

“Empowering the Ensemble”

Paula Crider, Clinician



2012 North Carolina Music Educators Association
In-Service Conference

Central Davidson Middle School Eighth Grade Band

Rodney K. Workman, Director
James G. Daugherty, Director
Michael Price, Director

Monday, November 12th • 10AM
South Main Hall, Benton Convention Center



Paula Crider

Following a distinguished 33 year teaching career, Professor Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has enjoyed engagements in 47 states, Canada, Ireland, the United Kingdom, France, Italy and Australia. She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas" Award for distinguished teaching.

Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas to serve as director of bands at a class 5-A high school. Her Crockett High School Bands in Austin, Texas earned twelve consecutive University Interscholastic League "Sweepstakes Awards" for musical excellence, received national recognition on the concert stage, and were twice named Texas 5A State Marching Champions. Ms. Crider was the recipient of the National Band Association's "Citation of Excellence," Presented by Dr. William J. Revelli for her band's performance at the NBA National Convention.

During her tenure at The University of Texas, Professor Crider conducted the Symphony Band, the Longhorn Marching and Concert Bands, and served as instructor for undergraduate conducting, Brass Methods, Graduate Wind Literature, supervised student teachers and served as administrator for the Longhorn Music Camps. Highly acclaimed for its musical and marching excellence, the 380 member Longhorn Bands enjoyed national acclaim under her leadership. She has also served as Interim Director of Bands at Columbus State University, and at the University of Nebraska, Lincoln. She continues to serve as visiting guest professor at universities throughout the country.

Prof. Crider has written numerous articles for *The Instrumentalist*, *The Band Director's Guide*, and the *National Band Association Journal*. She has published manuals for Brass Techniques, Marching Band Methods and Instrumental Conducting, and is co-author for the Hal Leonard "Masterworks Studies" series, a text for high school bands.

She has presented professional teacher seminars throughout the United States, and continues to work with talented young students in Student Leadership Workshops. She serves as coordinator for the National Band Association Young Conductor/Mentor Program, and was recently appointed to the Conn/Selmer Educational Board. Prof. Crider is a Past President of the National Band Association, and is President of the American Bandmaster's Association.

Awards and honors include the Tau Beta Sigma/Kappa Kappa Psi "Outstanding Service to Music Award," the Sudler "Legion of Merit," The Women Band Director's International Rose, The Grainger Society Medal, and the Kappa Kappa Psi Bo Makvosky Memorial Award. In 2004, she was named the Texas Bandmaster's Association Bandmaster of the Year, and in 2010 she was presented with the Midwest International Medal of Honor. She considers her greatest honor, however, to be the privilege of working with all who share a passion for excellence in making music.



EMPOWERING THE ENSEMBLE

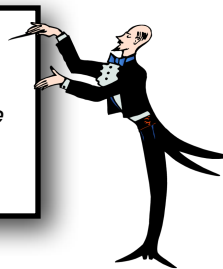


Student Ensemble Rehearsal Sequence

- WARM-UP/TUNING:** Approximately 5-7 minutes pre-beginning of clinic, director utilizes time for whatever standard warm-up/tuning process is used in everyday rehearsals.
- FUNDAMENTALS:** Posture {Be alert for "Hook Em" sign}; Breathing exercises; Check stand height; Tuning: visual/aural acuity example using 2 trumpets. Sing Bb ("ah" to "omm" to internalize.) Tune from bottom of band: F-Bb.
*Continue humming until your section is cued.
*Once you play, close eyes and listen.
*Aural Challenge: Identify: best in tune section; any section(s) with faulty intonation.
- EYE CONTACT:** Sensitize ensemble to follow the conductor: a) sizzle b) *mp* staccato Bb scale.

Rules for great ensemble playing:

- *Memorize the first measure of a piece any solo &/or entrance after rests.
- *Always breathe in tempo.



EXERCISE 1: Statement/Answer (Sharpening listening skills)

- A. Rhythmic Response - Bb concert scale
*Chose a section; student solo for 2c, ensemble responds on 2nd 2 counts
*Solo proceeds down section on each new scale tone
*Performed with eyes closed
- B. Style/Dynamic Response - Play concert F-G-A-Bb
*Chose a four players
*Player 1 plays 4 quarter notes on concert F, varying style (legato, staccato, etc) & dynamics. Player 2 plays on concert G, etc.
*Ensemble answers as solo is traded down section on each new scale tone.
*Other rhythmic patterns may be utilized if desired.
- C. Find the Rhythm
*Director gives "mystery rhythm" to someone in a section.
*Band begins playing Bb scale in soft whole notes as "mystery rhythm" player performs assigned (or invented) rhythm.
*As soon as players hear the rhythm, they begin playing the rhythm as well. Objective: for the entire ensemble to join the rhythm before reaching top note of scale.

EXERCISE 2: Understanding Compositional Function: "Guadalcanal March"

Play examples in this order:

1. Melody: trumpet/flute/oboe/alto sax/mallets (pickups to 21)[others sing, "la"]**
2. Bass line: tuba/bari sax/bass clar/bassoon/tympani (begin @ m. 21)[brass buzz, ww sing, "boom, boom"]**
3. Countermelody: Clar. 2,3/t. sax/horn/trombone/euphonium(begin @ m. 21)[sing "ah"]*
Then: trumpets play melody @ pickups to 37 [air whistle]**
4. Obligato: flute/oboe/Bb clar. 1/bells (begin @ m. 37)[air whistle]**
5. Harmonic Rhythm: Bb clar. 2,3/alto, tenor sax/horn/trombone/euphonium/s.d (Begin @ m. 37) [sizzle]**
[Note: **indicates instructions for those who are not playing.]

- EXERCISE 3: Everyone Plays the Melody**
 A. All play "Celtic Air & Dance" Practice Exercise #1.
 *This exercise will be repeated several times at ever-increasing tempos.
 *Breath control: play until you run out of air, then drop out...who's last?!
- B. A section is selected & each player performs measure one of Practice exercise #1.
 The objective is to find the lightest, most focused staccato on count 3 (band votes)
- EXERCISE 4: Balance & Blend** - Celtic Practice Exercises. Various sections play #1 or #2 as instructed. Objective: accompaniment always balances to melodic line.
- EXERCISE 5: Tension & Release** - Holding a rubber band at eye level between thumb and forefinger of both hands, the band listens to a recorded example & stretches the rubber band as the phrase intensifies (tension increases) relax tension as phrase relaxes.
- EXERCISE 6: Dynamic Control** - *Play concert F, 4 legato quarter notes, then descend chromatically. Crescendo for 1st 4 counts, decrescendo for 2nd 4 counts. Stretch release & re-initiate tone as softly as you released.
 *Tabuteau Exercise- count from "one" to "eight" etc.



Basic Rule of Musicianship: ALL music is either moving towards a moment of more intensity...or it is moving away from that point.



- EXERCISE 7: Peak of Phrase Identification** - Using #3 of Celtic Practice Exercise Sheet, players make a decision about peak of phrase, play to that note & hold. (Note: not all should agree on phrasing!) Volunteers to play the phrase expressively? Students will be asked to sing several different phrase shapes as projected on screen.
- EXERCISE 8: The Human Dyn-o-meter** - (Feel the phrase) Play "Celtic Air & Dance" Woodwinds begin pickups to measure #6. All others begin simultaneously at pickups to measure 16.
- EXERCISE 9: Teaching Across the Curriculum/Making Music Meaningful** - Band listens to recordings of original folk tunes; Students reveal Celtic names; include art; Celtic "factoids"; new lyrics, etc.
- EXERCISE 10: Synthesis - Engage Technical/Intellectual/Creative/Emotional Elements**
 Play all of "Celtic Air & Dance"

Music should be FUN! That's why we say we "play" our instruments. Excellence is FUN! Great bands prepare so thoroughly they abandon fear of failure, and have the freedom to create those wonderful musical moments that will remain in our memory for a lifetime.

L. Reynard



Central Davidson Middle School

Eighth Grade Band

Flute

Hines, Lexi
Humphries, Savannah
McDade, Madison
Norman, Alacy
Tuttle, Taylor
Wyant, Andrea

Clarinet

Baldock, Kiera
Belk, Meredith
Black, Ashley
Eggers, Samantha
Hench, Emily
Hussey, Megan
Parker, Jamie
Pennington, Sarah
Smith, Kacie
Snider, Lilly
Strickland, Scarlett
Tapia, Claudia
Trexler, Kaitlyn
Tussey, Summer
Tysinger, Haley

Bass Clarinet

Askins, Hope
Jacobs, Gracie
Jester, Deanna
Rowland, Austin

Contra Bass Clarinet

Lanning, Madeline

Alto Saxophone

Cuff, Zeppelin
Hairgrove, Sara
Simons, Jake

Tenor Saxophone

Simons, Jake

Baritone Saxophone

Grant, Stone

Bassoon

Parks, Jonah

Cornet

Bradley, Donald
Copley, Kara
Day, Sammy
Franklin, Chase
Leonard, Brandon
Leonard, Joe
Miramontes, Ben
Moll, William
Pettigrew, Courtney
Quigley, Jackson
Tysinger, Payton
Warner, Peyton

French Horn

Beck, Will
Campos, Steven
Fleming, Brenden
Hairgrove, John

Euphonium

Amos, Sam
Conrad, Hampton
Epley, Josh
Freeman, Dylan

Trombone

Beck, Colton
Cline, Levi
Dorsey, Ben
Dyson, Merrick
Killebrew, Andy
Wall, Matthew

Tuba

Moore, Daulton
Begley, Zoey
Leisson, Makenzie
Shaw, Alexis
Tysinger, Taylor
Wood, John

Percussion

Beck, Kacie
Cavender, Kyle
Gilliatt, Adam
Hedrick, Hayden
Lawrence, Collin

Special thanks to the Scott Love and Ted Driver of "The Music Center" for sponsoring our clinic and for being tireless supporters of our band program. We would also like to thank our school and county administration for their unwavering support of band in Davidson County Schools.

Finally, our program would not be successful without the instructional support of James Daugherty, Peter Shanahan, WC Lanning, Mike Price, Cory Jones, Jessica Alexander, Ed Kiefer, Keegan Watson and Jonan Keeney as well as the healthy financial support of our parents and band booster program.

