now - (sings melody) - (band plays - sings melody). - Ready (band plays - sings melody - <i>sting it</i>) - 1 2 ready (band plays - sings melody) - (band plays) - (sings melody) - take the pick-up to 21 everybody (sings melody) then keep going - ok - here we go - ready and a 1 (band plays - sings melody) - (Band plays - sings melody - accent sing - and - sing - - start real soft and we'll keep going - 1 2 twenty-eight (band plays - <i>1 and</i> - sing melody) - One, three, right - accent one and three - here we go - bar 34 - with a pick up - and a 1 2 3 and (play - sing melody - <i>that's it</i> - sing melody) - Here we go 44 - 1 2 and 3 (band plays - sings melody) - (band plays - <i>crescendo on the half note - keep building</i> - sings melody) - one more time 1 2 and ready play - (band plays - sings melody) - right on 6 ready play - (band plays - sings melody) - from the very top - 1 2 ready and (band plays - sings melody) - (band play - sing melody) - (band plays - sings melody)

Melody (Continued)	<ul style="list-style-type: none"> - 1 2 1 (band play - sings melody) - do the pick-up 1 2 and 1 (band plays - sings melody) - 1 2 1 and a (band plays - sing melody) - Ok - bar 9 with a pick up - and a 1 2 1 - (band plays - sings melody). - 1 2 second ending and (band plays - sings melody) - 1 2 and ready and (band plays - sings melody) - 1 2 and ready and (band plays - sings melody - ???) - 1 2 and ready and (band plays - sings melody) - Ok - let's play it in time now (sing melody) - start soft - 1 2 ready and (band plays - sings melody) - 1 2 again and go (band plays - sings melody) - One more time at 39 - 1 2 again and go (band plays - sings melody) - and I want to hear (sings melody) - at 55 - one more time - 1 2 1 and (band plays - <i>push on it</i> - sings melody) - Play the last 2 notes of bar 70 and then the down beat going (sings melody) - now do the bar before that now (sing melody) ready go - 63 - everybody in - 1 2 ready and a (band plays - sings melody) - It's got to be clean as a whistle. 1 2 71 and go (band plays - sings melody - even more 2nds and 3rds) - Let's do it - 1 2 ready and a (band plays - sings melody) - 1 2 ready and (band plays - sings melody - push on it - sing melody). - Try it again please - ready and a 1 2 and (band plays - sings melody - <i>and</i> - sings melody). - Ok - one more time at 121, please. 1 2 ready and (band plays - sings melody) - 95 - 1 2 and ready and (band plays - sings melody). - ready and a 1 2 last time and a (band plays - sings melody - <i>coda</i> - sings melody - <i>breathe</i> - sings melody).
Dynamics	<ul style="list-style-type: none"> - (band plays - now build it up - keep coming now - build it up - - sing melody) - I really want you to go (demonstrates fp) - make your sound disappear then really open it up - and then stop around beat 4 - Ya - get louder - let's stop it on beat 4 - (demonstrate fp singing 1 2 3 4) - and we'll cut it off right there - Don't overplay that first note - it's only mezzopiano - (demonstrate - sings melody) - ok so we don't have to play it that loud - ready - That bar 73 needs a huge crescendo (demonstrate - sings) - we're crescendoing to the C - right - and that should be the loudest note, right - again - bringing that out (sing melody) - it's got to Wooo - got to swell right up there, right - when you're playing on beat 4 - or you're playing on beat 3 - come in soft with that note and play beat one loud - so you're going (demonstrate - sing) - just play beat 4 a little weaker - if you're playing on beat 3 (demonstrates - sing) - so it sounds like your crescendoing over the barline - it just gives it a little shape - makes it a little more interesting - you're going to come up (sings rhythm) - then come back down after when you arrive at 6 - so you're going to go (sings melody) - and you're going to crescendo into silence - And we're going to grab the audience's attention, there by getting softer, ok (sing melody). - Yah do the pick up note piano (sings melody) - the crescendo goes right there - ok can you start it softer - ok - ready and - (band plays - sings melody). Basses you start in time at 55 - 1 2 1 and (band plays - sings melody) - Now in the first 4 bars (sings melody) - I want to hear the second time louder than the first time. So think of it almost as a 4 bar crescendo. Instead of starting forte, maybe back off - well just a little bit less than forte to begin with, ok. Give yourself some room to get louder. - now maybe we could start 9 a little softer, ok. The reason for it again - I want to do (sings melody) and then we're going to crescendo - basses you're going to crescendo the eighth notes in bar 11 - the second phrase, starting at 12 (sing melody) I want the 2nd one bigger than the first one - start the bass run at 16 loud and fade away - (sing melody) - ok - you start out loud - you can do the decrescendo and there's lots of room to get down - I want you to play forte on the 1st note - piano on the 2nd note - ok - mezzoforte - ok - so you're going to come up - actually ... - (sings melody) - so that's going to give us that kind of effect - on those 4 notes - 1 2 dah dah - the last note's got to be the quietest - ready go (band plays - sing melody) - a little faster now - (sings - dah, dah, dah, dah) - You guys got to move on move on those notes because they're going (sing woodwind melody) they're cresecendoing - do it with them. - (band plays - sings melody - <i>crescendo</i> - <i>come on</i> - <i>and</i> - sings melody - <i>off</i> - sing melody) - but don't put a space there (sings melody) - ok - that was a really good crescendo - when you got to the half note it was nice and strong. - So, really exaggerate what you're trying to do - exaggerate your crescendos and accents - here we go - pick up to 9 again - 1st time - and a 1 2 1 (band plays - sing melody - <i>grow</i> - <i>more</i> - ??? - sing melody) - hit the first note hard - get down on the 2nd note (sing it) - hear what I did? It makes it sound like a crescendo if you drop down on the second note - Ok - now play it in time - (sings melody) and then the half note - hit it - get a little softer - move

<p>Dynamics (Continued)</p>	<p>through it - just to again give it a little bit of shape. - Ok - so we want the volume - we're coming up (sing bah, bah, bah, bah, bum) - we're crescendoing (sing do da). It's almost like a surprise - you want to surprise the listener. - So, let's make sure - actually when we start at 47 (sings melody). I want you to drop down at bar 49 - and think of that crescendo going from 49 all the way to 53 - Ok - let's just hear the eighth note people in rhythm 49 (sings melody). Start soft and build it up - Ok - now do this for me (sing melody with crescendo) The old crescendo trick - first note loud - second note soft - try it. 1 and 2 and (band plays) - 1 2 again and go (band plays - sings melody - <i>come on build up</i> - sing melody - <i>and</i> - sing melody) Ok - sorry - this is one of those contour spots (sings melody - shows dynamics) - I want you to play beat 1 strong and I want you to play beat 2 a little softer (sings bass melody). - Now play all of bar 70 (sings melody) with the crescendo - ready go (Play - sings) - Let's hear that 4 bar crescendo - start soft. 1 2 and ready go (band plays - sing melody). - See the markings in the music, though. (sings melody) alright - and we're starting piano. Ready and a - 1 2 1 (band plays - sings melody).</p>
<p>Articulation</p>	<p>- and remember when you play faster you have to make those shorter note values much shorter right (demonstrate articulations - sing melody) - you need to tongue the C guys (sings melody) - You can do this too. (demonstrate - accent) - Put a little bit more on there - you'll feel the rhythm better, ok - You're kind of feeling it in 2 there (demonstrate) - as a matter of fact - why don't we all feel it in 2 - make the last note short - (demonstrate) 2 3 again (play again) - just that bar - and accent that first note - (demonstrates) play that please - that accent needs to stick out way more - (sings rhythm with accents) - play it to there - 2 3 and (saxes play - sings articulation) - hit the accents hard back off on the other stuff - just to make the accents stick out more (models articulation) - keep it light and keep the eighth notes short - 1 2 3 (band plays - sings melody - accent - sings melody) - look at the second accent - bar 9 - (sing melody) - play that bar - 1 2 ready and (band plays bar) - that notes goes up right - those notes go up - and then the next one is accent (sing melody) 1 2 ready and (band plays - sings melody) - make sure that note length matches up (sings melody) 1 2 ready and (tenors play) - play that pick-up note at 21 long - I heard (sings melody) - You got to play it short - otherwise it sticks right out - Now can everybody exaggerate those accents (sing melody) - back off on all the eighth notes in between though. - playing note lengths too long (demonstrate vocally) I think it's tenor sax. Let's try it again guys - bar 44 - you all have to play the same length. - Keep it the same length (sing melody) Ok - Can I hear those I hear those four notes please - pick up to 49 - (sing melody) ready and a 1 (play) - see that - there's a funny accent there on the and of 4 (sings melody) ok - I really want to hear those funky little accents come out there - 71 ready and 1 2 and 3 (band play - sings melody) - can you make the eighth notes shorter in the last 2 bars (sings melody) - keep it short. 1 2 and ready go (band plays - sings melody) - tongue harder please (sings melody) attack it harder - 1 2 and ready go (plays - sings melody) - ok - I want you to explode into those accents (sings melody) - really tongue them hard - can you make it even shorter? (sing melody) - make it light - staccato means light - it's not only shorter, but it's light - ok - try it again 1 and - (play sing melody) - first note harder please (sings melody) ready and (band plays) - I'm hearing (sings melody) Why are you playing a couple of them long and a couple of them short? They're all the same length (sings melody) - the 2 eighth notes on the second beat are too long - shorten them up everybody - one more time - 1 2 and ready play (band plays - sings melody <i>short - now more</i> - sing melody) - I want all the flutes to circle the 2 eighth notes at the end of 32 and I want you to circle the 2 eighth notes the end of 36 - and put staccato signs on them please - because it's you guys who are playing the notes too long there - I can hear it. Ok - we're gonna fix this thing up - 31 1 2 everyone and (band plays - sings melody) - No - give me the first note and just, just cut it off short (sing note short). I want to hear it from everybody who's got it - Yah - now make them all that length. (sing melody) First one's loud then you're going to get soft - right. 1 2 and ready go (band plays -sings melody - - One more time - 49 - 1 2 same people and (band plays - sings melody) Short on the first note, over here. 1 2 ready and (band plays - sings melody). - ok - let's try it again (sings melody - ti ti ti ti tah ah) - and the last one's even stronger. - play the accents strong - tongue them hard - 1 2 ready and (band plays - sings melody). - Somebody's playing long - shorten them up (sings melody) - Make sure everyone - it's short right - (sings melody short) staccato ready go (plays notes - sings) - Nothing long - ok - keep it short - ready play (play measure - sing melody) - Can we do that again please, here? (sings melody) Make every note short - Keep it short - don't lengthen anything please, short, short, short. 1 2 ready go (band plays - sings</p>

<p>Articulation (Continued)</p>	<p>melody). - Shorter please - flutes at the end you're too long. 1 and 2 (band plays - sings melody - <i>short</i>) - and then the next 2 notes have to be louder (sings 2 notes) and land on the second even stronger - that's the big one - this is a heavy accent - heaviest there is - and that should be the strongest note of the whole thing. - Will you please play them staccato (sings melody) don't make anything long. - You can still put accents in as you're doing your crescendo (sings melody). Just play with a little more intensity - attack the note with a stronger tongue and a little bit more air behind it. That's all.</p>
<p>Balance</p>	<p>- so they're going (sings melody) - blend into the sound they're playing - now there's many more of you who are playing that (sings melody) - so you have to really play - play back - I would like to hear a little bit more melody from the alto tenor sax (sings melody) - make that sing you guys - So, you got to back off a wee bit, just to get the right balance. Let's go back to 55, second time, guys - So when you're (sings melody) on top. Here we go 1 2 55 and play (band plays - <i>bring it out</i> - sings melody) - <i>toward the high note - more on the second phrase</i> - sing melody - <i>contour</i> - sings melody).</p>
<p>Phrasing</p>	<p>- guys whenever you see an eighth rest on the first, take a breath there so (demonstrates) - play that bar please - I want to hear bar 5 to bar 6 (sings melody) - land strong at 6 please - 1 2 bar 5 (band plays) - Ok (sing) - that second bar - I always want to hear it go up - so start bar 35 soft and build it up - ok. It sounds more interesting (sing melody) instead of (sing melody) - Here we go - bar 34 - shape it - remember basses (sing melody). - make the half note lead into the next note - (sing melody) - it's got to go right to that next note - you can breathe in the eighth rest again - ok - let's try that one more time - I just want to get it nice and lined up and rhythmic here - 1 2 and ready play (band plays - sing melody) - (band plays - sings melody - <i>shape it</i> - sings melody - <i>and more this time</i> - sings melody) - make sure J ___ you get up to the higher note - ok the C there - (sing melody) crescendo up to that note - It's the highest pitch of the whole phrase, right - it should be the loudest as well - if you're following the contour of the line - (sings melody) - I meant contour - 1 2 ready and (band plays - sings melody). - 1 2 and ready and (band plays - <i>shape it</i> - sings melody - <i>keep it coming</i> - sing melody) - Sorry somebody's changing the eighth note lengths again (sings melody). Somebody went (sings melody - blasts last note). I heard that from flutes again - ok</p>
<p>Pitch</p>	<p>- here we go (sings melody - stops on wrong note) - somebody's playing wrong fingerings on that note again (sings melody - stops on note in question) - it's an octave (sings octave) somewhere over the rainbow - (sings Somewhere Over the Rainbow) - 84 - give me your first note please (sings note) - It's only a semitone away - play those 2 notes, please, again (play notes - sings notes) - I want to hear those 3 pitches (sings notes)</p>
<p>Breathing</p>	<p>- You're gonna breathe on 1 and that's going to give you lots of air to come in strong on the next part - ok. (sings melody - demonstrates breathing) and tongue the sixteenths really hard and give me lots of volume - lots of push from the belly - Cross out the first note of the bar, put an eighth rest there - and breathe so you can go (sings trumpet melody) - you need lots of air - take a deep breath (sings melody) - when I go 1 and 2 and (inhale) - you're going to breathe on 1, right. - Ok, now I think we should do (sings melody). Breathe at the end of 128. Breathe at the end of 128. Do not breathe at the end of 130, because then you've got (sings melody). - Make sure you all breathe together there - 95 again - 1 2 and ready and (band plays - sings melody - <i>breathe</i> - sings melody - <i>coda coming</i> - sing melody)</p>

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