

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

DR. GARY GARNER,

DIRECTOR OF BANDS AT WEST TEXAS A&M UNIVERSITY 1963-2002:

HIS CAREER AND TEACHINGS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

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Norman, Oklahoma

2006

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DR. GARY GARNER,
DIRECTOR OF BANDS AT WEST TEXAS A&M UNIVERSITY 1963-2002:
HIS CAREER AND TEACHINGS

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY

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ACKNOWLEDGEMENTS

We stand today silently grateful to the men of generous heart and courageous vision. And in our gratitude we stretch out our hands to grasp a little of their faith...that we may keep our feet firmly on the road they chartered for us. – Norval Church

Upon Dr. Garner's retirement, I was filled with gratitude for his mentoring and the immeasurable effect he has had on my teaching and the teaching of so many countless others. I would like to thank Dr. Garner for his enthusiastic willingness to participate in this study. It is my humble wish that I have accurately and faithfully documented your career and teachings.

In the fall of 1991, as a new teacher, I had the great opportunity to work with two wonderful teachers. I now fondly look back upon this period as among the most influential of my career. I will forever be grateful for the opportunity to work with Robert Rumph and John Strother. At a very critical time in my life the two of them provided for me wonderful examples of how to be a teacher. Of equal importance and influence, were their examples of how to be a husband and father.

My experience at the University of Oklahoma was exactly what it should have been, a period of great growth and change. The members of my dissertation committee, Nancy Barry, Mike Raiber, Bill Wakefield, Valerie Watts, and Scott Gronlund provided me with excellent guidance and support to strengthen the quality of this project. I am especially indebted to professors Barry, Raiber, and Wakefield. I would like to thank Nancy Barry for her wonderful teaching style, her constant guidance, and for encouraging me to select this project for my dissertation. I have great admiration and respect for Mike Raiber and would like to thank him for the swift kick in my paradigm that his teaching

has given me. Also, I would like to express my gratitude to Bill Wakefield for so aptly pointing out the areas in my conducting that needed strengthening.

I would like to thank my OU friends Carla Maltas and Thomas Swenson for making my year away from home bearable. Particularly Carla for her timely phone calls of prodding encouragement. I would also like to thank my former teachers Harry Haines, and Dave Ritter for their mentoring and friendship.

As I embarked on this journey, I thought, “I can do this.” What I did not realize was the commitment and sacrifice that would be required of so many others. First and foremost is my beautiful and amazing wife Tina without whose love and support I would have never seen this through. To my children Lindsay and Matthew, I want you to know that I love you and being your father will always be my highest priority. To my parents William and Carol Teweleit, thank you for believing in my dreams. To my in-laws Mike and Ginny Bali, thank you for your love, support, encouragement, and help getting the kids here and there. I would also like to thank Sue Park and Ted Dubois for their support and for making this opportunity a possibility for me. Additionally, I would like to express my gratitude to all of the faculty and students at WTAMU for their encouragement and understanding. Last but not least I would like to thank Don Lefevre. I am so honored to work with you.

The famous conductor Claudio Abbado states, “There is never a moment when one has arrived. You have to study all your life” (Battisti & Garofalo, 1990, p. 3). As I complete this milestone, I find myself more prepared and energized than ever to study, practice, and learn.

This dissertation is lovingly dedicated to
my wife Tina and my children Lindsay and Matthew.
You are my greatest gift.

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ABSTRACT
DR. GARY GARNER,
DIRECTOR OF BANDS AT WEST TEXAS A&M UNIVERSITY 1963-2002:
HIS CAREER AND TEACHINGS

By: Russell Dean Teweleit
Major Professors: Nancy H. Barry, Ph.D.
Michael A. Raiber, Ph.D.

The purpose of this study was to provide insight into the career and teachings of Dr. Gary Garner who served as the Director of Bands at West Texas A&M University from 1963 to 2002. His legacy as a director began after he earned his bachelor's degree from Texas Tech University in 1955. He spent a few short years as a public school band director in Lubbock, Texas, until he received an offer to be the marching band director at the University of Southern California. After four years at USC, he joined the faculty of West Texas A&M University (then West Texas State University) in 1963. Garner's career at WTAMU spanned thirty-nine years from 1963 to 2002.

It is estimated that WTAMU has produced more band directors than any other university in Texas. During his tenure the WTAMU band performed at Carnegie Hall two times and at the Texas Music Educators Association (TMEA) annual convention a total of 10 times –more than any other university in Texas. Garner received numerous awards. Some of which were the WTAMU Piper Professor Award, Faculty Excellence Award, the National Kappa Kappa Psi-Tau Beta Bohumil Makovsky Award, the National Kappa Kappa Psi Distinguished Service to Music Award, the WTAMU Alumni Association's Phoenix Club University Excellence Award, and was named Texas Bandmaster of the Year.

The methodology employed in the data collection for this study included personal interviews with Garner, personal interviews of selected colleagues, and a review of any publicly available materials. Garner was also invited to provide the researcher with any unpublished writings, course materials, or other pertinent data that he believed beneficial to the study.

Garner's love of teaching and helping others to teach along with his world class musicianship, quick wit, high moral standards, and incredible work ethic have influenced generations of teachers and conductors in the state of Texas and beyond. The purpose of this study is to document his career and to provide practical and usable information to the reader regarding band pedagogy.

Chapter One

Introduction

Need for the Study

There is a body of research that deals with prominent and influential band directors. However, most are biographical in nature and surprisingly few seek to contribute to the pedagogical knowledge of the profession. The study of successful pedagogues provides valuable information about how we teach and learn. Multiple investigations cite the need for further research regarding influential conductors (Hile, 1991; Piagentini, 1999; Schulman, 1987). Hile writes:

Possible investigation should examine former leaders in the band field who are no longer teaching but remain active in the profession, as well as the current leaders in the band field who are still actively teaching. From such studies of exemplars in the area of bands, comparisons and assessments of beliefs and practices could produce substantive pedagogical philosophies and principles which could contribute significantly to the knowledge base for teacher preparation in music education. (p. 394)

Currently only brief biographical sketches of Garner exist, and literature regarding his teachings is limited to his two chapters in *The Band Director's Companion* (Middleton, Haines, & Garner, 1998) and in *T.R.I. – Technique, Rhythm, and Intonation* (Haines, Garner, & McEntyre, 2000). Although statistics are not available, Garner estimates that West Texas A&M University has produced more band directors than any other university in Texas (West Texas A&M University, 2002). Garner, through his teachings and influence on the profession, belongs among the most prominent directors of band. More importantly, the present investigation attempts to document many of the teachings of an accomplished leader in the field of wind band pedagogy. Such an

investigation should prove valuable to those aspiring to become band directors as well as current directors endeavoring to improve their own teaching. Therefore, this study of Gary Garner's life and teachings is warranted.

Purpose of the Study

The purpose of this study is to document many of the teachings of Dr. Gary Garner, director of bands at West Texas A&M University from 1963 to 2002, as well as to compile a short biography. The researcher addressed Dr. Garner's life, pedagogical beliefs, knowledge, skills, and teachings with a particular focus on conducting.

Research Questions

The research questions for the present investigation were based upon other studies involving band conducting exemplars (Jensen, 1965; Hile, 1991; Piagentini, 1999; Stroud, 1991; Yarberry 1974). The following questions guided the study:

1. What personal, educational, and professional experiences had the greatest influence on Garner's development as a musician and band director?
2. What are the major principles of Garner's teaching of conducting and working with an ensemble?
3. How are the major principles of Garner's teaching of conducting and working with an ensemble implemented in his rehearsals and conducting workshops?
4. What counsel does Garner offer to young musicians aspiring to a career in band directing?

Limitations of the Study

This study includes information about Dr. Gary Garner's life, career, and teachings. While Garner's personal, educational, and professional experiences are among the subjects to be investigated, the document is not intended to be a comprehensive

biographical survey of Garner's life. The focus of the investigation is upon Dr. Garner's teachings on conducting.

Definition of Terms

Bandmaster, Band Conductor, or Band Director – The terms are used interchangeably and are defined as the leader and conductor of an instrumental group composed principally of wind and percussion instruments (Farmer & Camus, 2001a).

Band, Symphonic Band or Concert Band – These terms are used synonymously to describe the type of wind band with the principal function of performing concerts versus those bands that march and perform at athletic events (Farmer & Camus, 2001b; Randel, 1986).

Wind Ensemble – This term refers to a smaller grouping of wind instruments in which the music is performed with only one performer to a part. It is described as derivative from the large core organization which is a Band, Symphonic Band, or Concert Band, just as chamber orchestras and string quartets are derivatives of the full orchestra (Hile, 1991).

Interview – A discussion with a purpose. In this study, the term interview refers to a semi-structured face-to-face conversation conducted in a location that is suitable for a discussion (Bogden & Biklen, 1998; Tuckman, 1988).

West Texas State College, West Texas State Univeristy, and West Texas A&M University – These three names are all used to describe what is now West Texas A&M University as the school's name has changed throughout its history.

Organization of the Study

This study contains seven chapters. This chapter (Chapter One) serves as an introduction to the investigation. Chapter Two is a review of related literature in two distinct areas. The first area consists of literature on the topic of instrumental conducting, particularly focusing on conducting textbooks used at the college level. The second area consists of studies related to the present investigation. Chapter Three describes the design and research methodology of the study. Chapter Four consists of a brief account of Garner's personal, musical, educational, and professional background. Chapter Five presents an account of Garner's pedagogical approach with particular focus on conducting. Chapter Six discusses Garner's counsel to those entering the profession. The seventh and final chapter includes a summary of the investigation and recommendations for further research.

Chapter Two

Review of Related Literature

Introduction

This chapter examines two distinct areas of literature upon which this study is based. The first area is comprised of literature on instrumental conducting, particularly focusing on conducting textbooks used at the college level. The second area consists of studies related to the present investigation. Specifically, the investigator reviewed historical studies concerning the lives and careers of wind band directors, studies that involved multiple band conducting exemplars, and historical studies related to influential bandmasters in the state of Texas. As the college band has a well-established position and long standing tradition in American universities, the present study does not duplicate or review research or literature that traces the history of the college band movement.

Conducting

Literature on instrumental conducting is typically highly descriptive in nature, consisting of detailed diagrams, pictures, and descriptions of the art as well as often providing specific examples of common pitfalls of conductors. The vast majority of instrumental conducting literature is primarily devoted to orchestral conducting. However, Kahn (1965) asserts that: “There is no great difference between the techniques of band and orchestra conducting, but a band director should have some training as an orchestral conductor” (p. 191). In the preface to *Elementary Rules for Conducting*, Bakaleinikoff (1938) writes, “My constant references to orchestra players apply absolutely the same to members of the band or choir” (p. 3). Noyes writes, “There are no differences in this technical knowledge so far as the use of the baton is concerned. The

fundamentals in a course in conducting are equally applicable whether the vehicle is ultimately the band or the orchestra” (1954/1957, p. 88).

A number of instrumental conducting books focus solely on the interpretive role of the conductor (Bernstein, 1959; Copland, 1963; Finn, 1944; Sessions, 1971; Stravinsky, 1970; Walter, 1961) while others focus almost entirely on baton technique (Atherton, 1989; Carse, 1929/1971; Earhart, 1931/1939; Noyes, 1954/1957; Schmid, 1937; Stoessel 1919/1928; Van Hoesen 1938/1950). Stroud (1991) states, “literature on conducting can be placed on a continuum between that concerned entirely with interpretation and that concerned completely with technique” (p. 16). The great conducting pedagogue Nicolai Malko (1950) likened conducting to any other kind of musical performance. He described conducting as being composed of two parts, the technical and the artistic, and purported that they are so closely interwoven that it is often difficult to separate one from the other.

The job of a conductor is not a simple one. In the introduction to *The Conductor and His Baton* Malko writes to his reader, “Conducting is the most complicated and the most difficult form of musical performance. One psychologist has in his lectures referred to conducting as the most complicated of psycho-physical activities, not only in music but in life in general” (1950, p. 11). Adrian C. Boult (1963) outlines the following qualifications for the conductor:

1. He should be a master of four or five orchestral instruments.
2. He should have played in an orchestra for some years, perhaps on different instruments.
3. He should have had similar experience in a choral society.

4. He should have a very full knowledge of the whole classical repertoire from the point of view of orchestration, structure, phrasing, etc.
 5. He should have a clear pattern in his mind of the necessities of style in performance in regard to the many different schools of music, which the normal conductor must tackle.
 6. He must have a power of leadership, an infinite capacity for taking pains, unlimited patience, and a real gift of psychology. He must have a constitution of iron and be ready to appear good-humored in the face of the most maddening frustrations.
 7. He must be a master of the actual control of the stick. This may look easy but needs a good deal of thought and hard practice.
 8. He must also have knowledge of musical history and of all great music: songs, organ, chamber music, pianoforte, etc.
 9. He should be a connoisseur of many other forms of art.
- (p. xiii)

The world renowned violin and conducting pedagogue Elizabeth Green (Green & Gibson, 2004) writes, “It has been said that it takes 30 years to master the art of conducting; 10 years to learn how to conduct, 10 years to learn repertoire, and 10 years to learn how to make sound” (p. 139). Harold Schonberg (1967) describes the ideal conductor in the following way:

He is of commanding presence, infinite dignity, fabulous memory, vast experience, high temperament and serene wisdom. He has been tempered in the crucible but he is still molten and he glows with a fierce inner light. He is many things: musician, administrator, executive, minister, psychologist, technician, philosopher, and dispenser of wrath. Like many great men, he has come from humble stock; and, like many great men in the public eye, he is instinctively an actor. As such, he is an egotist. He has to be. Without infinite belief in himself and his capabilities, he is nothing.

Above all, he is a leader of men. His subjects look to him for guidance. He is at once a father image, the great

provider, the fount of inspiration, the Teacher who knows all. (pp. 15-16)

Many writers on the subject of conducting write about conductors who are more concerned with their appearance to the audience than they are with the job of conducting the ensemble. In fact, Berlioz (1844/1915), Carse (1971), Inghelbrecht (1949/1954), Krueger (1958), Rudolf (1950/1994), and Weingartner (1895/1941) all caution conductors about such behavior. Inghelbrecht (1949/1954) states, “It is obvious that too many conductors are more given to playing to the gallery behind them than to helping the players in front of them” (p. 18). Carse (1971) writes: “A conductor will be judged by the playing of his orchestra, not by the amount of physical energy he displays; not through the *eyes* of his audience but through the *ears* of his audience” (p. 28).

Early Literature on Conducting

The baton that we associate with today’s conductors was not commonly used until the early nineteenth century when it was popularized by such composer-conductors as von Weber, Mendelssohn, and Spohr (Schmid, 1937). Thus two of the earliest landmark treatises on conducting were written by composer-conductors. Perhaps the earliest of these was *The Orchestral Conductor: Theory of the Art* by Hector Berlioz (1844/1915). Berlioz focused mainly on the technical aspects of conducting and recommended a basic study of instrumentation. Another such treatise was Richard Wagner’s *On Conducting* (1869). It, along with Berlioz’s treatise, likely provided the framework for today’s conducting pedagogy. The fact that Wagner and Berlioz had in-depth understanding due to their dual roles of composer and conductor certainly adds validity to their insight.

Another early and influential conducting text was Felix Weingartner's *On Conducting* (1895/1941). It provides the reader with a valuable resource for historical insights and concepts of interpretation. Weingartner freely criticized conductors who he felt distorted the music by making irresponsible additions. He wrote:

Why the inordinate desire of some conductors to turn musical works into something other than what they really are? Whence this aversion to maintaining a uniform tempo for any length of time? Whence this rage for introducing *nuances* of which the composer never thought? The reason for these curious phenomena was mostly the personal vanity that was not satisfied with rendering a work in the spirit of its author, but must needs show the audience what it 'could make out of this work.' *The conductor's mania for notoriety was thus put above the spirit of the composer.* (p. 31)

Interestingly, more than fifty years later Arturo Toscanini echoed Weingartner's sentiment. He stated, "Who do they think they are, those musical assassins, changing, distorting? They think they are greater than God!" (Bamberger, 1965, p. 310).

Comprehensive Guides to Conducting

A review of books on conducting reveals everything from J. Lewis' *Conducting Without Fears* (1942), a fifty-five-page handbook for the beginner, or Atherton's *Vertical Plane Focal Point Conducting* (1989), a concise monograph for the collegiate conducting student, to exhaustive resources for the most dedicated apprentice. Four of the most comprehensive conducting guides are *Handbook of Conducting* by Hermann Scherchen (1929/1971), *The Grammar of Conducting* by Max Rudolf (1950/1994), *Score and Podium* by Frederik Prausnitz (1983), and *The Compleat Conductor* by Guenther Schuller (1997).

Hermann Scherchen was regarded as one of the top conductors of contemporary music of his time. Nikolai Malko described Scherchen as a pioneer in conducting technique (Green & Malko, 1985). Scherchen's (1929/1971) *Handbook of Conducting* is regarded as the first attempt to present a comprehensive survey of the conductor's craft. Although it is shorter in length than the texts of Rudolf, Prausnitz, Malko, and Schuller, his influence is mentioned in each of their books.

Scherchen's text is a practical book that offers extensive explanation of transpositions and idiosyncrasies of the instruments. He felt that student conductors would most benefit from actually playing the instruments and that this experience would be an indispensable asset for a conductor. He believed that conducting was a teachable technique and rejected the notion of those who believe that "conducting cannot be learnt" and one is either born with the ability or not (p. 3). He writes, "My intention is to show that a technique of conducting does exist, and can be learnt and practiced [*sic*] down to its smallest details before a student first attempts to conduct an orchestra" (p. 3).

The *Grammar of Conducting* (1950/1994) by Max Rudolf offers many practical suggestions for the young conductor. In preparing an ensemble for a performance he offers the following suggestions:

1. Before interrupting, be sure of what you are going to say.
2. Educate your orchestra so that everyone stops right at your signal and then observes silence.
3. Speak loudly enough to be heard by the entire orchestra. Begin your comments without hesitation and whenever possible formulate them in terms of clearly defined technical advice. If you ask for a certain kind of expression, sing the phrase no matter how unattractive your voice, rather than indulge in poetical language. (Paul Hindemith, when a young concertmaster, once reported in exasperation: "Now we

have rehearsed Brahms's First under three conductors within a few weeks and each time we arrived at the horn solo in the finale, the conductor started talking about the sunrise!")

4. Never say "Once more" after interrupting without giving a good reason, unless things have so obviously gone wrong that the necessity for repeating is clear.
5. When remarks are addressed not to all musicians but to sections or individual players, first identify the instruments concerned, then the passage in question, then explain why you are not satisfied. Discussions of extended solo passages ought to take place in private, which is preferable to a lengthy discourse in front of the orchestra.
6. Do not discuss musical details without being sure that the players have turned to the right page and know exactly what you are talking about.
7. Once you have begun working on a passage you must persist until improvement is noticeable, unless a player is not capable of coping with a particular problem because of technical limitations. (Even a taskmaster such as Toscanini, in rehearsing Debussy's *Fetes* with a renowned European orchestra, went on without fussing when he noticed that some measures were beyond the capacity of a certain player.)
8. Announce distinctly and unmistakably the place where the music is to be resumed. When playing from parts without bar numbers, some musicians, in order to find the place, may have to count many measures of rest. Allow them sufficient time, and perhaps repeat the announcement. When singers participate, do not forget to give them a word cue and pitch.
9. After proper announcement, resume the music as soon as practicable and without lingering.
10. Spoken comments while the musicians are playing should be used sparingly by the conductor.
11. Do not spend so much time on the first movement of a work, or the first act of an opera, that the remaining portions will be underrehearsed [*sic*].
12. Do not rehearse every piece each time in its entirety. To play in rehearsal, other than the final one, long stretches of music without problems is a waste of time. Use rehearsal for passages that need work. (p. 333-334)

As a conducting student, Max Rudolf had no text to aid him in his studies. Although he did feel that he would have benefited from an “authoritative guidebook” such as Scherchen’s *Handbook of Conducting* (1929/1971), it was not published until long after he had entered the profession. His student years were spent primarily observing other conductors, seeing how their ensembles responded, and asking questions of the performers regarding the conductor. Perhaps this is why Rudolf seems to have such a pragmatic grasp on the conductor’s job. He writes, “Once I asked a first-chair player why the orchestra sounded so different under various conductors and was told ‘it all depends on what is expected from us,’ an explanation as simple as illuminating” (p. 414).

Score and Podium (1983) by Prausnitz is intended to be a complete guide to conducting. The book is divided into three parts. Part one is divided into Score sections and Podium sections. Score sections pertain to the “nature of musical evidence in a score and the extent of additional input required from the conductor” (p. 3). Podium sections discuss basic technical skills. Part two “deals with the transformation of evidence gathered from the musical surface into a vivid inner image and with the technical means of communicating this image to an orchestra” (p. 4). Part three is intended to provide background, guidance, and perspective to the young conductor with a professional goal in mind (p. 4-5).

One of the more recent comprehensive guides to conducting is *The Compleat Conductor* (1997) by Guenther Schuller. In the preface Schuller writes:

Finally, by way not of apology but explanation (and warning), if some of my writing seems ‘extreme’ – if I appear to some to be a ‘radical’ – it is because I hear and see things that most others don’t seem to hear or care about.

I believe it is high time that some forceful, realistic writing on the subject of conductors and conducting – and interpretation – take place. (p. xi)

Schuller's book is also divided into three parts, the first of which he uses to describe his philosophy of conducting. In this section he describes what he calls the "seven kinds of ear" (p. 17). That is, "the seven hearings, all directed by the mind – which the complete conductor has, are for (1) harmony; (2) pitch and intonation; (3) dynamics; (4) timbre; (5) rhythm and articulation; (6) balance and orchestrational aspects; and (7) line and continuity" (pp. 17-18). Part two of Schuller's book is a history of conducting. Part three discusses eight staples of the symphonic repertory, the details of performance, and common interpretive misdeeds of conductors.

Conducting Literature Intended as a College Text

Among the earliest texts of great influence in conducting, particularly band conducting, is a handbook for students by Albert Stoessel. Stoessel (1919/1928) wrote *The Technique of the Baton: A Handbook for Students of Conducting* out of a need he perceived in his capacity as instructor of conducting at the A.E.F. Bandmasters' and Musicians' School in Chaumont, France.

Two other influential books this same time period, both originally intended as college texts, are Carse's *Orchestral Conducting* (1929/1971) and Van Hoesen's *Handbook of Conducting* (1938/1950). Carse's text is divided into three parts. Part one discusses the technique of conducting, part two discusses the instruments of the orchestra, and part three contains a short history of conducting as well as a vocabulary list of orchestral terms. In addition to addressing baton technique and common conducting

challenges, Carse offers advice on running a rehearsal including the following practical list of rehearsal priorities:

The following is suggested as the order in which faults should be attacked: first get the *time* right (the note values correct), and so get the body to move roughly together; then tackle the wrong notes, and so reduce the tonality to some sort of order; after that, the worst of the faulty intonation might have some attention. Technical difficulties in the parts will come more or less under the heading of wrong notes (or, what is much worse to remedy, no notes at all), and must be taken as part of the process of getting the right notes played. When these main faults have been reduced, and the piece begins to sound something like itself, the *ensemble* (unanimous movement of parts attack, etc.) may be considered, and at this point, when the players are getting familiar with their parts, a closer connection between the movements of the conductor and the playing can be established. Finally, the light and shade, expression, and perhaps a few more delicate adjustments can be made, and by then the playing will probably be as good as it can be made. (p. 28-29)

Van Hoesen wrote the *Handbook of Conducting* (1938/1950) during his tenure at the Eastman School of Music. Van Hoesen, a former student of Eugene Goossens, wrote this text as a practical guide with specific answers for typical conducting challenges. It is intended as a pedagogical guide for public school music teachers and contains extensive diagrams and pictures. Notably it is one of the first texts of its kind to include examples from contemporary American music.

Perhaps the earliest instrumental conducting literature directly addressing band conducting is Bakaleinikoff's *Elementary Rules of Conducting* (1938). In the preface to this landmark text he writes:

Twenty-five or thirty years ago few conductors were required as the field of conducting was quite limited. Each country had but few symphony orchestras and opera houses for each of which only one or two conductors were needed.

At the present time however, especially in America, there is need for an army of conductors due to the movement of musical education and the creation of orchestras, bands and choruses in the public school system. (p. 3)

The text is founded on the teachings of and dedicated to the memory of the conductor Arthur Nikisch. In this text, Bakaleinikoff attempts to not only tell the *how* but the *why* of common conducting challenges. Also contained within the text are twenty-five general rules of conducting that continue to be of influence today. Three of these rules are listed below:

Rule I – The art of conducting demands continuous and regular study, just as the instrumental studies of the violin, cello, piano, and other instruments.

Rule II – The art of conducting requires very hard work and endless study, *even more than any instrument or voice*.

Rule VIII – The most disgusting thing any conductor can do is to come to rehearsal unprepared and study there his very complicated score from the technical point of view, with the orchestra. It is dishonest toward the orchestra players and to himself. Therefore the student must prepare his score at home and must know even the smallest details, just as the teacher of mathematics knows his problems before he meets his class. (pp. 8-9)

Perhaps of even greater influence on band conducting is Albert Stoessel's (1919/1928) *The Technique of the Baton: A Handbook for Students of Conducting*. As was mentioned earlier, Stoessel wrote the text out of a need he perceived in his capacity as conducting instructor at the A.E.F. Bandmasters' and Musicians' School in Chaumont, France. Although the text uses only examples from orchestral and choral literature, it was originally designed primarily for bandmasters in the United States Army (p. vi). Stoessel completed an amplified edition some eight years later in his position as Professor of Music at New York University. The first edition dealt almost exclusively with baton technique while the amplified edition added more musical examples,

improved pictures and diagrams, a chapter on score reading, and a chapter on choral conducting.

Many of the instrumental conducting textbooks that followed those of Carse, Von Hoesen, and Bakaleinikoff were designed for use as texts for a one to two semester conducting course. For example, Grosbayne's (1956) *Techniques of Modern Orchestral Conducting* is organized in two main sections and the material is intended to be taught over a period of two full semesters. Part one deals principally with physical skills "involved in fashioning physical patterns so appropriate and suggestive that a group of instrumentalists may easily, comfortably, confidently, and without hesitation or doubt of the conductor's intention, be brought into obedience to one unifying concept, the conductor's" (p. xix). Part two emphasizes style and interpretation through the application of the skills taught in part one. Other such conducting textbooks designed for one semester to one-year conducting courses are *Fundamentals of Conducting* by Noyes (1957) and *Conducting* by Kahn (1965). These two are among the first to deal specifically with band directing; yet, each only contains a single brief chapter on conducting a band.

The Conductor's Workshop by R. Gerry Long (1977) is among the first texts to be dedicated to both the band and orchestra instrumental conducting student with an emphasis on conducting live musicians. Long writes, "The immediate purpose of this approach to conducting, as suggested in the preface, is to provide an ensemble of live musicians with which to apply and test the student conductor's technique" (p. xii). He contends that:

The most obvious way to learn to conduct a musical ensemble, such as an orchestra or a band, is to practice

conducting live musicians. Conducting a recording, a pianist, or one's mirror image, though somewhat helpful, is not adequate. Usually the large ensemble – orchestra or band – is not available to the student for practice. Most often in a conducting class when a student is finally given his long-awaited opportunity in front of the university orchestra he is petrified. (p. xi)

Part one of this text discusses the concepts and fundamentals of tone, intonation, rhythmic ensemble, balance, wind articulations, and string bowing. Part two contains three part exercises intended to be performed by the conducting class ensemble. Each exercise is written to test the student conductor's technique and addresses such common challenges as cuing, fermatas, and mixed meters.

Donald Hunsberger and Roy Ernst of The Eastman School of Music of the University of Rochester teamed up to write one of the most commonly used textbooks of today. *The Art of Conducting* (1983) is a textbook with the expressed goal of improving college conducting courses. They state:

The improvement of college conducting classes is a matter of widespread concern, particularly since a large percentage of graduates will use their conducting skills extensively during their careers and many – perhaps most – will receive no additional formal instruction. The number of students who need to receive individual instruction and experience in a limited amount of class time seems inevitable to make accomplishments too limited. (p. xvii)

The first ten chapters of the text provide the students with techniques and information that are commonly included in most undergraduate conducting courses. Additionally, each chapter contains student assignments, warm-up routines, aural analysis assignments, and evaluation forms. The authors intended to design a text that provided more efficient procedures and an instructional sequence that would make it possible for more advanced material to be introduced within the first semester of an undergraduate

conducting class. In Section II of the text (Chapters 11 to 14) such advanced topics as conducting accompaniments, contemporary scores, musical theatre, and jazz ensembles are discussed. Like Long (1977), Hunsberger and Ernst wrote a text specifically for college conducting classes. Due to the common lack of proper instrumentation in most laboratory conducting ensembles, the authors provide excerpts that have transposed instrumental parts, in appropriate clefs, and offer a choice of ranges. Examples contained in the text are taken from band, orchestral, and choral repertoire. Also included are a course description and syllabus, daily exercises, seating charts, various checklists and evaluation forms.

Another of the most well-established and widely used instrumental conducting textbooks is *The Modern Conductor* by Elizabeth Green and Mark Gibson (2004). The first edition was published in 1961 and it is currently in its seventh edition. Based upon the teachings of the great Russian conductor and conducting pedagogue Nicolai Malko as set forth in *The Conductor and His Baton* (1950), this college text begins with the following credo:

Music lives only when the notes fly off the page and soar into glorious sound. The performer, the conductor, releases them from bondage through his or her feeling for their message, through the power of the imagination, and by means of the physical technique one devotedly acquires.

We build the technique *only* to ensure that *our music* can achieve its unforgettable moments, evanescent as they are, before once more returning to its prison of impatient silence.

The most profoundly inspiring performances of a lifetime were those where the performer's technique was so superb that we forgot it existed. Music spoke its own language in its own way, uninfluenced by human frailty. (Green & Gibson, 2004, p. xv)

This text is written in a clear style and is one of the few texts to utilize recognized repertoire from band, choral, and orchestral literature. Exercises and etude-like drills are included to reinforce critical concepts and skills.

The Modern Conductor (Green & Gibson, 2004) consists of two main sections. Part one discusses technique from the arms (which she describes as unskilled mischief-makers), to basic beat patterns, baton selection, and virtuoso technique. Green writes: “Virtuoso technique is the free-wheeling, unrestrained, let-it-ride technique that takes over when your focus is on the score and the sound of the music during performance.” She adds, “A truly fine virtuoso technique rests upon a strong foundation of personal know-how and mental-physical labor. Too often, performances fail because the conductor has never fully attained this foundation of a controlled technique” (p. 123). Green also provides a set of 10 training exercises designed to develop virtuoso technique and recommends that conductors practice the technical exercises for ten minutes a day in order to feel more comfort and control on the podium. She adds that another and perhaps most central facet of the virtuoso technique is the conductor’s capacity to listen while in the act of conducting. She states, “This delicate balance – between generating sound with one’s gestures and hearing what is actually being played – is one of the most crucial aspects of the conductor’s art” (p. 125).

Part two discusses score study. Green states, “Part two is devoted to score study, to understanding the nature of ensembles, and to what one does with the tools one has acquired. Score study is the most crucial focus of your efforts at this point” (p. 139). In this section, Green recommends that the conductor sit down with nothing more than a score, a pencil, and a notebook in order to attempt to discover the “music as though it

were written at that moment before your own eyes” (p. 139). She discusses clefs and transpositions, orchestra and band scores (including comparisons and contrasts of band and orchestral sound, scoring, melodic line, harmony), choral conducting, and score memorization.

Guides to Score Study

The young conductor, after conquering time beating and the many interpretative gestures and controls necessary for leading the musicians, must next learn how to solve the problems of the score, how to rehearse the difficult spots, how to see in the score itself why they are difficult, and finally to know what to do about them. . . – Nikolai Malko (Green & Malko, 1985, p. xi)

Books on instrumental conducting often include a section dedicated to score reading and score study. Books written specifically on the topic of score study range from texts designed for the novice to those for the more experienced conducting student. For example, Gordon Jacob’s *How to Read a Score* (1944) is written for amateurs and general music students who do not specialize in orchestration or composition, while Green and Malko’s *The Conductor’s Score* (1985) is much more in depth and intended to be a second volume to follow *The Conductor and His Baton* (Malko, 1950). Jacob writes, “It does not pretend to be exhaustive or to say anything new” and states that he merely hopes to “elucidate some of the points which usually puzzle the beginner” (p. 5). *The Conductor’s Score* (Green & Malko, 1985) however, is intended to pick up where *The Conductor and His Baton* (Malko, 1950) and *The Modern Conductor* (Green & Gibson, 2004) left off. Green writes, “Malko often spoke of the baton technique as the ‘grammar’ and the score study as the ‘syntax’ of the language, the latter elevating the grammar to literary heights, abstracting from the printed symbols the deeper meaning

behind them” (p. x). Included within *The Conductor’s Score* are detailed chapters on such topics as study, marking, imagination, interpretation and memorization, rehearsing, comments on specific orchestral composers, the contemporary score and teaching conducting.

Roger Fiske wrote the first four of a five part series of short books on score reading, each covering a specific aspect of the overall task. The first was orchestration (Fiske, 1987a), book two discussed musical form (Fiske, 1987b), three and four concern concertos (Fiske, 1987c) and oratorios (Fiske, 1982). The fifth and final book in the series was written by Barry and Parker (1987) and describes Twentieth-Century music score reading.

Another text in the area of wind band conducting is the *Guide to Score Study for the Wind Band Conductor* by Frank Battisti and Robert Garofalo (1990). Whereas Malko (Green & Malko, 1985) suggests beginning the task of score study “after conquering time beating and the many interpretative gestures and controls necessary for leading the musicians,” (p. xi), Battisti and Garofalo propose otherwise. Garofalo (Battisti & Garofalo, 1990) writes, “Experience has shown that many novice conductors learn the craft of conducting before they learn how to study a score” (p. iii). He adds “This reversed learning sequence often creates a peculiar situation where a neophyte conductor begins to conduct an ensemble before he or she has developed an interpretive mental image of the music” (p. iii). The authors recommend a disciplined approach to score study stating that, “Score study for the conductor is a process through which musical notation and other information provided in the score are systematically examined and thoroughly assimilated” (p. 3). The guide is organized into four sequential steps. They

are: Step 1 – Score Orientation; Step 2 – Score Reading; Step 3 – Score Analysis; and Step 4 – Score Interpretation. Application of the recommended study procedures are carefully illustrated utilizing examples from *Irish Tune from County Derry* by Percy Granger. In regards to score study, Battisti and Garofalo liken it to practice. Just as the conductor should expect the ensemble members to practice, they feel the director should put in at least equal time. Among many other recommendations, they also urge the student to develop a performance ability on at least one instrument, be able to transpose instrument lines to concert pitch with ease (using clefs rather than transposing intervals), and learn as much as possible about all of the instruments of the band. In regard to secondary instruments they state:

The wind band conductor needs to be thoroughly familiar with the musical and technical possibilities and limitations of the various woodwind, brass, and percussion instruments encountered in scores. One of the best ways to acquire this expertise, although not the only way, is to play the instruments. Undergraduate secondary instrument courses are helpful in this regard because they frequently provide the student with useful, albeit limited, hands-on experiences. However, because it is virtually impossible to learn all of the instruments while in college, it probably will be necessary for the young conductor to continue studying the instruments after graduation. (p. 2)

Battisti and Garofalo advise young musicians to not get discouraged by any deficiencies that they may have. They offer the following quote by Claudio Abbado: “There is never a moment when one has arrived. You have to study all your life” (p. 3).

Studies Related To The Present Investigation

Future music educators and those currently in the profession can benefit from studies of influential pedagogues. Certainly, we must continue to learn from leaders in

our field, and as exemplary band conductors exit the profession, it is critical that we do all we can to learn from them. As Harry Begian, former director of bands at the University of Illinois stated, we should strive to “emulate the best” in our profession (Stroud, 1991, p. 1).

Extant investigations into the pedagogy and teachings of exemplary wind band educators are exceedingly few. An examination of studies of exemplary band directors largely reveals historical studies of the lives and careers of successful and influential directors. For the present study, the investigator reviewed historical studies concerning the lives and careers of wind band directors, studies that involved multiple band conducting exemplars, and historical studies related to influential bandmasters in the state of Texas.

Historical Studies of the Lives and Careers of Band Directors

Biographical studies were useful to the investigator in providing examples of interview techniques, data collection techniques, and compilation of biographical data. The vast majority of historical studies of the lives and careers of band directors can be placed into two distinct categories. The first category includes studies regarding directors of professional bands such as Patrick Gilmore, John Phillip Sousa, and others (Church, 1943; Frizane, 1984, Gerardi, 1973; Hansford, 1982; Jolly, 1971; Lester, 1984; Nicholson, 1971; Polce, 1991; Stacy, 1972). The second grouping involves historical/biographical investigations of directors of high school or university bands (Borich, 1984; Carson, 1992; Cavanagh, 1971; Gregory, 1982; Hile, 1991; Jones, 1992; Jeffreys, 1988; Johnson, 2004; Piagentini, 1999; Wallace, 1995; Weber, 1963; Welch, 1973).

Historical/biographical studies involve directors of professional bands such as Patrick Gilmore. Gilmore is considered the father of the American band (Nicholson, 1971). Nicholson (1971) studied Patrick Gilmore and the Boston concerts he organized in June of 1869 for the month long World's Peace Jubilee and International Music Festival. For this event, Gilmore went well beyond a performance of his professional band when he amassed a 2,000-piece orchestra, which included the use of the world's largest bass drum and was accompanied by a choir of over 20,000 members (Darlington, 1950). Church (1943) studied the life and influence of John Phillip Sousa who is perhaps the world's most well known American bandleader.

Other studies involving directors of professional bands include two of America's most famous cornetists, Karl King and Herbert L. Clarke. The purpose of Gerardi's (1973) dissertation *Karl L. King: His Life and His Music* was to identify and document those who most influenced King's life, catalog his published music, identify specific characteristics of his compositions, and identify characteristics of authentic performance practice of his music. Madeja's (1988) dissertation examined the life and work of the virtuoso cornetist, bandleader, and trumpet pedagogue Herbert L. Clarke. The purpose of this study was to gather facts and information regarding the life and work of Clarke. Primary sources included published articles, unpublished papers, lecture notes, correspondence, and instructional books for cornet. Secondary sources of data were books, dissertations, periodicals, newspapers, concert programs, brochures, proceedings of the American Bandmasters Association, various correspondence, and personal interviews with former students. The data were organized with reference to Clarke's early musical influences, his experience as a performer, his solo cornet repertoire, his

level of artistic achievement as a performer, his experience as a conductor, his concept of proper balance of sound within the band, his style of concert programming, his approach to daily cornet practice, and the development of a method of cornet playing.

Jolly (1971) and Lester (1984) also conducted historical studies of leaders of professional bands. They studied Edwin Franko Goldman and his son Richard Franko Goldman respectively. Both the Goldmans were conductor/composers. Edwin Franko Goldman founded the Goldman Band as well as the American Bandmasters Association (ABA). In 1936, the Goldman band, sponsored by the Guggenheim Foundation, was a professional band that performed seven nights a week over a ten-week series of concerts. The concerts alternated locations between Central Park in New York and Prospect Park in Brooklyn. Leonard B. Smith, a cornet soloist with the band from 1936 to well into the 1950's, described the Goldman Band as "unquestionably the finest wind ensemble in existence. There was nothing its equal" (Polce, 1991, p. 34). Richard Franko Goldman followed his father as conductor of the Goldman Band and also served as director and president of the Peabody Institute of the Johns Hopkins University.

In addition to examining personal background information, mentors, training, and important experiences, several studies regarding high school or university conductors have also endeavored to examine the director's influence on bands and band conducting (Carson, 1992; Cavanagh, 1971; Gregory, 1982; Jeffreys, 1988; Piagentini, 1999; Weber, 1963; Welch, 1973). Existing studies of the careers of public school band directors include those of Herbert R. Hazelman (Jeffreys, 1988), Frank Battisti (Norcross, 1994), and William D. Revelli (Cavanagh, 1971). The purpose of Jeffreys' (1988) dissertation *The Career of Herbert R. Hazelman: Public School Bandmaster* was to research

Hazelman's career. Hazelman spent his entire career from 1936 to 1978 as a band director in Greensboro, North Carolina. Collection of data consisted of in-depth interviews with Hazelman and seven of his contemporaries, and the examination of personal papers, scholarly works, scrapbooks and other available items. Notably, Hazelman is responsible for three staples of the wind band repertoire as he commissioned *Meditation for Band* by Gunther Schuller, and his relationship with John Barnes Chance led to the writing of *Incantation and Dance* and *Variations on a Korean Folk Song*.

William D. Revelli and Frank Battisti are both known for their work as university directors, Revelli at the University of Michigan and Battisti at the New England Conservatory of Music. The early portions of each of their careers have been the subjects of doctoral dissertations. Cavanagh's (1971) dissertation *William D. Revelli: The Hobart Years* studied his early career as a public school director in Hobart, Indiana. Revelli founded the Hobart band and developed it into one of the finest in the country. Data were collected through interviews with both Revelli and his wife. Additionally Cavanagh utilized scrapbooks, newspaper articles, programs, yearbooks, transcripts, personal records provided by Revelli, and personal correspondence. Shoop (2000) describes Revelli's public school program as likely having served as a model for public school programs.

In *The Ithaca (New York) High School Band From 1955 to 1967 Directed, by Frank Battisti*, Norcross (1994) chronicles Battisti's work at a high school program which had an emphasis on developing individual musicianship and creativity as well as providing contact with world class guest artists such as Benny Goodman, Donald Sinta, 'Doc' Severinsen, and the Eastman Wind Ensemble among others.

Historical studies into the lives and careers of university directors include such conductors as Albert Harding (Weber, 1963), Leonard Falcone (Welch, 1973), William D. Revelli (Mark, 1980-1981), Mark Hindsley (Gregory, 1982), John Paynter (Carson, 1992; Piagentini, 1999), and Harry Begian (Hile, 1991; Wallace, 1995). Many of these exemplary directors have longevity in common. Harding served as the director of bands at the University of Illinois from 1905 to 1948. Leonard Falcone was the director of bands at Michigan State University from 1927 to 1967 at which point William D. Revelli succeeded him. Mark Hindsley served as the director of bands at the University of Illinois from 1948 to 1970. He followed Albert Austin Harding who held the position for forty-three years. John Paynter succeeded Glenn Cliffe Bainum at Northwestern University in Evanston, Illinois. After receiving both his bachelors and masters degrees from Northwestern, Paynter worked as assistant director of bands, acting director of bands, and then director of bands for the remainder of his nearly forty-five year career. On the other hand, Harry Begian, much like Revelli and Battisti, established his career as a high school director before he began his career as a university conductor.

Albert Harding's band program served as a model for university band programs just as Revelli's likely did for high school bands. It is believed that Harding has had a strong influence on the development of Texas bands due to his close relationship with Texas Tech University Band director D.O. Wiley (Shoop, 2000). Harding spent a great deal of time in Texas involved in various clinics and workshops, as well as numerous clinics at the Texas Tech Band Camp.

Perhaps the most closely related study to the present investigation is James William Hile's (1991) dissertation *Harry Begian: On Bands and Band Conducting*. The

purpose of Hile's study was to document the pedagogical beliefs, knowledge, skills and understandings manifested by Harry Begian. Hile utilized statements that he extracted from related literature to provide a philosophical framework to design an interview guide. Hile conducted extensive interviews with Begian, transcribed interview tapes, and compiled data to produce an accurate portrayal of his personal and professional life along with his philosophical position regarding bands and conducting bands. Content analysis of transcripts from tape recordings of two conducting workshops was used to identify Begian's philosophies and principles as demonstrated in the conducting seminars. The third and final procedure consisted of an analysis of videotapes of Begian working with a band in rehearsals. The researcher detailed descriptions of the rehearsal and employed content analysis to document the extent to which his philosophies and principles were evident in his teaching of bands.

Studies Regarding Multiple Conducting Exemplars

Several studies involving multiple conducting exemplars exist. Jensen (1965) explored the philosophical concepts and the rehearsal techniques of five selected band directors. The participants were selected by surveying members of various professional organizations in the field. Those selected to be interviewed for this study were Mark Hindsley, Donald McGinnis, William Revelli, Clarence Sawhill, and Frederick Ebbs. Yarberry (1974), Stroud (1991) and Hayes (1998) utilized similar approaches in the selection and interviewing of subjects. Wider in scope than that of Jensen (1965), Yarberry's (1974) study sought to identify, empirically describe, and historically analyze the five most exemplary University Band Programs in the USA. Exemplary band programs were selected via a survey in which nominations were taken from a random

sample of the members of the College Band Directors National Association (CBDNA). Yarberry (1974) studied budgeting, staffing, facilities, and organizational procedures as well as biographical info, educational background, rehearsal procedures, and philosophies. Both Jensen (1965) and Yarberry (1974) included biographical data, educational background, rehearsal procedures, and program philosophies. Interestingly, Yarberry's (1974) investigation included Mark Hindsley, William D. Revelli, and Clarence Sawhill, three of the conductors who also participated in Jensen's study.

In another study involving multiple conducting exemplars, Stroud (1991) utilized an interview format that was influenced by the dissertations of Jensen (1965), and Yarberry (1974), and by Robert Chesterman's (1976) book: *Conversations with Conductors*. The purpose of Stroud's investigation was:

1. To identify five active university band directors who are deemed exemplary conductors by a random sample of community college band directors.
2. To determine the perceptions of the band directors so identified regarding events, influences and mentors that have been significant in their development as conductors.

Procedures employed included:

1. Designing and administering a survey that was mailed to fifty percent of the directors of bands in the 1,240 community and junior colleges in the United States.
2. The respondents were asked to list in rank order five active directors from four-year universities that they considered exemplary.
3. The survey results were then compiled.
4. The conductors selected were Eugene Corporon, Donald Hunsberger, Craig Kirchhoff, John P. Paynter, and H. Robert Reynolds. All of which agreed to participate in Stroud's study.
5. After receiving a copy of the interview questions the selected directors were interviewed either in person or by phone.

6. The interviews were recorded and then transcribed.
7. The investigator then used the transcripts to write about each conductor's mentors, career events, and advice for aspiring conductors.
8. Interview transcripts and chapters were submitted to each subject for correction and input.

More recently, Hayes' (1998) dissertation examines six successful collegiate band directors and the development of their band programs. Criteria for selection required that each participant be a former CBDNA president, and had held his/her current position for at least 15 years at a university that had been listed among the top 30 programs in music in an annual national ranking. Those studied were Frank Battisti, New England School of Music; Ray Craymer, Indiana University; James Croft, Florida State University; Donald Hunsberger, Eastman School of Music; H. Robert Reynolds, University of Michigan; and Richard Strange, Arizona State University. Personal interviews were conducted and responses were transcribed and compared. Questions asked of the participants included such topics as background and training, mentors, development of band programs, rehearsal planning, score preparation, literature selection, recruitment activities, mentoring, and additional information. Hayes found that strong musical backgrounds and multiple mentors aided each of the participants while areas of disagreement included recruiting. Only two of the six band director/participants stated that they were actively involved in the recruiting activities of their organization.

Studies Involving Texas Bandmasters

Only two dissertations and one master's thesis have been written regarding leading band directors in the state of Texas. A master's thesis was written entitled *Raymond T. Bynum and His Contribution to Music Education in Texas* (Carter, 1968).

Bynum is credited with helping to include music as part of Texas' public school curriculum. Barrow (1982) wrote a historical dissertation on the life and career of Colonel Earl D. Irons and his role in the history of music education in the Southwest. Col. Irons was influential as a band director, trumpet pedagogue, and was instrumental in the development of professional organizations in Texas. Hansford's dissertation documented a history of the professional career of D. O. ('Prof') Wiley. The Texas Bandmasters Association recognized Wiley as the Father of Texas Bands. 'Prof' Wiley served as the Director of Bands at Hardin Simmons University from 1921 to 1934 and then as the Director of Bands at Texas Tech University from 1934 to 1959. Hansford was able to access a wealth of primary sources held at Texas Tech University as well as conduct approximately eight hours of interviews with the then retired bandmaster. Transcripts of the interviews are not included in the dissertation. Hansford reports that some of D. O. Wiley's most significant contributions are:

1. He instituted and helped organize a summer band school for 28 years.
2. He offered annual band clinics for 25 years at Texas Tech University.
3. Wiley influenced Texas Bands as an adjudicator, clinician, and guest conductor.
4. He contributed to the founding of the two national band organizations, Tau Beta Sigma and Phi Beta Mu.
5. 'Prof' Wiley was the most significant leader within TMEA for a period of over twenty years.

Conclusion

This chapter reviewed related literature in two distinct areas. The first area consisted of literature on the topic of instrumental conducting, particularly focusing on conducting textbooks used at the college level. The second area consisted of studies related to the present investigation. The review of literature indicates a need for further research regarding the actual teachings of exemplary directors. Indeed, studies such as the present investigation may provide both current and future wind band conductors with the helpful and insightful knowledge of those who preceded them in the profession.

Chapter Three

Design of the Study

Design of the Study

Case studies and oral histories are not uncommon in music education research. Stake (1995) describes the principal uses of case study as obtaining the descriptions and interpretations of others (p. 64). The present investigation, rather than testing a hypothesis, will provide in-depth descriptive information. However, this qualitative data may contribute to the development of hypotheses that can be tested through other forms of investigation in future studies. Ary, Jacobs, and Razavieh (1996) use Jean Piaget as an illustration. They write: “For example, the insights Jean Piaget gained in his famous case studies on the maturation of intellect provided useful hypotheses that have since been investigated through other methods” (p. 485). Granted, the extent to which a study such as the present investigation can produce valid generalizations is limited. However, qualitative methods do allow the researcher to provide vivid and richly detailed descriptions of complex human experiences.

This chapter outlines the design of the study. Ary, Jacobs, and Razavieh (1996) state that “Qualitative research includes a range of procedures, the most important of which are observation, interview, and documentary analysis” (p. 491). The present investigation employed all of the procedures mentioned above. The methodology employed in the gathering of data for this study included personal interviews with Dr. Gary Garner, as well as personal interviews of selected colleagues, and the use of any publicly available materials (published books and journal articles, concert programs, relevant West Texas A&M University Library items, etc.). Price (1981) states, “The art

of teaching and rehearsing involves many diverse and complex behaviors, which may include thousands of variables in operation when describing an effective conductor” (p. 1). Thus, qualitative methodology was deemed most appropriate for the present investigation.

In-depth interviews were an essential investigative tool. Garner also had the opportunity to provide the researcher with further primary source material such as unpublished writings, course materials, personal correspondence, photos, or other pertinent data that he believed would be beneficial to the study (see Appendix F). Furthermore, the investigator had the opportunity to act as an observer and, when appropriate, a participant observer in several of Garner’s scheduled clinics, workshops, recitals, and rehearsals.

Interviewing and Recruitment

All research procedures for this study were reviewed and approved by the University of Oklahoma Norman Campus Institutional Review Board for Protection of Human Subjects (see Appendix C). The feasibility of an investigation such as the present is, to a large part, determined by the subject (Seldon & Pappworth, 1983). In this case, Garner’s wealth of experience and expertise combined with the fact that he is articulate, has an excellent memory, and was willing to participate made him an ideal candidate for such a study (Bogdan & Biklen, 1998). As recommended by Seldon and Pappworth (1983), the interviews with Garner were conducted at Garner’s home in order for him to be more comfortable. Moreover, the home is more likely the place where the subject has sufficient time available and is also more likely to have access to pertinent personal documents. The series of in-depth interviews followed a semi-structured format in which

Garner often received an interview guide prior to each meeting, allowing him the opportunity to formulate thoughts in advance (Seldon & Pappworth, 1983). Borg and Gall (1989) recommend the semi-structured interview for interview studies in education. Regarding the semi-structured interview, Borg and Gall (1989) write, "It provides a desirable combination of objectivity and depth and often permits gathering valuable data that could not be successfully obtained by any other approach" (p. 452).

Tuckman (1988) states that interviews are used by researchers to convert the information directly given by a person (subject) into data. Interviews provide access to a person's knowledge, values, preferences, attitudes, and beliefs. However, Tuckman cautions that interview techniques "measure not what people believe but what they *say* they believe, not what they like but what they *say* they like" (p. 213). Albeit in studies such as the present, the interview is the most efficient way to obtain information, Tuckman warns the interviewer to be cautious in preparing interviews and to apply the following criteria:

1. To what extent might a question influence respondents to show themselves in a good light?
2. To what extent might a question influence respondents to attempt to anticipate what researchers want to hear or find out?
3. To what extent might a question ask for information about respondents that they may not know about themselves? (p. 213)

Each interview was recorded on a Macintosh iBook 1.3 GHz PowerPC G4 laptop computer via the built in microphone and GarageBand v1.1.0 (26) recording software. Backup recordings were made on a 20GB Macintosh iPod utilizing an attached Belkin Voice recorder. In order to test the recording equipment and to allow the researcher an opportunity to prepare for the initial interview with Dr. Garner, several practice

interviews were conducted in advance. The researcher conducted practice interviews with family members for the sole purpose of testing the recording equipment. Next, the researcher conducted two separate practice interviews with colleagues Don Lefevre and Dr. Harry Haines for the purpose of practicing interviewing skills. The interviews were biographical in nature and employed the interview questions for Garner's first interview.

The main participant, Dr. Gary Garner, was formally invited to participate in the study via a letter (see Appendix A). Dr. Garner agreed to participate in the study and returned a letter of agreement along with the completed informed consent form (see Appendix B). Garner then participated in a series of in-depth face-to-face audio-recorded interviews regarding his career and teachings. A total of four interviews were conducted with each interview being approximately 1 to 3 hours in length for a total of 7.5 hours.

Transcripts of each interview were made and are included in the appendices of this document (see Appendix E). Once the researcher transcribed the interviews, they were given a rough edit to eliminate any obvious typing errors. The researcher then listened to each of the interviews again to check the accuracy of the transcriptions. An additional reading was conducted to eliminate typing errors. In order to promote dependability, the transcripts were then sent back to Dr. Garner to allow him the opportunity to make any changes or additions he deemed appropriate. It should be noted that the quantity and length of all interviews were flexible and remained at the participant's discretion.

Bogden and Biklin (1998) define internal sampling as "the decisions the researcher makes once he or she has a general idea of what he is studying, with whom to talk, when to observe, and what documents to examine" (p. 67). Due to the

historical/exploratory nature of this qualitative study, as expected, the initial interviews revealed a need to conduct further interviews with other participants. Any additional participants were identified during the initial interviews with Garner. Each of the additional participants was sent a letter inviting his/her participation in the study (see Appendix A). The additional subjects participated in one to two short face-to-face or phone audio-recorded interview(s). The interviews were transcribed and are included in the appendices of this document. Just as with the interviews with Garner, each additional participant also had the opportunity to review the transcripts of the interviews and provide additional information.

The initial interview with Garner consisted of primarily biographical questions (McCracken, 1988). Once the biographical portion of the interview was completed the questions took a funnel approach, that is, the interviews began with general questions and gradually became more specific. Furthermore, at each interview, Garner had the opportunity to add any pertinent information he felt was absent from the interview.

Bogden and Biklen (1998) maintain that most researchers collect too much data and wind up with more than they can ever analyze. In designing a qualitative study the researcher must find a balance between achieving data saturation – the point of data collection where the information becomes redundant – and collecting more data than necessary. Following the third interview, the researcher reviewed the transcripts and determined that two more interviews would be necessary. This determination was made when data saturation became apparent and to avoid collecting more data than necessary. However, at the Garner's discretion the two interviews were combined into one long interview.

Data Analysis

Qualitative data analysis is defined by Bogdan and Biklen (1998) as "the process of systematically searching and arranging the interview transcripts, field notes, and other materials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others" (p. 157). The processing of data essentially consisted of content analysis. Data reduction was accomplished according to coding strategies described by Bogdan and Biklen (1998). After multiple readings of the interview transcripts, key topics, words, and phrases were noted and a system of coding categories was developed. Coding was completed with the assistance of Microsoft Office 2004 for Macintosh Version X. The interviews were transcribed into a Word document and then copied and pasted into an Excel spreadsheet. The interview statements were then numbered, coded, and subsequently sorted. This allowed information on a given topic to be separated from other data and also aided in data reduction. These categories were then used to generate themes. The author intentionally included many of Garner's original quotations from the interviews in the body of the document in order to retain the context and the flavor of the statements.

Trustworthiness

In order to promote trustworthiness or dependability, the researcher employed several techniques. First, information was gathered from multiple sources. This is commonly referred to as triangulation. Ary, Jacobs, and Razavieh (1996) define triangulation as "the use of multiple sources of data, multiple observers, and/or multiple methods" that can be used as a technique to enhance the probability that interpretations are credible (p. 480). Elliott Eisner uses the term structural corroboration rather than

triangulation “to describe the confluence of multiple sources of evidence or the recurrence of instances that support a conclusion” (1991, p. 55). Interviews with Garner were the primary method of data collection. However, the interviews were employed in conjunction with participant observation, document analysis, and interviews with former colleagues and students.

Secondly, the interviews were transcribed verbatim by the researcher and returned to Garner for member checking. Member checking is simply allowing the participants to review the data that have been collected for confirmation and further illumination (Stake, 1995). Seldon and Pappworth (1983) report that if the respondent “reads and thus approves the record, its status as evidence is enhanced” (p. 86). Garner was given the opportunity to review the transcripts from the individual interviews and was allowed to clarify statements or contribute additional comments that were brought to mind by the reading. The researcher then combined the additional data collected from the process of member checking with the original transcripts and the observer's field-notes from the interview. This was done prior to data analysis.

In order to better understand Garner’s work as a teacher, the investigator acted as a participant observer in Garner’s rehearsing and conducting of the West Texas A&M University (WTAMU) 2005 Band Camp Director’s Band. Additionally, the researcher observed five hours of Garner’s work with the 2005 WTAMU Honor Band.

Following the initial data reduction and coding, a more structured interview was conducted. This interview addressed specific questions that the researcher developed after pouring over transcripts of the initial interview and any supplementary notes

provided by Garner after member checking. Also during this interview, themes emerging from the preliminary analysis were discussed in order to aid in further analysis.

The author acknowledges that there may be a possibility of investigator bias in this study. The author performed in Garner's bands as an undergraduate music education major from the fall of 1986 to the spring of 1991. As a graduate student from 1993 to 1995, the author studied conducting under Garner. Also, the author had the opportunity to work as a colleague of Garner upon joining the faculty at WTAMU as the Coordinator of Music Education. The author worked with Garner from the fall of 1999 until Garner's retirement in the spring of 2002. These situations provided the author an opportunity to serve as a natural researcher well before this investigation was conceived. It is hoped that the investigator's relationship with the subject also enabled a more frank and personal commentary than obtainable, perhaps, by an interviewer unknown to Garner (Hile, 1991). Tuckman (1988) warns that, "At all times interviewers must remember that they are data-collection instruments and must try not to let their own biases, opinions, or curiosity affect their behavior" (p. 251). In order to control for investigator bias, the researcher, designed interview guides in advance, conducted practice interviews to improve interviewing techniques, and kept interview prompts to a minimum while interviewing. Additionally data was obtained from multiple sources

Significance of the Study

The band profession has a rich history. Studies of prominent band directors have made important contributions to our knowledge of the history of music education; however, most of these studies have been primarily biographical in their scope. The present study focuses both on the career of Dr. Gary Garner and his teachings. The

researcher hopes that the current study will provide aspiring band directors with pedagogical information that will help them in their own teaching. Garner's love of teaching and helping others to teach along with his world class musicianship, quick wit, high moral standards, and prodigious work ethic have influenced generations of teachers and conductors in the state of Texas and beyond.

Chapter Four

Biographical Information

Introduction



Figure 1. Dr. Gary Garner.

Gary Garner is arguably among the leading figures in the State of Texas and the band movement during the late 20th and into the early 21st Centuries. In addition to being the Director of Bands, Garner taught applied flute lessons, conducting, marching band techniques, and served as the Orchestra director during his thirty-nine year appointment as Director of Bands at West Texas A&M University.

Childhood

Gary Tyler Garner was born on August 14, 1930 in Dodge City, Kansas to Benjamin Franklin and Madge Olive Garner. Garner's father went by Frank although his

brothers and sisters called him by his nickname of Bill for reasons unknown. Frank Garner was a businessman. Early in his career Frank Garner worked for banks and then later moved into sales. Garner's mother's maiden name was Madge Irma Easley. She did not care for her given middle name of Irma and changed it, although not legally, to Olive. When Garner was eight years old his family moved to Amarillo, Texas. His father worked for the First National Bank and then later became a roofing salesman and a siding salesman. Garner's mother was a homemaker until World War II when there was a shortage of men to do the work. She worked at the Amarillo Helium Plant before working in the payroll department at the Amarillo Air Force Base. Neither of his parents had extensive training in music, but Garner states:

My dad played some piano, and I think he was actually very musical. I'm not even sure whether he took piano lessons or not. I think he might have taken some when he was a young man, but he loved nothing more than to sit down at the piano – and we never owned one – and play *Pretty Red Wing* or *Listen To The Mockingbird*. My mother used to sing. I think she might have been rather musical too. She sang around the house all the time, but that was about the extent of it. (G. T. Garner, personal communication, June 28, 2005)

Garner describes his becoming a musician as entirely accidental. His first formal musical training occurred in the fifth grade as a student at Margaret Wills Elementary in Amarillo. It was then that he took six weeks of trombone lessons. He states:

There was a fella from Myers Music Mart that came to talk to our music class offering the use of a trombone and six free trombone lessons to anybody that wanted to do that. Then after the lessons were over you had to start paying for the lessons and for the instruments. And so I and...three or four other boys in the class volunteered to do that. All I remember about that experience really is that the first thing he taught us was the C scale [laugh]. We started in sixth position. I don't know how I ever reached sixth position;

actually I doubt that I ever did. Then I remember that after the six weeks ended telling my dad “Well its time to buy the trombone now.” He said, “Now, are you sure this is really what you want to do?” and I said, “Well no, I’m not sure.” And he said, “Well unless you’re sure, I don’t think we ought to invest in it.” Which suited me fine, so that was the end of that. (G. T. Garner, personal communication, June 28, 2005)

As a seventh grader at Sam Houston Junior High he had no intention to sign up for band. He recalls, “It didn’t even occur to me to do it” (G. T. Garner, personal communication, June 28, 2005). Garner did change his mind and joined the band at Sam Houston Junior High; however, becoming a musician and learning about music was likely not even a consideration in this decision. On becoming involved in music he states, “It had nothing to do with an aching desire on my part to become a musician” (G. T. Garner, personal communication, June 28, 2005). Garner remembers:

My two best friends were Dick Brooks and Benny Bruckner – both of whom still live in Amarillo – were in band; however, I guess they must have had about thirty beginners because all of the beginning band students were scheduled in the same classes all day long.

And Dick and Benny said “Hey, you need to sign up for band so we can be in the same classes” and I said, “OK.” So I went to see the band director. Charles Eads was his name, and I said, “Do you have something I could play and could I get in the band?” He said, “Well the only instrument we have left is a baritone saxophone.” So I said, “OK.” (G. T. Garner, personal communication, June 28, 2005)

Mr. Eads was actually a choir director. Garner explains that this was during World War II, a time when it was hard to find male teachers and most band directors were male teachers.

Although he first began playing the baritone saxophone, he quickly switched to a much more portable instrument, the flute (Texas Bandmasters Association, 2003). He tells:

I would take it [baritone saxophone] home to practice. It was just rather difficult because I always rode my bike to school. And, I don't know, we probably lived a mile and a half or so from school. But with that big old bari-sax and especially a little kid, which I was [laughing]...it was very difficult and I would have multiple wrecks nearly every day. (G. T. Garner, personal communication, June 28, 2005)

He soon gave up on taking the instrument home to practice and was not making much progress. Garner remembers:

This is kind of amazing when I reflect on it, but it did happen. He [Mr. Eads] said, "Unless you start practicing, I'm going to take the instrument back and you can't be in band anymore." Well I was fairly committed to the idea of being in band, at that point, but I could see that the baritone sax was a non-starter for me. So I went home and told my Dad that I needed to play something else and portability was the number one priority on my list. He said, "Ok, what do you want to play?" And I said, "I'm not sure. Let me look around tomorrow, and I'll let you know after school." You know, I'll get back to you on that. So I looked around and of course the smallest thing I saw was the flute. I went home and said, "I want to play the flute." So he took me down to Tolzein Music Company, which was then down on Polk Street next to the old Paramount Theater, and we bought a Conn flute. I can remember being very excited about it. But I also remember going to bed that night and my mother came in and said good night and I was kind of crying I think. And she said, "What's wrong?" And I said, "Mama" – that flute looked so overwhelming and complicated to me with all those keys. I said, "I'll never learn where to put my fingers. (G. T. Garner, personal communication, June 28, 2005)

Garner liked playing the flute instantly and experienced immediate success. He also signed up for flute lessons with Hall Axtell. However, he would only take lessons

for about two years. He explains, “Much of what I learned was wrong, but I suppose, all things considered it was still a helpful experience” (G. T. Garner, personal communication, June 28, 2005).

Mr. Eads was Garner’s director for his first year of band only. Clyde Rowe was Garner’s director beginning in the eighth grade and continuing through high school. Garner describes him:

Clyde Rowe became the band director at Sam Houston and at Amarillo High School. So I had Mr. Rowe for five years – eighth and ninth grade at Sam Houston and all three years of high school. He was like a second father to me. I just thought the world of him. He, like others of his generation, was not trained to be a band director. You know at that time you didn’t go to school and study music education. The band directors, at that time, were people that had had some kind of musical experience whether they played an instrument in college, maybe played an instrument in the military and were certified to teach math, science, English, whatever. Mr. Rowe was really certified to teach math and of course in the early, very early days, I think this was perhaps earlier than his time, band was not a part – any kind of instrumental music – was not a part of the school day. They’d meet in the boiler room you know before and after school with anybody who could play an instrument. But anyway, band directors were not trained to be band directors and Mr. Rowe had played clarinet in the Hardin Simmons Cowboy Band and that was sort of his entrée into the band directing business. So, you know by today’s standards, his skills as a band director were limited. But...I have the greatest admiration to all of the people that were teaching band at that time – instrumental music of any kind – because they were by and large just making it up as they went along. So, as I said, by today’s standards he probably would not have been much of a band director, but judged by the standards at the time, he did just fine. More than that, he was a wonderful person and I revere his memory. (G. T. Garner, personal communication, July 5, 2005)

As a flutist, Garner progressed quickly and played in the Amarillo Symphony throughout high school. He states, “I guess maybe all three years of high school I was

first flute in the Amarillo Symphony, although it wasn't nearly the orchestra then that it is now" (G. T. Garner, personal communication, July 5, 2005). As a high school student, he also learned to play the clarinet and saxophone and promptly began playing in local dance bands. He remembers:

Yeah, at that point now, as I said, somehow flute seemed to come rather naturally to me. I was doing well with it and attracted a certain amount of notoriety I guess as a flute player. But my friend Paul Mathis – a year ahead of me in school – Paul had a kid dance band as they were known in those days, and I remember them playing an assembly program at Sam Houston and they played *Stormy Weather*. I just salivated at the thought of being in that band. I wanted so desperately to be able to do that but of course it didn't have any flutes. (G. T. Garner, personal communication, June 28, 2005)

In or about his sophomore year in high school he convinced his dad to buy him a saxophone. Garner recalls his father bought him a Buescher Aristocrat alto saxophone with a Brillhart 3-star mouthpiece. Gordon Creamer, a friend of his father and a good saxophone player who played in bands around town, gave him some lessons. Garner states, "Paul let me come over and sit in with his band at his house on 120 Wayside Street" (G. T. Garner, personal communication, June 28, 2005). He further comments:

Oh I, I thought that was just a glorious experience. I remember he [Paul Mathis] called me aside after it was over and he said, as tactfully as he could, "Uh...Gary...you don't have to tongue everything." Because I think I was going [singing *Chattanooga Choo Choo*] "ta, ta taah, tuh ta ta ta ta tum" [laugh]. (G. T. Garner, personal communication, June 28, 2005)

The day he got his saxophone he recalls that he figured out the fingerings pretty much immediately.

I thought wow this is so great and I played that saxophone probably on a Saturday – all daylong. I didn't know how to

form a proper embouchure. I used a double embouchure, you know with the top lip over the teeth. Probably biting way too hard and I cut ridges both in the upper and lower lip, but I was just having a wonderful time. So after probably eight or more hours of practicing and honking on the saxophone that day, I thought, well before I go to bed I'm going to get out my trusty old flute and play a little bit on that. So I got out the flute and my lips were so swollen, I couldn't get a sound. Not a sound. And that was incredibly upsetting to me and I remember crying and telling my dad, "Take it back, take it back, I don't want to play it...I'm not going to be a saxophone player." And he said, "Now, well just take it easy. Let's wait and see how it is tomorrow." Well by the next morning, the swelling had gone down and I could play the flute again. (G. T. Garner, personal communication, June 28, 2005)

Garner kept the saxophone and did get a job playing in a little dance band. Many of the saxophone parts had clarinet parts too, so he bought himself a clarinet next. He went down to the Amarillo Band House and bought an old metal clarinet for around thirty dollars. He describes the clarinet as having a very definite bow in it as if someone had sat on it. He states, "I must have had a fingering chart or something, but I remember being very confused by that register key because what was F in one register was C in the next." However, he soon overcame the confusion and tells, "I got enough better that I started getting some jobs with some serious bands. But I was still...pretty serious about the flute at the time, practicing a lot and became increasingly absorbed with music" (G. T. Garner, personal communication, June 28, 2005).

Following high school graduation, Garner – determined to avoid majoring in music because he feared that it would inevitably result in a career in teaching – enrolled at Texas Tech University as a geology major. The route in which he came to this decision is quite interesting. Originally he had planned to attend North Texas. Several of his friends that had graduated before him in school were already enrolled there. Garner

had already gone to visit the school, auditioned for the flute teacher George Morey, and visited with Claude Lakey who was the leader of the jazz band at the time. However, the summer before he went to North Texas a conversation with fellow band member Roy Boger caused him to change his plans. That summer Garner had a job with a band out at the Club Victoria. He describes the conversation as follows:

Roy was probably twenty-five or so at that time. Great guy, he was a really good trumpet player and terrific guy, and we became fast friends and he was somebody I looked up to greatly. And so this is the summer after I graduated from high school. At intermission one night, Roy said “Well hey, what are you gonna do next year? You’re out of high school now.” I said, “I’m going to North Texas and major in music.” And his brow furrowed, he said “Aw,” and shook his head, he said, “You don’t wanna do that.” I said, “I don’t?” “No,” he said, “You know I went to SMU as a music major. I didn’t like it. I and all my friends got out of music. I got into marketing. Its the best thing I ever did.” He said, “You, you need to major in something else.” It, it seems incredible that I could be this naïve, or anybody could be this naïve, but I was. I said, “Well gee Roy, what do you think I ought to do?” He thought about it a minute and said, “Geology. There’s a big need for geologists right now, you ought to major in geology.” And, amazingly, I said, “OK.” I was too embarrassed to admit to him I wasn’t quite sure what geology was.” I went down to the Potter County Library the next day – down on Taylor Street – and looked up geology in an encyclopedia. (G. T. Garner, personal communication, June 28, 2005)

Texas Tech University and the Air Force

The decision to become a geology major eliminated the need to go to North Texas. He recalls:

There was a guy named C.A. Rogers who used to have a band in Amarillo out at the Nat (historic Natatorium Night Club) and I played with C.A. He had moved to Lubbock and had a band at the Cotton Club there. He called me three or four times, trying to talk me into coming to

Lubbock and play in his band. Well now that I was going to be a geology major – I learned that they had a geology department at Tech – I had a ready-made job waiting for me there. Several of my friends were going to Tech. So I thought, heck, I'll just go to Texas Tech, be a geology major, and play out at the...Cotton Club. So I did and you know as stupid as that decision was, it was made even more stupid by the fact that I never was good at and hated math and science, and here I'm a geology major? (G. T. Garner, personal communication, June 28, 2005)

Garner attests that he went to very few classes his freshman year. He states, "I very quickly quit going to Chemistry, and Algebra, and German. [laughs] I had to take German." Geology quickly proved to be a poor choice and Garner eventually "became a music major by default" (Texas Bandmasters Association, 2003, p. 1). Following his first semester as a geology major, he states:

I hated all of those [classes]. I was having a grand time playing my horn, though. So at the end of that first semester, I got my grades. I made an A in band! I even passed geology; I made a D in geology. I made a C in English and I failed Chemistry, Algebra, and German. So I had three F's, a C, a D, and an A in band. And, I got a letter from the dean saying I was not welcome to return to school that following semester, which meant I would have to go home. (G. T. Garner, personal communication, June 28, 2005)

However, a couple of his friends who were also playing in the C. A. Roger's Band – Paul Lovett and Ted Crager – went to the dean and pleaded with him to allow Garner to stay in school. Garner describes the meeting:

And the dean said, "Look, this kid failed nine hours." I guess I really failed ten, because geology would have been a four...four-hour course. ... "I can't let him back in school." But they...continued to implore him to let me come back to school and finally he relented and he said, "OK, I'll let him come back on two conditions. First of all, he has to change majors." [laughs] That was no problem. The last thing I wanted to be was a geology major. "And

second, you guys have to promise you'll get him out of bed and get him to school every morning." (G. T. Garner, personal communication, June 28, 2005)

Garner's failure to go to class had really caused him to dig quite a hole for himself. He explains that if you cut class enough you would be assessed negative hours. He had cut class over ninety times and amassed three or four negative hours in that first semester. He states, "You talk about going backwards in a college career. I was way ahead when I set foot on the campus beyond what I was at the end of that first semester." And tells,

That's when I became a music major by default. Now I had never, ever, ever intended to be a teacher. I didn't want that, at all. That was at the very bottom of my list of possible careers and the prospect of being a music major at Texas Tech was distinctly unappealing to me because that's...all they had in fact they didn't call them music ed majors, they were band majors. And a degree in music at Texas Tech automatically pointed me in that direction...which as I said was quite unappealing. (G. T. Garner, personal communication, June 28, 2005)

Nevertheless Garner did become a music major. Following his change in majors Garner states "Those guys actually did come and get me out of bed and I didn't fail anything else" (G. T. Garner, personal communication, June 28, 2005). Although he admits:

I didn't distinguish myself as a student certainly at that point, but I didn't fail anything else. The theory teacher [Dr. Blitz], theory was at eight o'clock. He used to refer to me, as his, somnambulist, because I might make it five minutes through that class and I'd go, I'd fall asleep. (G. T. Garner, personal communication, June 28, 2005)

The actual degree that Garner would eventually receive was a Bachelor of Science, as an undergraduate degree in music education did not exist. Overall, Garner

does not have a very favorable opinion of his undergraduate experience. He states, “I did not enjoy my college band experience.” And offers the following description:

There were some good players in the band. You know...I got there in the fall of 1948 and there were a lot of people that had served in World War II – veterans that came back – which was partly a good thing and partly a bad thing. The good thing was that they were mature, at least in terms of age. Chronologically they were mature and some of them were mature in other ways as well, but these were guys that had been around the block a lot of times. Some of them had faced death you know. And being in a college band then, I think anywhere at that time, was really wild. I mean...how are you the college band director going to tell somebody that’s been over fighting in the Battle of the Bulge, “Now be in your room by ten o’clock.” (G. T. Garner, personal communication, July 5, 2005)

As result he says that discipline in the band and likely other university bands was nonexistent. He describes the rehearsals, “You know, you were free to talk whenever you wanted in band rehearsal. Cross your legs? That’s fine. Smoke a cigarette? That’s OK.” He states, “Discipline was nonexistent, but also the hazing was just incredible. My rear end stayed black and blue that whole year as did every other freshman” (G. T. Garner, personal communication, July 5, 2005). Garner continues:

The only thing that was worse than that was Kappa Kappa Psi. To pledge Kappa Kappa Psi then, which I didn’t do – I chose not to – but to pledge Kappa Kappa Psi was a little like signing on for a six-month term at Sing Sing – only I think it was a little more brutal, you know. So the hazing it was just amazing and it was unrelenting. It was going on all day long everyday. It was brutal. So, that year, I don’t know, there was something weird about me, most of those guys then after they endured all of that their freshman year then when they got to be sophomores they were bent on doing it themselves. You know, now it’s my turn. To me I just had exactly the opposite reaction. I didn’t want any part of it either on the giving or receiving end and that’s, one of many reasons I chose not to pledge Kappa Kappa

Psi. Boy that was a really ferocious business. (G. T. Garner, personal communication, July 5, 2005)

Dr. Garner's band director at Texas Tech University was D. O. Wiley, or Prof Wiley as the students referred to him. Prof Wiley had also taught Dr. Garner's junior high and high school director, Mr. Rowe, in the Cowboy Band at Hardin Simmons. Garner describes Prof Wiley:

Prof was a kindly old gentleman who, because of the time which he lived, had rather limited skills. Again judged by today's standards. He was actually a violinist. I don't know if he knew the first thing about wind instruments really, but he knew the basic beat patterns. He always showed up and a lot of people did and do hold him in great esteem. Unfortunately, the assistant band director Joe Hadden and Prof had incredible dislike for one another and they both tried to enlist the support of all the students. So you know they were just at loggerheads all the time, calling students aside and saying bad things about the other guy. It was a very unpleasant situation. (G. T. Garner, personal communication, July 5, 2005)

As for his undergraduate conducting training with Prof Wiley Garner states, "It met one day. Everybody got a blanket B. So I had one semester of conducting which constituted of one class. That's the only time it ever met." Adding, "That's one of many reasons that I don't hold my alma mater in high regard. Now of course, it's a much different place now, but the quality of education that people in music were getting then couldn't have been worse" (G. T. Garner, personal communication, July 5, 2005).

Regarding his other music classes he states, "I had some good courses of theory, which I wasn't smart enough to take full advantage of." He continues:

I certainly didn't learn anything about how to run a band rehearsal. Now, that says nothing at all about how that school is now, but at that time even though they were sort of known as a band directors' school. I didn't get out of there with...I never had a day of piano. I never had a class

in music history. All I had musically that was decent was theory with Mary Jeane van Appledorn and she is still teaching there. She came there in the fall of 1949 and she's still teaching, remarkable person. (G. T. Garner, personal communication, July 5, 2005)

In regards to his undergraduate experience, Garner concludes:

In addition to not enjoying my college band experience, I don't think I derived much benefit in any way from it, although I did make a few good friends. There were some very fine musicians – not a lot – but a few really good musicians. But I don't look back on that very favorably. (G. T. Garner, personal communication, July 5, 2005)

While playing in the Texas Tech band, Garner met Mariellen Griffin, who would become his wife of thirty-nine years. Mariellen was a piano major but also played flute in the band. Garner continued his studies at Tech until midway through his third year of college when he joined the Air Force. At the time, he and Mariellen were anxious to get married. However, due to the Korean War he was certain that he was about to be drafted. If drafted, Garner felt there was no way to know where he would be stationed. He learned of an opening for a flute player in the Reese Air Force Band in Lubbock. He recalls, "I went out there and played for the bandleader Mr. Luce. He gave me a letter, assuring me of being assigned to the band at Reese Air Force Base after I completed basic training" (G. T. Garner, personal communication, June 28, 2005). Joining the Air Force would ensure that he would stay in Lubbock and he and Mariellen could continue with their marriage plans. So in January of 1951, he joined the Air Force, went to basic training, and returned to Lubbock. He and Mariellen were married the following July.

He states:

Well the Air Force was not a really pleasant experience. I was in the band, of course. Mr. Luce, the guy that gave me the letter, had been transferred by the time I got there and

then they got another bandleader that was roundly disliked by everybody in the band. Disliked is much too kind a word actually and I was among those. I mean there were no exceptions. (G. T. Garner, personal communication, June 28, 2005)

Being stationed in Lubbock allowed Garner to make a good amount of money playing in dance bands with his old buddies. He states, “But that was illegal at that time. The GI’s were not supposed to play in civilian bands. So that was all on the sly, and I was keeping a very well guarded secret that I could play the saxophone.” However his activities were eventually brought to the attention of the warrant officer. He tells, “And my reward was getting put in charge of the dance band” (G. T. Garner, personal communication, June 28, 2005). He was also made the assistant leader of the band itself. At the time he was not at all happy with making less money and having increased duties. In retrospect, he came to realize – much later – that this provided him with valuable experience as he was doing a lot of arranging, rehearsing the dance band, rehearsing the concert band, and section rehearsals. He states, “I also did a lot of practicing. Practicing was required, and of course, I loved doing that” (G. T. Garner, personal communication, June 28, 2005). Though, at the time, he still did not think he was going to become a band director.

Hutchinson Junior High

After serving his three years in the Air Force, Garner went back to school at Texas Tech, this time married and more mature. However, he admits that he returned, “Still not thinking I was going to be a band director – I don’t know what in the world I thought I would be – but I was certainly headed in that direction” (G. T. Garner, personal communication, August 17, 2005). He soon found himself student teaching with his

friend Ted Crager who was now teaching at Hutchinson Junior High School. Garner states, “And I discovered to my utter astonishment, that this is something I really did like doing, and that’s the first time that I decided that I was going to be a band director” (G. T. Garner, personal communication, June 28, 2005). At the end of that year, Ted Crager was hired to be the band director at the new high school in town, Monterrey High School. Crager pushed to have Garner hired as the director at Hutchinson, but the principal refused because Garner had not yet finished his degree. Instead, O.T. Ryan, who was teaching at a junior high in Plainview at the time, was hired. However, Garner tells that many in Plainview were very unhappy about the prospect of losing O.T. Ryan. He had done a wonderful job there and they “upped the ante quite a bit” to keep him in town. Then, very late in the summer, O.T. Ryan called Lubbock and backed out. This left Hutchinson without a band director not too long before school started. Garner recalls:

So I remember I was in my garage one day, doing something or other, and Mr. Gordon – Jay Gordon, the principal at Hutchinson Junior High School – suddenly appeared in the doorway, and said, “Are you still interested in that band job at Hutchinson.” I said, “Oh yeah.” He said, “Well, we’d like to hire ya half-time, and then you can go to school the other half-day. Teach at Hutchinson a half day, and the other half day continue to work on completing your bachelor’s degree.” So that’s what I did. It was a great stroke of good fortune, for me. (G. T. Garner, personal communication, June 28, 2005)

As a half-time band director and half-time student Garner took his studies much more seriously and did very well from that point forward. The half-time position was in reality a full time job. Garner states, “So, it was a busy year, but I loved it” (G. T. Garner, personal communication, June 28, 2005). He finished his degree in the summer

of 1955 and then returned full time the next year to Hutchinson with the only addition to his schedule being study hall.

His teaching duties included two periods at Monterey High School, the bands at Hutchinson Junior High, and one or two study halls. He assisted Ted Crager with the Monterey Band during the first hour, and then he taught the Cadet Band at Monterey during the second hour. He describes the Cadet Band as a “miserable little band. There probably weren’t fifteen people in there” (G. T. Garner, personal communication, June 28, 2005). At Hutchinson there were three bands, the A band, which was the performing group, the B band, which was the second band, and the C band, which was the beginning band. He states, “and beginning band was just that. You had everybody in there. I had alto clarinets, and you know oboes and bassoons, and everything. You just taught them all at once. That’s just the way it was done” (G. T. Garner, personal communication, June 28, 2005). Garner would remain the director at Hutchinson Junior High for a total of four years. He states, “It was great fun. I look back on those years with great fondness” (G. T. Garner, personal communication, June 28, 2005).

Garner tells an interesting tale about the discipline in his classes during his first year of teaching. He explains:

I had student taught there the previous year with Ted Crager and Ted let all the kids call him by his first name and so as a result they called me by my first name. Ted had pretty good discipline, but he was a few years older than I was and I just looked so young at that time. I looked like one of the kids and so here they’re all calling me by my first name. I also was absolutely intent on treating them with dignity and respect. Ted paddled kids all the time. I didn’t want to do that and I didn’t [pauses] for a while. I was so intent on treating the kids kindly before I really had control....The discipline, it got to be awful. One day Mr. Gordon, the principal, called me in and said, “I don’t think

you ought to let the students call you by your first name. You ought to insist that they call you Mr. Garner.” I tried to do that, but you know once that’s established, I couldn’t turn that around. (G. T. Garner, personal communication, July 5, 2005)

He explains that the next year was quite different. He states, “The next year I turned a lot of things around, but the discipline [the first year] was pretty poor. In spite of that however, I enjoyed it immensely. It was just great fun” (G. T. Garner, personal communication, July 5, 2005).

Garner did likely have better preparation than the average first year teacher. He had played all of the woodwind instruments except bassoon and had even played valve trombone in the dance bands as a doubling instrument. The only instrument he really knew nothing about was bassoon. Also, because of his Air Force experience, he had some practical experience in conducting rehearsals. He states, “So I think I did a moderately acceptable job of teaching, except for the discipline and that was the big failing that year” (G. T. Garner, personal communication, July 5, 2005).

Regarding his first year teaching, Garner admits, “I also deluded myself into thinking I was doing a lot better job than I was.” Adding, “Simply because it was by far the best band of the four Junior Highs then in Lubbock, but that spoke...not for the quality of the band that I was directing, but the poor quality of the other bands” (G. T. Garner, personal communication, July 5, 2005). He recalls going to Odessa that spring to hear the junior highs there. He heard J.R. McEntyre’s Bonham Junior High band, Bill Dean’s Bowie Junior High band, and Gene Smith’s Crockett Junior High band. He states:

I realized – immediately – I was in no great shape. As a band director, those guys were light years in front of me

and that was a very enlightening and very depressing experience for me, especially J. R.'s band. It just exceeded anything I could even have dreamed a junior high band was capable of. It was a very significant experience for me. I remember he played Brighton Beach – the first time I'd ever heard that march. It was a new march then. That would have been the spring of 1955, I guess, and oh my it was just startling. It was breath taking. The other two bands were very, very, good, terrific, but J. R.'s was the best, clearly. (G. T. Garner, personal communication, July 5, 2005)

The following year, Garner decided that, “obviously some changes had to be made, and I made a lot of them.” Explaining:

I was totally not accepting of any kind of misbehavior that year. Its funny with kids that age you do get sort of a reprieve in the summer and they come back and they've kind of forgotten how things work. So I was a real Simon Legree and I must say that I was having real difficulty with it because I thought I had to sort of change personalities. It was clearly working better, but I was not sleeping very well at night because I felt like such a bad guy. They couldn't talk in rehearsal...anymore. I tried to get them not to talk before, but that didn't work. This time it worked. (G. T. Garner, personal communication, July 5, 2005)

He no longer allowed the students to warm up on their own and when they left the room Garner describes, “I stood...in the hall away from the opposite side of the band room door with my arms crossed and my sternest look on my face and made them single file out the door without talking” (G. T. Garner, personal communication, July 5, 2005).

Things were going dramatically better; however, he admits he was “having real conscience problems.” However, Kay Austin was the student who finally put his conscience to rest. He states,

She was...that year a ninth grade clarinet player, a wonderful girl. And I'm standing there scowling at them as they walk out the door and Kay stepped out of line and walked over to me. I can tell you word for word what she

said that day. This was an epiphany for me. She said, “You know Mr. Garner. Everybody likes you a lot better this year than they did last year,” and turned on her heels, got back in line, and walked off. And I’m standing there with my jaw on the floor. Last year, I was such a patsy. This year I was...such a Simon Legree and they like me better this year. So the lesson in that of course is – whether they’re always conscious of it or not, kids do like order in their lives. They don’t like free reign. I did start sleeping a lot better at night and the band was a lot better. Of course I had a year’s experience and I think knew a little better what to do. Mainly, I had control. It made all the difference in the world. (G. T. Garner, personal communication, July 5, 2005)

During his third year of teaching, Garner, with the help of a student, would learn to play the one woodwind instrument he had been avoiding, the bassoon. Previously the bassoon had terrified him. He states, “You know you look at that thing and I could see no similarity to any other woodwind instrument at all. It just had all of this hardware all over it and it just looked so formidable to me” (G. T. Garner, personal communication, July 5, 2005). He would give his bassoon students a fingering chart and somehow they managed. However, Larry Glazener was a student who would change this. Garner states,

Larry came to me one time and said, “Could I challenge you?” I said, “What do you mean?” He said, “Everybody is having these challenges all the time. It just seems like so much fun.” The second chair bassoon player who was a year behind him...wouldn’t challenge Larry and it wouldn’t have mattered if he had because Larry was well ahead of him, although this other kid was a pretty promising player. He said, “I just figured maybe I could challenge you. I’m missing out on all the action here.” I said, “Larry, I can’t play bassoon.” He said, “Well, you could learn.” And I thought, well you know maybe now is the time. If it will provide him with some incentive and then give me an opportunity to learn something I need to know and know nothing about. (G. T. Garner, personal communication, July 5, 2005)

Garner got a bassoon and took it home. He also enlisted the help of Keith McCarty. McCarty was the clarinet teacher at Texas Tech, but could play bassoon a little. After a month or so of practice, Garner allowed Larry to challenge him on his solo. He recalls,

I practiced that solo night and day until the week expired and we had to have a challenge and I let two or three of the first chair players judge the challenge with their backs turned. And, son of a gun, Larry won. So I immediately challenged him back and, you know, you have to wait a week and so the next week we had our challenge and I beat that rascal. (G. T. Garner, personal communication, July 5, 2005)

The weekly challenges continued for the rest of the year and Larry made All-State the following year – the first year he was eligible. By the end of the year, Garner states, “He was a heck of a player and I was a pretty doggone good bassoon player.” And, “I’m still indebted, all these years later, to Larry Glazener” (G. T. Garner, personal communication, July 5, 2005).

Monterey High School

Garner spent four years as the director at Hutchinson Junior High, and the following year he was hired as the band director at Monterey High School in Lubbock – a position he would hold only for one year. Ted Crager had left to accept the job at West Texas State College (now WTAMU) in Canyon, Texas. Garner admits, “It might have been the most enjoyable year of my whole teaching career. It was wonderful. The kids were great! I’d had most of them in Junior High.” He adds:

They played very well and I had the world’s best principal and the physical set up at Monterey was, at that time, state of the art – wonderful band room, practice rooms. It was heaven on earth and I only was responsible for three hours

a day. I couldn't believe that. I had the top band, then the cadet band, and one study hall. That was my teaching load. It was just glorious. It was just glorious! (G. T. Garner, personal communication, June 28, 2005)

Although, it may well have been the most enjoyable year of his career, Garner would soon receive an offer from the University of Southern California that he could not refuse. How this offer came about is quite remarkable. Garner explains that he had attended a marching band clinic presented at the University of Oklahoma in the summer of 1959. This was the summer before he began his job at Monterey High School. The clinician was A.R. Casavant who was, at the time, the band director at Chattanooga High School (commonly known as City High) in Chattanooga, Tennessee. Garner traveled to Norman, Oklahoma with fellow band directors O.T. Ryan and Bill Woods. Garner explains that precision drill was the new rage. While he already owned Casavant's book and had studied it diligently, Garner asserts that the clinic made an enormous impression on him. He states:

I incorporated all that stuff into what we were doing with the marching band, which at that time – owing to Casavant – certainly not to me. If I could claim any credit for it, it was just by being lucky enough to see Casavant and to at least be half smart enough to know, boy this was the wave of the future. But anyway, it created something of a sensation. (G. T. Garner, personal communication, June 28, 2005)

G.T. Gilligan, the band director at Kermit High School asked Garner for a film of his marching band and he sent him one. He explains that Gilligan had been borrowing and sending marching films around. Apparently, Gilligan had been in contact with John Green who was the marching band director at USC and Gilligan had apparently sent his film there. Garner states:

Well John [Green] left that spring to go be the director of bands at Long Beach State, and Bill Schaefer who was the director of bands at USC had seen that Monterey Film and on the strength of that, he called me. (G. T. Garner, personal communication, June 28, 2005)

Interestingly, John Green would eventually serve as Garner's department head at West Texas State University (now WTAMU). Garner describes the phone call as a "bolt out of the blue." He states:

It was a huge shock to me. He [Schaefer] said, "Well let us fly you out here, and talk about this marching band job." And, you know I was very flattered and excited about it, but also, not at all eager to leave Monterey. But anyway, I did. I flew out there, and talked to them and they offered me the job. And I came home, still a little bit undecided. It just seemed like such an amazing opportunity, and my wife was really anxious to do it. So, with a heavy heart, I resigned at Monterey and went to USC. (G. T. Garner, personal communication, June 28, 2005)

The University of Southern California

Garner spent the next four years at the University of Southern California teaching and pursuing his masters and doctorate degrees. He states, "The four years were good in some ways – great in some ways – and then really bad in others. I loved the kids in the band." At this point he had begun a masters at Texas Tech and had accumulated approximately 17 hours.

At Texas Tech most of his graduate hours were non-music classes, but he did have some music classes. He took clarinet lessons and conducting with Keith McCarty who he describes as a conscientious teacher and very competent musician. Garner states, "Conducting was not really his particular field of expertise, but I can't say that the class was without value" (G. T. Garner, personal communication, July 5, 2005).

Of his overall graduate work experience at USC he states that:

I had some good classes there. Not any that really helped me specifically as a band director, but I did finally have, you know, some music history and had some music ed classes with Ralph Rush that were very good. It was mostly about music ed in general and not geared specifically toward instrumental music. I took a class in symphony orchestra management and college music administration. You know some things that I never was able to use, but these were all taught by good people who were expert in their fields. I had some wonderful music history classes – although that was not an interest of mine. I had no background in it and I really had to struggle to get up to speed, but I did all right. So, the USC experience academically was good. Just not hardly any of it applied to being a teacher in instrumental music. Well I did take a string class with Ralph Metesky, which was a valuable class except that I didn't think I'd ever be teaching strings. By the time I'd gotten to the point of doing the orchestra, I'd forgotten everything I'd learned in there. And so I took four years of private violin lessons [upon beginning to teach orchestra] in order to try to shore that up a little bit. But yeah, USC is a wonderful school. I'm not sure it's the first choice to go if you're going to be a band director, but you're going to get high quality instruction from well-qualified teachers. (G. T. Garner, personal communication, June 28, 2005)

The first summer that he was at USC Garner took his first music history class. It was Renaissance Music and he states, "I was totally at sea there" (G. T. Garner, personal communication, August 17, 2005). He describes an interesting lesson he learned in the class. Dr. Carl Parish, a noted scholar and author and visiting professor from Vassar, taught the class. Garner describes him as "a very nice man, and a very scholarly person who rarely spoke above a whisper." He explains, "It met in Whitney Hall, which was the original building at the University of Southern California." The building was not air-conditioned. He states, "I set on the back row next to an open window. If it hadn't been open, we'd all suffocated." Adding, "They were building a building right next door and

there were jackhammers going on out there.” He tells, “So, I could hear maybe one word out of ten, but what words I did hear mostly I didn’t understand because they were terms that I never heard before.” Never having been in a such a class and feeling very much overwhelmed he describes his stomach as being tied up in knots every day

Gosh my stomach was tied up in a knot every day in that class. I went to him after about the first week and said, “Dr. Parish, I’m really at sea here. I’ve never had a class of music history.” And he looked at me with an incredulous expression on his face, “What? You’ve never had music history?” “No sir, and I just don’t understand what’s going on.” (G. T. Garner, personal communication, August 17, 2005)

He tells that Dr. Parish offered a few words of encouragement; however, one of the class meetings would cause him to feel much more at ease. He tells:

Very near the beginning of the summer term at the end of the hour he said, “Now, I want all of you to look up a particular chant in the Liber Usualis.” He started to proceed, and then he hesitated for a moment he looked around and said, “You all know what the Liber Usualis is, don’t you?” with obvious meaning that...Is there anybody here, so stupid that you don’t know what the Liber Usualis is? I didn’t want to raise my hand and display my ignorance, and as I looked around at the rest of the class, they all set there nodding knowingly. And I thought Ok; I raised my hand and said, “I’m sorry, I don’t know.” “Mr. Garner, you don’t know what the Liber Usualis is?” “No sir.” He turned to this guy in the front row and said, “Mr. Johnson, tell Mr. Garner what the Liber Usualis is.” He said, “Well, it’s a [clears throat]...the Liber Usualis it, it’s a” and he fumbled around for a while and it soon became apparent to everybody in the room, he didn’t know. Well, I began to set a little straighter in my chair. I felt better. So he turned to somebody else. He said, “Ms. Smith would you tell Mr. Garner what the Liber Usualis is?” “I’m sorry Dr. Parish, I don’t know.” “Mr. Johnson?” “No.” Now this is really amazing to think that these people were all graduate students and a lot of them were music history majors. There were some nuns in the class and he said, “Does anybody here know what the Liber Usualis is?” Not

a hand went up and by that time [laughing] I'm sitting there like this [sitting tall and proud]. That gave me a tremendous moral boost there that helped see me through that class. I studied my head off and made an A. I've never been more proud of a grade in my life. (G. T. Garner, personal communication, August 17, 2005)

Other courses that Garner enrolled in while at USC include Analytical Techniques, Community Orchestra, Concert Music, and Band Arranging. Analytical Techniques was essentially form and analysis. There were not enough enrolled in the class for the class to make, so he studied privately with Ellis Cose. He found this to be a very useful class. The Concert Music course involved attending concerts in the Los Angeles area. He recalls:

I remember hearing one of them was West Side Story, which had just come to L.A. And also two concerts at Hollywood Bowl with the L.A. Phil, one of which was conducted by Herbert von Karajan and another by Andre' Cluytens the great French conductor. (G. T. Garner, personal communication, August 17, 2005)

Garner studied Band Arranging with Bill Schaeffer, the director of bands. During this semester, Garner arranged a movement of the Prokofiev Fifth Symphony.

Among the most valuable of Garner's experiences at USC were the applied lessons in which he enrolled. While there he took a couple of semesters of bassoon with Ray Nowlin, three semesters of oboe with Bill Cris who had spent ten years as principal oboe with the New York Met and was working as a studio musician in Los Angeles, and one semester of flute with Roger Stevens.

Doctoral students were required to have four fields of study: a principal field, which in Garner's case was Music Education; music history, which was required for all candidates; for his third field, Garner chose band arranging; and a craft field. The craft

field was essentially an elective and Garner chose to do woodwind performance. He states that he studied the woodwind instruments for his own edification and it just turned out that it also fulfilled the need for a fourth field.

As a faculty member at USC, according to policy, Garner was only permitted to enroll in one course each long semester. In the summers he would take as many courses as possible. Fortunately, possibly because he was a faculty member, all of his hours from Texas Tech transferred. He finished his Master's in 1962 and immediately proceeded with work on his doctorate in the spring semester of 1963.

His job with the marching band was quite challenging and the teaching situation was in many ways less than ideal. It was an all male band, as women were not allowed in the band at that time. He explains that the band performed a different half-time show at each game. The rehearsals took place on Thursday and Friday afternoons from 3:30 to 5:00 at Cromwell Field. It seems unthinkable, but the marching band also had to share the field with the freshman football team during each rehearsal. To make matters worse, about a third of the band would have labs on Thursday and another third on Friday. He states, "So there I was trying to do two brand new shows with two-thirds of the band at a time, with three hours of rehearsal." Adding, "The only time we'd have the full band and the use of an entire field would be at the performance." He continues, "You can just guess what an impossible challenge that is. So that was enormously frustrating. And, oh my gosh, I dreamed about Texas that whole time and about Monterey High School." In addition to the marching band, Garner had a very small concert band. It was made up of the students that either could not make the top group or were not interested in it. He states, "So we had a dozen or so kids in there, but I really didn't want to...make my

career as a marching band director” (G. T. Garner, personal communication, June 28, 2005).

Then, after about a year at USC, Mr. Honey, the principal back at Monterey High School in Lubbock, called to inform him that they wanted Garner to come back. Fred Stockdale who had followed Garner stayed a year and then left to teach in Pampa, Texas. Garner describes:

I never wanted to say yes to anything so much in my life, but I thought it would just be too embarrassing. Because I’d gone out with such fanfare, you know. Made the big time and I felt as if I’d be sort of be coming home with my tail between my legs. So I did say no, but it turned out to be a good thing. (G. T. Garner, personal communication, June 28, 2005)

West Texas State University

After four years at the University of California, Garner joined the faculty of West Texas A&M University (then West Texas State University) as Director of Bands in 1963. Garner would spend the remainder of his 48-year career at WTAMU. His time as the WTAMU Director of Bands would span thirty-nine years from 1963 until his retirement in 2002. Just as Garner followed his friend and mentor Ted Crager in the only two jobs (Hutchinson Junior High and Monterey High School) he had held before USC, he would once again follow him at WTSU. Ted Crager was the department head and band director at WTSU and he had told Garner right from the very beginning that he wanted to give up the band to be full time department head and hire Garner as the band director. At first, Garner had very little interest in the job. He states:

I just sort of thought of WT as just a little cowboy school down there in Canyon. But, after some considerable frustrations with the SC thing, WT became increasingly

more attractive to me. So I did take the job after four years at SC. (G. T. Garner, personal communication, June 28, 2005)

However, Ted Crager actually left WT before Garner began his first year.

Matilda Gaume, who was the music history professor, was made acting department head until a new department head could be hired. He recalls, “I was so concerned about that. I had the temerity to call Dr. Cornette the then president and give him three names of people I thought would be a good department head” (G. T. Garner, personal communication, June 28, 2005).

Garner thought it even more amazing that Dr. Cornette actually contacted the candidates that Garner had listed. He recommended Justin Gray, who was the band director then at the University of Wyoming. Gray had been at USC working on a degree and also had a lot of administrative experience. Garner says of Gray, “A good guy and I thought he’d be a terrific department head” (G. T. Garner, personal communication, June 28, 2005). The second name that Garner gave was that of Brandon Merla. He was the Assistant Dean of the School of Music at USC. Garner states that he was a “great guy, would’ve been a wonderful department head” (G. T. Garner, personal communication, June 28, 2005). The third person that Garner listed was John Green. Green was the department head and band director at Long Beach State. Dr. Cornette contacted all three individuals. Ultimately Gray and Merla were not interested; however John Green was. He accepted the position and began the job in January of 1964. Incidentally, Green would eventually become the Dean of Fine Arts at WT.

At this point, Garner had finished everything on his doctorate except one summer of coursework, qualifying exams, a language exam, and his dissertation. The following

summer (1964) he took his family to California with him. They stayed in married housing and he completed his remaining coursework. Of that summer he states:

Gosh, that was a miserable summer. I mean it was just such hard work. One of the courses I took was a course in...early music notation, which I had no interest in and no need for really but I needed an elective and that was what was offered. (G. T. Garner, personal communication, July 5, 2005)

Early music notation was taught by Dr. Carl Parish, the same professor that Dr. Garner had earlier for a semester of Renaissance Music. He describes, "This notation course was just an absolute killer. I was studying that 8 and 10 hours a day. I think I still made a B."

The following summer (1965) Garner went to USC by himself in order to prepare for and take the qualifying exams. He describes the qualifying exams as a huge hurdle and states, "I took a room at a fraternity house and studied literally day and night. I took the qualifying exams, passed those. Boy once you get past that, you've got it made" (G. T. Garner, personal communication, July 5, 2005).

Next, Garner had to focus his attention on the language exam. The choices were French or German and he had never studied a foreign language of any sort. That is, unless you count the semester of German that he failed during his freshman year at Texas Tech. He states, "All I knew was Bleistift – pencil. That wasn't enough to get me by however at SC. So I was told that if you didn't know anything of either one that probably French was the easier route to go" (G. T. Garner, personal communication, July 5, 2005). The exam only required a reading knowledge of the language and not an ability to speak it. Garner selected French. He then went to the head of the French department to ask if he could possibly take the French exam at home, in Canyon. He recalls this as one of the luckiest things that happened to him and states:

I don't think ordinarily they would ever allow you to do that, but he was leaving. He was very angry about something. He said, "Yeah, go ahead that's fine." [laughs] He didn't care. So, the arrangement was, I was going to go home and study French. (G. T. Garner, personal communication, July 5, 2005)

It was then arranged for Pless Harper, who was the head of the language department at WTSU, to administer the exam. With the arrangement to take the exam in Canyon approved Garner next needed to select a book for approval. He chose *Schoenberg and His School: The Contemporary Stage of the Language of Music* by René Leibowitz (1949). He states, "The reason I chose it was because there was an English translation of it [Translated from the French by Dika Newlin]." The exam consisted of being given a starting point to be selected on the day of the exam and translating for three hours.

In preparation for the French exam Garner took a few French lessons from one of the French professors at WTSU and he states:

That next year, I just flew by the seat of my pants on the job. That's all I did, was study French and I'd just go into rehearsals and wing it. I shouldn't have been paid a cent for that year, but it was either that or just not see this thing through. I couldn't do both. (G. T. Garner, personal communication, July 5, 2005)

Garner studied constantly and practically memorized the book, and by the time he got to the point of taking the test, he sat down and wrote furiously for three hours. He had prepared so vigorously that the exam was not a problem. He states:

I passed that with flying colors and, of course, proceeded to forget about everything I learned, but that wasn't the point. The point was just jumping through that particular hoop, you know, one more hurdle to be overcome on the way to the completion of the degree. (G. T. Garner, personal communication, July 5, 2005)

With the language exam out of the way, the only thing that remained was a dissertation. The dissertation topic involved trying to achieve an historical balance in band performance. He tells, “At that time, there were no transcriptions, nothing from the 16th or 17th century. There’s a lot now. So I found a ton of music – instrumental music – that I arranged for band and that was the thesis.” Following the completion of his dissertation he went one more time to USC to defend his dissertation in the spring of 1967. He describes this as a huge burden lifted off his shoulders. Of the doctoral process, Garner states, “More than anything else, I think it’s just an exercise in tenacity” (G. T. Garner, personal communication, August 17, 2005).

Garner’s duties in his earlier years at WTSU amounted to an enormous teaching load and included, “Everything except sweepin’ up, and I think I did that too” (G. T. Garner, personal communication, June 28, 2005). In his first year he taught the marching band, band, stage band, music appreciation, methods, flute, oboe, saxophone, and bassoon. He explains, “It was concert band that I was interested in so, that was a welcome change and there were a few really terrific players in the band” (G. T. Garner, personal communication, June 28, 2005).

There were 96 in the band his first year, 120 the next, and the peak occurred sometime in the early eighties with over 240 in the band. He explains, “The teaching load was just oppressive, but I didn’t mind it. I just loved it so much” (G. T. Garner, personal communication, June 28, 2005).

He recalls that three of the superstars in the band during his first year at WTSU were Darrell Garrison, Lynn McLarty, and Gerald Grant. Darrell Garrison was a freshman horn major, from Guymon, Oklahoma, Lynn McLarty was a clarinet player

from Seymour, Texas, and Gerald Grant was from Petersburg, Texas. Grant later became lead trumpet at the Stardust Hotel in Las Vegas for several years. In addition to the few superstars he describes that the rest of the band consisted of, “a bunch of very decent players, and then a bunch of them that, you know, could hardly get the case open. So the spread of talent in that band was huge” (G. T. Garner, personal communication, June 28, 2005).

By Garner’s third year, the band had grown enough to split to a Symphonic and a Concert Band. He recalls,

There was a huge jump in the quality of the band then. Because...we had a select group, and the people down toward the bottom of the sections were far better than they had been before. And everybody’s needs were better met, including people in concert band. So that was a big jump forward the day that we were able to do that. (G. T. Garner, personal communication, June 28, 2005)

He states that WTSU was adding new faculty regularly along those years. He remembers:

When I came, there were three wind faculty. Rowie Durden, Gerald Hemphill – the trumpet teacher, and Gerald was teaching all the brass and Rowie Durden. Rowie taught clarinet and percussion and I taught all the rest of the woodwinds. So there were three on the wind faculty then. (G. T. Garner, personal communication, June 28, 2005)

Recruiting in those early years was certainly difficult. The majority of the students were from the panhandle or from small schools. There were, “no students to speak of from any of the big schools with red hot band programs.” He recalls:

I couldn’t attract any blue chip players. You’d say West Texas to somebody in the All-State Band...you know if they were from a big school and they’d practically laugh in your face. So I decided – and I think Rowie and Gerald felt that way too – that, if we were going to do anything

significant, we just needed to get kids there and then teach them how to play and I think really that's pretty much what we did. (G. T. Garner, personal communication, June 28, 2005)

By Garner's third year they were able to add a bassoon position and a low brass position. He states, "That was a huge step forward. The low brass position was also to be an assistant band director." Don Baird applied for both positions and sent in tapes on bassoon and euphonium. Garner states that both tapes were very good, but obviously Don Baird could not fill both jobs. They had also received a superb bassoon tape from Don Mussel. Mussel was selected for the bassoon position and Don Baird, who had been the director of bands at Phillips University, took the position as low brass teacher and assistant band director. This gave Garner some help with the marching band and a person to conduct the concert band. That same year, 1965-1966, Gerald Hemphill left and Dave Ritter was hired as the trumpet teacher. After Dave Ritter had served on the faculty a couple of years, he expressed an interest in directing the jazz band. Garner was more than happy to have him do that, and recalls, "So then I had somebody helping with marching band, doing concert band, somebody else doing the jazz band. That lightened up the load somewhat, it was still pretty heavy but it was decidedly better" (G. T. Garner, personal communication, June 28, 2005).

The bands had also improved. He states that the 1966-67 band was the first "somewhat noteworthy" band he had. He took this band to Colorado Springs to perform at a southwestern division meeting of MENC. However, it was the 1967-68 band that he describes as the first "powerhouse" band and it was this band that provided Garner with some of his most memorable experiences as a director.

The following year the band performed for the first time at the Texas Music Educators Association Convention. He states, “The band, it created a small sensation – I think – at TMEA.” Adding,

One of the things we really had going for us was the element of surprise. ‘Cause most of the band directors in the state, didn’t know there was a West Texas State, much less that there was a band there, much less that it was half-way decent. And I think they were just astonished by it. (G. T. Garner, personal communication, June 28, 2005)

J.R. McEntyre was the band division chairman and up until that time it would be very rare for a college band to play at TMEA. Garner states, “J.R. became band division chairman and he decided he was going to have a little mini college band contest as it were.” There were three concerts with one band performing at noon each day on Thursday, Friday, and Saturday. He states,

Well J.R. and I are old friends so we got invited and more than that we got the choice spot, which was Friday at the band director’s band division luncheon. They dropped that years ago, but that was the time, the band director’s luncheon. It was in Austin that year and the University of Texas had played on...Thursday. We played on Friday and then Sam Houston State, with Ralph Mills, which was a very fine band at that time, played on Saturday. And, I think if I could re-live one moment of my life, this would be the moment. ‘Cause after we finished playing, it seemed like the applause went on forever. Which was, [laughing] you know, wonderful. Finally, it started to die down and George Riddell, stood up on one of the tables – understand this was at a luncheon in a big hall there – and George stood up on a table and he announced the score at the top of his voice. People heard him yelling and it then got very quiet around there. He announced the score. He said, “West Texas State University!... 100!, University of Texas!...Zero! And the applause started up all over again. That’s the moment [laughs]...that I’d love to re-live. (G. T. Garner, personal communication, June 28, 2005)

Adding, “So, that was a great, great, great time, and a really good band. And of all those ten TMEA performances, I think it’s because it was the first performance. That for me was really a high point.” He states that the band, “didn’t know anymore than I did whether people would laugh and jeer or throw things at you. We just didn’t know. We sure worked hard and they delivered. It’s a great moment” (G. T. Garner, personal communication, June 28, 2005).

Following that performance, recruiting became infinitely easier. During his tenure, the WTAMU band performed twice at College Band Directors National Association (CBDNA), twice at Carnegie Hall, and was invited to perform at the Texas Music Educators Association (TMEA) annual convention a total of 10 times – more than any other university band in Texas. Garner cites the 1968 TMEA performance of the WTSU band as being his most memorable. “People didn’t know we had a band here,” Garner said. “And as a band we didn’t know what to expect, but it was a smashing success. We felt as if we’d hit a home run” (West Texas A&M University, 2002, p. 2).

Over the years the wind and percussion faculty at WTSU would grow from three to eleven. However, it always seems that whenever Garner’s load would be lightened by the addition of another faculty member, he would add something else that he previously did not have the time to do. For instance, in 1978 when Sally Turk was hired as the flute teacher, Garner promptly began conducting the orchestra. He recalls,

At that time I had twenty-five flute majors, plus doing a band and teaching a bunch of classes. And you know, with the marching band in those days, we were pretty much doing a different show every week. I was writing all the drill, writing most of the music...and...we’d probably do four, at least four shows a year, maybe five.... It was just overwhelming.... I really didn’t want to give up the flute. I loved the flute teaching, but I just was overwhelmed. I

remember going to Harry Haines and telling him, “Hey, we need to hire a flute teacher.” So he went and made his pitch, but they wouldn’t do it or couldn’t do it then, but the following year, they did. And then suddenly, I had a lot of time. And that also coincided with...an opening for an orchestra director, and I’d always kind of lusted after that. So...that’s when I became the orchestra director. I think we had [seven] string players that year. [laughs] That’s always been a hard job. I remember telling the orchestra kids, the string players, “We are going to go to TMEA before you graduate”, and I believed it. I thought I could do with them, what we’d done with the band, you know. It’s just, not the same. I think...25 or 6 string players...is the most I ever had. (G. T. Garner, personal communication, June 28, 2005)

Of his first year as orchestra director, he recalls,

We had three violins, two violas, a cello, and a bass. We had seven. We had seven string players. I still remember who every one of them was too, and some of them were pretty good players. One of the violins was Maggie Scales - Maggie Peacock [married name]. She was a good player, and Jill Bradford was one of the violas. She was a good player. The cellist was Blake Alan who was a pretty good player – he couldn’t count – but he was a pretty good player. And Janie Howard was the bass player and she did pretty...well. At our first concert, I remember we did *Egmont*, and they did it very well. That was a high point for me too. I mean – pitiful though it was – that they could get through that and do a respectable job was pretty exciting. (G. T. Garner, personal communication, June 28, 2005)

As director of the WTSU Orchestra, Garner worked hard to become more knowledgeable of string instruments. He states, “And so I took four years of private violin lessons in order to try to shore that up a little bit” (G. T. Garner, personal communication, July 5, 2005). Garner would serve as the orchestra director from the fall 1978 until his retirement. Upon adding the job to his schedule, Garner was faced with the challenge of recruiting string majors for an orchestra that, at that point, consisted of seven strings. In

order to better recruit string players he applied for and received a grant from the Don & Sybil Harrington Foundation in the amount of \$500,000 (Jaklewicz, 2006). This grant established the Harrington String Quartet. The idea behind this endowed quartet was that the members serve as part-time instructors at WTSU and also perform as the principal chairs in the Amarillo Symphony. The establishment was an invaluable achievement that continues to benefit the department today some twenty-four years later.

Other Job Opportunities

Throughout his tenure at WTSU Garner would have several offers and opportunities to teach elsewhere, including calls from the University of Oklahoma, Wichita State, Penn State, two opportunities at Trinity College in San Antonio, and two different opportunities at Arizona State. He states, “I really loved it at WT and I didn’t have any desire to leave.” Garner only actually went as far as interviewing for three jobs. He recalls an offer from Ted Crager, whom he had followed in three of the four jobs he held in his career. He recalls that Crager,

was now at the University of Miami as the Associate Dean and their long time band director Fred McCall was retiring. Fred Fennell was also there doing the wind ensemble at that time. Ted called, he wanted me to take that job and was just insistent that I come and interview for it. I didn’t want to do it at all. First of all, I didn’t want to leave WT and second I didn’t want to go where somebody else had the premiere wind group, you know with Fennell doing that. But anyway he sent me a plane ticket and so I went down and talked to him. And...I was not interested in it when I left and I was even less interested after I looked around and saw what it was like there. So I said thanks, but no thanks. (G. T. Garner, personal communication, June 28, 2005)

The second job that Garner went so far as to interview for was North Texas in 1975. The trumpet teacher John Haynie, who had been an old friend of Garner’s, and

Bill Latham, who Garner had commissioned to write a piece (*Dilemmae*) for the WTSU band for the 1974 TMEA performance were lobbying for Garner to apply. Garner recalls that the dean called and asked him to apply. He states:

I said, “No, I don’t want to apply for the job.” And he said, “Well come down and talk to us.” So I did that, and I went through all of the same routine you would if you applied for the job except I didn’t make a formal application. That’s when Maurice McAdoo retired. But I didn’t like much of what I saw – things are a lot better there now. One of the things I did was conduct the band and it wasn’t nearly as good as the WT band at that point, and I remember asking the trumpet section, “Trumpet players, how many of you study with Mr. Haynie?” Not a hand went up. You know they were all studying with graduate assistants. And...they had no real ensemble requirement. They had a lot of students who weren’t even playing in ensembles. So you could graduate from North Texas, with a license to go teach band having never played a day in a band, and music education was not high on their list there. They had all these jazz majors that would come and stay for a semester, a year, and leave. And...I would have had to take a cut in pay. They couldn’t...give me any money to help me move down there. So...I didn’t tell them then, I just came home and called the dean and said, “I don’t want to be considered for this” (G. T. Garner, personal communication, June 28, 2005).

However, in 1987 Garner would interview and accept the job as band director at Sam Houston State University. At the time there was a significant amount of unrest on campus especially in regards to the university president Ed Roach. Garner recalls, “The school was going down the tubes!” The department did not have money to buy paper for the copying machine, and Garner had not been able to repair an instrument in three years, much less purchase any new instruments. He stated, “The faculty morale throughout the university was below zero. They had that underground newspaper.” Then he received a phone call from Carol Smith, the orchestra director at Sam Houston State. She said,

“We’d like to hire you to be the band director at Sam Houston State.” Garner replied, “Well sure, he can call me but I’m not interested in leaving.” However, he then began to think, “It looks to me like this school is likely to just sink. I don’t really want to go down with the ship. Maybe I’d better talk to him.” He recalls,

Herb Koerselman was the then department head at Sam Houston State. He called and wanted me to come down and interview. So, again I didn’t make an application, but I did go down and interview. And I had all this list of questions. I met with the faculty committee, the search committee. Had all this list of questions. Things I didn’t think for the most part they’d be able to do. They didn’t tour with the band, for example. They didn’t have a very good practice facility for the marching band, a bunch of stuff like that. So I said, “Will you do this?” Yes. “Ok, Will you do that?” Yes. “Well, would you do this?” Yes, we’ll do that. I remember meeting with – this sounds immodest, I don’t mean it to – but I remember they introduced me to the head of the theory department and the guy said, “Oh! Are you the one that’s going to save us?” I said, “No, I don’t think so.” But, that seemed somehow to be their attitude. They’d been through some tough times after Ralph Mills had left. (G. T. Garner, personal communication, June 28, 2005)

He even asked,

“Well, at WT we have a departmental policy where we use the Eastman Counting System. Would you be willing to have a departmental policy where you use that system in all the private studios and in theory classes? They said, “Yes, we’ll do that.” Now that’s one that really surprised me, but they climbed enthusiastically on board for that. (G. T. Garner, personal communication, June 28, 2005)

Another item that made the job so attractive was the prospect of working with and living near Micky (Fisher) Tull and Herb Koerselman. He tells,

They both lived out at a place called Lake Elkins, a beautiful lake and beautiful, beautiful housing area, and terrific golf course. And Micky lived I think on the third hole, he owned his own golf cart. He could back his cart

out of the garage and start playing golf immediately and that held great appeal to me and it was understood, man, the three of us were going to be playing a lot of golf together. That was very appealing. (G. T. Garner, personal communication, June 28, 2005)

Then after getting through his long list of questions and receiving and affirmative answer to every one he said, “Well let me think about this.” He then went home and talked to his wife. She very much wanted to make the move. However he tells,

She was even shaming me. She said, “It doesn’t matter what they offer you. You won’t say yes.” And I said, “Well if things are right I would say yes.” [She said,] “No you wouldn’t.” [laughs] So I got home and of course she was pressing me really hard and I tried to weigh in the balance the pros and the cons and the pros all seemed to be on the side of going and the cons on the side of staying. So I called and said, “I’m coming.” and I resigned. (G. T. Garner, personal communication, June 28, 2005)

The new job offer also included a big raise in salary. Garner recalls that he and his wife had put the house up for sale, he had gone by the cemetery to say goodbye to Don Baird, and WTSU had even hired Van Ragsdale to replace him. Then he received a phone call from T. Boone Pickens. Pickens at the time was the head of the board of regents. Garner and Pickens had gone to high school together and were good friends at the time. They had remained in periodic contact during what Garner describes as “those, terrible dark days.” He recalls,

So, it was decided. I didn’t feel good about it, boy my heart was at WT, but things were just so desperately bad. And Boone called after a few days and said, “What is this I hear about you lately.” I said, “Well, I’m going to Sam Houston State.” He said, “Well you can’t do that.” I said, “Yeah, I’m gonna do it.” He said, “Well before you do. I want you to meet with Ed Roach and tell him what it would take for you to stay.” (G. T. Garner, personal communication, June 28, 2005)

Garner then proceeded to make another list. He and Harry Haines, the department head, worked together to make the list. He and Dr. Haines went to Ed Roach's house, had breakfast, and then reconvened in Roach's office on campus. He states that Roach said, "Ok, what do you need?" Garner's request included having the university pick up the secretary's salary. At this point, the band camp was paying the secretary's salary. He also requested to add funding for a graduate string quartet; however, this never did come to fruition. He tells, "We just couldn't find the players." Next on the list was having the departmental budget tripled. Next he requested, "I want a saxophone teacher and assistant band director." Lastly, he told Dr. Roach that he wanted WTSU to match the salary offer from Sam Houston. After Dr. Roach had approved all of Garner's requests he describes, "And I remember this so vividly, I said, 'I'll stay.' And Harry [Haines] goes, [in a calm high soft voice pulling his fist down], "Yay!" He states,

I cannot tell you how I just felt like the weight of the world had been lifted off my shoulders. Now the department was going to have enough money to function....All this other good stuff and I don't think I even mentioned all of it. There were probably two or three other things I had on the list. Mariellen was waiting a home with baited breath. She really wanted to go. I mean she was so attracted to this Lake Elkins idea – so sick of the mess at WT at the time. But the minute I opened the door. She was sitting in the back of the den. She hollered and said, "What are we gonna do?" And I said, "[singing the WT fight song] On, On, Buffaloes!" [laughs] And...she started to cry...which what I...after a minute I realized was not sadness it was joy. [Pause] Because she knew that's what I wanted to do. (G. T. Garner, personal communication, June 28, 2005)

Garner tells that it all worked out happily and,

I think it would probably be too strong of a statement to say that it saved the department, I mean, but we just had no money to do anything and I mean anything with. And then fortunately, Ed Roach didn't last too much longer beyond

that. If he'd stayed much longer I think the school probably would have just folded. (G. T. Garner, personal communication, June 28, 2005)

Garner then called Herb Koerselman (at Sam Houston) and told him he'd have to renege on his verbal acceptance and Koerselman was very gracious about it. However, Garner states, "Its funny, the minute that decision was made how differently you're treated by even your friends. You've gone from being a good friend to being in the enemy camp."

Of the job offers he had received throughout his tenure at WTAMU he states, "I was happy here and I don't know, I just felt like it would be disloyal anyway." In addition to not wanting to uproot his family he says:

I already had the experience one time of going from a job I loved to a job I didn't like at all and I was terrified of doing that. That's a big part of it, but also, you know, if you expect loyalty, you've got to be ready to give loyalty. And I certainly did expect that and I did feel it very, very strongly. I don't know how I could have faced those students and said that I was leaving. I just couldn't have brought myself to do it. (G. T. Garner, personal communication, June 28, 2005)

Garner never would have to tell his students of the Sam Houston job; however he states, "I didn't have to tell the students, but I did tell my colleagues and my goodness it was one of the hardest things I ever did" (G. T. Garner, personal communication, June 28, 2005).

Publications

Throughout his career, Garner wrote numerous arrangements for band and marching band. However, he never attempted to have any of them published. Nearly all of his arrangements were utilitarian in purpose and written for a specific event, tour or

concert. He tells, “You know it’s not that I have a great interest in doing arrangements. I really don’t. I wouldn’t say I have no interest in it, but they’ve all been done for specific reasons” (G. T. Garner, personal communication, August 17, 2005).

He recalls, “I heard Joy McCattern play the Gordon Jacob Oboe Concerto – this would have been back in the seventies probably – on seminar one day. I thought that was so great we’ve got to do that on tour.” He then wrote a band arrangement of the third movement for Joy to play on tour. He explains that another time:

Russ Blanchard came to me one time and said, “You featured other sections of the band on tour, but you’ve never featured the tuba section.” I said, “Well Russ, what would it be on?” and he said, “On the first movement of the Gregson Tuba Concerto.” And I said, “Well is there a band arrangement?” He said, “No, but you could do one.” So, I did one and we wound up playing it at TMEA. (G. T. Garner, personal communication, August 17, 2005)

As part of the agreement with the publisher Garner did have to send the Gregson arrangement to the publisher in England. He explains:

That was part of the deal. OK, you can do this but send us a score and a recording. So I did that and he wrote back and said Gregson thought the arrangement was OK and we’d like for you to do the other two movements of it and we’ll publish it. I never did do it. That’s as close as I ever got to publishing anything. I’ve just never...pursued that. (G. T. Garner, personal communication, August 17, 2005)

In regards to written publications, Garner does have a few. Two of these were articles written for the *Southwestern Musician*, a publication of the Texas Music Educators Association. The first was on the flute and was written while he was teaching in Lubbock. The other was in 1987 when he was selected Bandmaster of the Year by the Texas Bandmasters Association. Following his acceptance speech, Bill Cormack the executive director of TMEA, contacted Garner and asked if the speech was written down

because he had had a few comments on it and thought he would like to publish it in the Southwestern Musician. He remembers, “Well I didn’t have it written down. I mean I had a few caption headings. So I did write that speech to the best I could remember the principal points and they published that in the magazine” (G. T. Garner, personal communication, August 17, 2005).

Garner also wrote two chapters in *The Band Director’s Companion* (Middleton, Haines, & Garner, 1998). The book was originally published as *Symphonic Band Winds* (Middleton, Haines, & Garner, 1986). He states,

Harry Haines came to me one time and said, “Hey we need to write a book together.... Let’s write a book on directing band. We’ll get James Middleton to contribute to it too.” And I really had no interest in doing that, but I said OK. (G. T. Garner, personal communication, August 17, 2005)

He describes the first draft they received from the publisher as being replete with misprints and recalls,

They sent the galleys on it the first time through, and oh my gosh. It was awful and we sent them corrections. Sent it back and said please don’t publish this ‘till we see the next set of galleys and the next thing we saw was the published book and there’s still a lot of misprints in there. Then a few years later, I don’t even know whose idea it was, we did a second edition of it, which is very much like the first edition, but it’s sort of new and improved a little bit. I never did like that first title. It was so long and cumbersome [The Symphonic Band Winds: A Quest For Perfection]. It was my son Bryan that suggested The Band Director’s Companion. So, that’s really the same book – just two different editions of the same book. (G. T. Garner, personal communication, August 17, 2005)

Garner’s two chapters in *The Band Directors Companion* consist of one on the rehearsal and the other on intonation.

Garner also co-authored another book with Haines entitled *T.R.I. – Technique, Rhythm, & Intonation* (Haines, McEntyre, & Garner 2000). Garner's involvement in the TRI came about when Harry Haines and J.R. McEntyre approached him. Haines and McEntyre had already written some very successful beginning band method books and they wanted to follow up with an updated version of the Fussell Book (*Exercises For Ensemble Drill*, 1985). They wanted Garner to do something on intonation. He states:

Again, it...really didn't hold much appeal for me, but they are both good friends and I said sure. But then as we got involved in it, I got more and more and more involved...in not just the intonation part, but all of it. And so, that's how that came about. (G. T. Garner, personal communication, August 17, 2005)

Garner's professional interests seem have always been very focused on teaching and working as hard as possible for the students who were currently in his ensemble. In addition to having little interest in publications, he had even less interest in serving as an officer of a professional organization. In regards to holding an office in an organization such as TMEA, TBA, or CBDNA he states, "I got a few inquiries about that but I never sought that, and as a matter of fact, I avoided it." In some ways he does wish that he had attended more CBDNA meetings. He states,

I wish I had been more active in that. The only times I ever went is when we played. But you know, WT wouldn't pay for it. I was raising three kids on a single income. My wife was a stay at home mom and I couldn't afford to go off to Madison Wisconsin or Atlanta or wherever. Take three days out of school, pay for the transportation, pay the room at the hotel and I couldn't afford to miss three days of school either. So I just decided, in addition to the monetary considerations, I needed to stay at home and mind the store and do the best job I could there. So I never did do that and I do somewhat regret that I couldn't. (G. T. Garner, personal communication, July 5, 2005)

However upon his retirement he states:

I told Donnie [Lefevre]. I don't know if he's ever even thought about it again, but some of my parting words of advice to him were, and with Ted [Ted Dubois – Dept. Head] present, “You need to be going to CBDNA.” (G. T. Garner, personal communication, July 5, 2005)

Garner was elected to the American Bandmasters Association and Phi Beta Mu.

He recalls, “I was elected to ABA way back when and at first I thought gee that's a pretty nice thing. Now you have to apply and go through all sort of a vetting process to get in there” (G. T. Garner, personal communication, July 5, 2005). However, Garner never did attend an ABA meeting. Regarding these organizations he states, “I actually, I don't think anybody else in the world feels this way, but I have sort of the same feeling about Phi Beta Mu and ABA. There's a certain elitism there that I'm not really comfortable with” (G. T. Garner, personal communication, July 5, 2005). Garner did participate in Phi Beta Mu for a time; however, he states,

It's like [whispers] hey let's get together and start a club with you and me and him, but were not going to let that guy in. That whole mentality is just sort of repugnant to me and I felt that way about ABA too, a little bit, but I did send them my money. I never did wear the pin by the way. And years went by and I never went to a meeting. (G. T. Garner, personal communication, July 5, 2005)

Garner also never served as an officer in TBA or TMEA. Stating that:

It takes up too much time. Somebody's got to do it, but there are a lot of guys that...probably do it better than I would and they're eager to do it. So why would I want to do that. I always had more than enough on my plate here and that's where my interest lay, trying to do the best job I can in the job I have and the students I teach. Boy, to a lot of guys, that just is transcendent in their lives. Fine with me, but that's not my cup of tea. (G. T. Garner, personal communication, July 5, 2005)

Conclusion

Gary and Mariellen Garner raised three sons who have all achieved successful professional careers. Bryan is one of the world's leading legal lexicographers, editor of *Black's Law Dictionary*, and author of over sixteen books in publication; Brad teaches flute at the Cincinnati Conservatory of Music in Ohio and at the Julliard School of Music in New York; and Blair is a radio personality and host of the nationally syndicated *After Midnight with Blair Garner*. Mariellen passed away in 1994.

All three Garner children have enjoyed remarkable success in their professional careers. When asked about his amazing success, Blair Garner quickly credits his parents, and explains:

My parents taught us all two very important lessons: First, my father taught us that if we were going to make a mistake, make it as big and loud and hairy as you possibly can. Commit yourself to it. If you're timid, you'll never reach the brass ring. Don't be afraid to fail. Secondly, my mom always told us that we were special. We could do anything we could dream. When you add those two lessons together, the results can be pretty powerful." (Bair Garner, aftermidnite.com, 2006)

Indeed, Garner was very much committed to being a good husband and father. He tells of a conversation he once had with A. A. Harding the director who organized the first college band in the United States. The conversation had a profound effect on him. Garner describes Harding as a wonderful musician who actually had a degree in engineering rather than music. Garner explains that Harding was a prolific arranger out of necessity because at that time there was a great lack of music that was worthy of the band Harding had at Illinois. Harding and his staff of copyists regularly worked late into the night completing arrangements for the Illinois band. Garner came to know Harding fairly well. He

recalls first meeting Harding his junior year of high school, when he was Garner's judge for a flute solo at the Tri-State Music Festival in Enid, Oklahoma. Years later, Harding and Garner would work together in the summers at the Texas Tech Band Camp. Garner states,

He remembered me from that [judging] and there was, I think, a certain kinship. Fellow flute players although I was very much the junior partner there obviously, but I came to know him fairly well and liked him a lot. He was very kind to me and the last conversation I recall having with him there are two vivid recollections I have of it. One was, he had just been made honorary lifetime member of ABA (American Bandmasters Association) and I had read about that in the School Musician. I complimented him on that. He said, "Well, thank you very much, but I'm not sure that that was such a good thing. I'm the third person to be so honored. The first two were John Phillip Sousa and Edwin Franco Goldwin." And I'll never forget this phrase, "and they both had the kiss of death on them when they got it." And, he too had the kiss of death on him, because it wasn't very long after that that he died. But the important part of that conversation that I wanted to relate was, he said, "You know all those nights I spent up at the Illinois band room working away on those arrangements, it just seemed of transcendent importance to me and in the mean time my wife." They had one daughter. "My wife died." And I'll never forget this either, he said, "and my daughter grew up and I never knew her. And now what do I have to show for it." I think that's virtually word for word what he said. Well, it made a profound impression on me. (G. T. Garner, personal communication, August 17, 2005)

At the time Garner and Mariellen were newly married and did not yet have any children.

He states, "So I resolved that I would never let that happen to me, and I think I fairly well managed to avoid that trap. Not completely...but anyway between doing everything I was doing that was work related and trying to be a good family man there was no extra time. There was none."

Garner has also received numerous awards including the WTAMU Faculty Excellence Award, the WTAMU Alumni Association's Phoenix Club University Excellence Award, the National Kappa Kappa Psi-Tau Beta Sigma Bohumil Makovsky Award, the National Kappa Kappa Psi Distinguished Service to Music Award, the Texas Bandmaster of the Year Award, and is a 2003 inductee of the Texas Bandmasters Hall of Fame.

Garner retired in 2002, following a final concert presented at the Amarillo Civic Center Auditorium on Sunday, April 28, 2002 (Carriere, 2002). Also in 2002, Garner married Mary Irene Stevens. Now at age seventy-five, in addition to traveling, he remains active as a clinician, author, arranger, and soloist.

Chapter Five

Conducting and Teaching

Introduction

This chapter presents an account many aspects of Garner's pedagogical approach with particular focus on conducting. Evident in Garner's teaching first and foremost are his musicianship and command of his instrument. He is a world-class flutist and his identity as a conductor and pedagogue is very much shaped by this musical prowess. Garner's character, quick wit, and detailed knowledge of all of the wind instruments are also essential aspects of his identity as a teacher. This chapter is not intended to provide a comprehensive look at all of the teachings of Dr. Gary Garner. Furthermore, it is not necessary to duplicate Garner's teachings on The Rehearsal and Intonation, which are clearly and succinctly detailed in *The Band Director's Companion*, published by Southern Music Company (Middleton, Haines, & Garner, 1998). Conversely, Garner's Conducting Pedagogy is virtually undocumented and is therefore the focus of the present chapter.

The elements of Garners teaching that will be addressed in this chapter include the use of the Eastman Counting System, the use of his instrument on the podium, the teaching of a divided foot tap, an in-depth understanding and knowledge of all of the wind instruments, his audition process, his thoughts on instrumentation, and the importance of section rehearsals. The remainder of the chapter will attempt to document the essential aspects of Dr. Garner's conducting pedagogy.

Eastman Counting System and Use Of Instrument

Garner writes, “Counting System – There’s Only One!” (see Getting It All

Together, Appendix G) and states,

I often said – not entirely in jest – that if there were some kind of divine proclamation declaring that I could no longer use the Eastman Counting System or my instrument in rehearsal, I’d probably have to go apply over at Wal-Mart or something. I don’t think I could do that job anymore. Those are just so fundamental to me. (G. T. Garner, personal communication, August 17, 2005)

The statement above gives a clear indication of how vital the use of his instrument and the Eastman Counting System are to Garner’s teaching. Garner explains that he has always used his instrument in rehearsal and credits Ted Crager as being the one to influence him in this regard. Garner states that Ted Crager was, “a great trumpet player, and he always used his instrument in band and it was obvious to me that it was very effective. So I always did the same thing” (G. T. Garner, personal communication, August 17, 2005).

Garner first became aware of the Eastman Counting System during his sophomore year at Texas Tech University. He remembers,

They hired a new music teacher, Mary Jean Van Appledorn, who is still on the job. She had just finished her master’s degree at Eastman and so...one of her first missions, I think, was...to teach us all the Eastman Counting System. (G. T. Garner, personal communication, August 17, 2005)

Upon first learning of the counting system from Professor Van Appledorn he recalls, “I’m sure I felt a little resentment over that because it sounded so dumb to me” (G. T. Garner, personal communication, August 17, 2005). Garner, who fancied himself an expert sight-reader, wondered why he needed to learn this. He recalls,

The first time I ever heard her say, “*One tah la tah li tah*,” I thought, “Come on give me a break, this is ridiculous.” But I also knew that I needed to pass the course too, so I didn’t have to repeat it. So I learned it well enough to satisfy her. (G. T. Garner, personal communication, August 17, 2005)

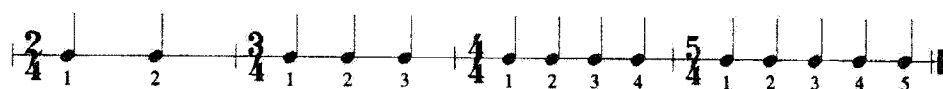
He states, “At the first opportunity, I’m sure I just put it completely out of mind and never gave it another thought.” That is, until some years later when Garner began teaching. It was then that he claims he revisited the counting system – this time, with an open mind. He remembers,

When I set down and thought about it analytically, it occurred to me...this really does make some sense. Because unlike, “*down, up, down-ee, up-ee*” certainly, or “one and two and,” there are no restrictions to what kind of rhythms you can count. And, in spite of the fact that to the uninitiated ear, it can sound rather complex, the fact is there are only five things you need to know. (G. T. Garner, personal communication, August 17, 2005)

Garner teaches that the five things to know about the Eastman Counting System are:

Eastman Counting System
Only five things to know!

1. A note that comes on the beat is called by the number of the beat:

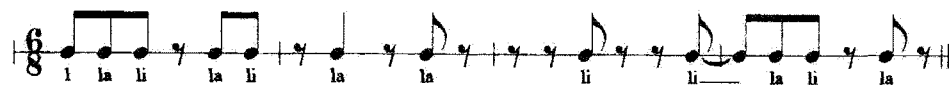


2. A note on the upbeat is called “*te*” (tay):



3. A note coming on the 2nd third of a beat is called “*la*”:

4. A note coming on the last third of a beat is called “*li*” (lee):

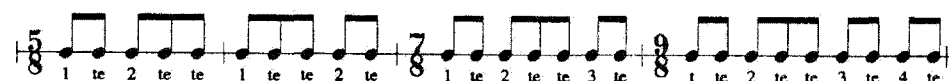


5. *Everything* else is called “*ta*” (tah):



Special Cases

In those beats having three 8th-notes in asymmetrical meters, the extra 8th is also called “*te*”:



In 2-beat triplets, the second note comes on the last 3rd of a beat and is therefore called “*li*,” while the third note comes on the second 3rd of a beat and is called “*la*.” In 4-beat triplets, the syllables revert to their original order since the second note comes on the 2nd third of a beat and the third note on the last third of a beat:

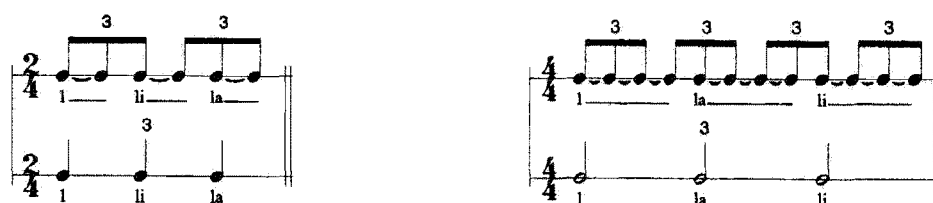


Figure 2. Eastman Counting System Handout that Dr. Garner used in his teaching.

Once Garner tried using the Eastman Counting System in his classes at Hutchinson Junior High he states, “I think I could see right away that while it’s by no means a panacea, it is improvement. It’s better.” He states,

From that moment on I've been a huge flag waver for the Eastman Counting System for three reasons. It will accommodate any conceivable rhythm. It's actually pretty simple – you need to know those five things. And I don't consider this quite as important as the other two, but I don't consider this insignificant either, and that's the fact that it very closely simulates act of articulating on a wind instrument. (G. T. Garner, personal communication, August 17, 2005)

He explains that “*One ta te ta two*” is far closer to the actual act of articulating on a wind instrument than “*One ee and ah two ee and ah.*” Adding,

So I don't think that's an advantage to be over looked. And I think that it has always been – since that time – just an integral part of my teaching. It's more than that – it's an essential part. I couldn't live without it. (G. T. Garner, personal communication, August 17, 2005)

The Divided Foot Tap

Foot-tap. Rhythm is both intellectual and physical. The foot-tap enhances the physical sense of pulse and should reflect the division of the beat – *down-up* for simple meter, *down-press-up* for compound. It's unlikely anyone who can't externalize the pulse and its division will be able to successfully internalize it. (See Rhythm, Pitch, and Style, Appendix G.)

The foot tap is another integral part of Garner's teaching. He explains:

I always, I think, just kind of instinctively understood that rhythm, more than anything else, is physical. It is something that you have to feel, and you have to feel the rhythmic pulse, and if you can find some kind of a physical means of enhancing that sense of pulse, all the better. I've always said that if you could figure out a way to do jumping jacks and play the trumpet at the same time that would be great, but we have to satisfy ourselves with some kind of smaller bodily motion that won't inhibit the playing act. So the most practical one of those that I know of is with the foot. And I think I even figured out that – in simple meter – that it worked best...if the foot tap would reflect the division of the beat. So you had a very strong up

as well as a down. (G. T. Garner, personal communication, August 17, 2005)

Garner describes that many years later after he was already teaching at WTSU his good friend and colleague, J.R. McEntyre, called to inform him of a clinic that the May and Duncan Music Company was sponsoring. Garner states, “I’ll never forget him [J. R. McEntyre] saying this.” And recalls, “I guess it made such an impression on me because praise of this kind doesn’t fall easily out of the McEntyre mouth. He [McEntyre] said, ‘This guy has got to be the world’s greatest teacher of beginners’” (G. T. Garner, personal communication, August 17, 2005).

The clinician that J. R. McEntyre was referring to was James Middleton who was the head of music education at the University of Missouri at that time. He had previously directed nationally renowned bands in Norman, Oklahoma along with his colleague, Harry Haines (former WTAMU Department Head). Garner describes Middleton as one of the most gifted pedagogues he has ever known, “He [McEntyre] said anyway, ‘He just did a clinic in Odessa and he’s coming to Amarillo. He’s doing a clinic there on Saturday, and you need to go hear him.’ So that was all the encouragement I needed” (G. T. Garner, personal communication, August 17, 2005).

Garner tells that the clinic was “exactly as advertised, a wonderful clinic.” A portion of the clinic had to do with teaching students to utilize a foot tap. He states,

He [Middleton] was talking about the divided foot tap, down and up. So that was not anything new to me, and he also used the Eastman counting system, which I was glad to hear, but then he said, “with triplets you do down, press, up.” That was a revelation to me. It’s one of those things that’s so simple you think, “Why didn’t I think of that?” And he demonstrated that, and from that moment on I always did it. (G. T. Garner, personal communication, August 17, 2005)

However, Garner explains that he added a bit of a twist to Middleton's idea. He recalls, "Middleton and I had a discussion about this, and he objected strenuously to what I was doing." Middleton did not agree with actually forcing the heel off the ground on the press and striking the ground with the heel on the last third of the beat. He states that Middleton...thought that was absolutely wrong. Garner also recommends the same thing in simple meter. That is, tapping toe-heel, toe-heel. Garner states,

As I observed later on to my colleague J. R. McEntyre, I had a huge advantage over James because I had tried it and he never had. I still to this day don't see why he was so much in opposition to that.... If you've got something you can feel on each third of the beat, I think it is a great improvement. So, I did have that one disagreement with him, but I still feel greatly indebted to him for revealing that great truth to me, which I probably never would have figured out on my own. (G. T. Garner, personal communication, August 17, 2005)

Garner explains that learning the divided foot tap does not come easily for most people. He tells, "So the very hardest part of it is convincing them that no, you really do need to go through the temporary frustration of learning how to do this. Your life will be improved, you'll be a better musician..." (G. T. Garner, personal communication, August 17, 2005).

He relates an interesting story of a former student of his from Eunice, New Mexico, Jay Martin. He describes Jay Martin as, "Just the soul of conscientiousness, and playing ability, and industry, and everything you want in a band member" (G. T. Garner, personal communication, August 17, 2005). Garner explains that Jay Martin had a very weak background, but he more than compensated for that in effort. Upon the completion of his bachelor's degree, he stayed another year to study conducting and pursue a

graduate degree. Garner recalls that during the last conducting lesson before the Christmas Holidays, Jay Martin was having difficulty with a passage that was written in compound meter. Garner tells,

I said, "Well, Jay it was a little bit shaky. Let me see you count this and do *down-press-up* [foot tap]." And he gave me a sheepish look and he said, "I can't do that. I can't do *down-press-up*." I said, "Ok, here's your assignment for the holidays. I want you to come back after Christmas and count this and do *down-press-up* for me." He said, "Ok." So he left and I thought, well he'll go give it a good faith effort for a while and he'll get frustrated with it and quit. (G. T. Garner, personal communication, August 17, 2005)

He fully expected that Jay would come back and say, "Well I can really do it better without that" because Garner had already experienced that multiple times with other students. However, when school resumed, Garner recounts that Jay Martin came to his first lesson fully prepared. Garner states,

I was blown away. He nailed it, and I was so surprised and greatly impressed and I said, "Jay, you must have really worked hard on that." He said, "That's all I did the whole Christmas holidays." And so help me, tears welled up in his eyes, and he said, "It has changed my life." I said, "Jay, it's changed your life?" He said, "Yes, I've never been able to do compound meter before and now I feel as if I can count anything." You know it was one of my greatest moments in teaching. It really was. So...Jay passed the test. He got through that frustration. He doggedly stuck with it until, by George, he could do it. And he could really do it. So...that's the biggest hurdle. Unfortunately there are not enough Jay Martins in the world. (G. T. Garner, personal communication, August 17, 2005)

Garner further explains that the key is to start utilizing the foot tap from the very beginning. He states, "If you start with it as a beginner, then I think it's like learning a foreign language. You know, if you start in the cradle, it's no sweat, but wait until you're thirty years old..." (G. T. Garner, personal communication, August 17, 2005).

Section Rehearsals and Auditions

Garner feels that his bands at WTSU had two advantages over most other university bands. The first of these is section rehearsals, which he explains he began around 1979. Once the university hired a flute teacher, Sally Turk, he had much more time in his teaching schedule. He went to the department head, Harry Haines, and requested that the band no longer rehearse on Fridays. In exchange, each of the sections of the band would have a one-hour rehearsal once each week. This required a greatly increased time commitment for Dr. Garner. However, he states, “I’m...giving up one hour and taking on twelve, but for the students it’s a great deal, and for the band it’s a great deal” (G. T. Garner, personal communication, August 17, 2005). He explains that section rehearsals allow the director to discover problems that he or she may not even know are occurring. It also affords the director the time to work on detailed and instrument specific problems. He contends, “Certainly you can accomplish so much more in a given amount of time with section rehearsals.” And he adds, “You know, how are you possibly going to spend the amount of time with the third clarinets in a full band rehearsal than you can in a section rehearsal” (G. T. Garner, personal communication, July 5, 2005).

Additionally, Garner rationalizes that section rehearsals were of great importance due to the fact that WTSU did not have a concert band that met in the fall as most other universities do. The fall was dedicated almost exclusively to marching band, at least until after the football season had ended. He states,

It takes a while for even really good players to begin to really gel as an ensemble. So, they [other university bands] have an enormous advantage over us in that respect, but I think it’s more than compensated for by the section

rehearsals and the tryout procedure. (G. T. Garner, personal communication, August 17, 2005)

The tryout procedure is the second advantage that he felt WTSU had over most other university bands. For a great deal of his tenure the auditions for Garner's Symphonic Band consisted of excerpts selected from works the ensemble would be performing. In speaking of other university bands, he states,

I think by and large the pattern tends to be that the studio teacher will have them come in and they'll play something that they have prepared...and you know they may get them placed in approximately the right chairs that way, but it doesn't do much toward preparing the band music. (G. T. Garner, personal communication, August 17, 2005)

The first year that the university had two ensembles was during the 1965-1966 school year – Don Baird's first year. Garner tells, "As I recall I think I wrote tryout music for every section starting simple and getting more difficult, but then very quickly – probably by the next year – I started using excerpts from the band music" (G. T. Garner, personal communication, August 17, 2005). Auditioning on excerpts of the music to be performed combined with the stiff competition among the sections within the band ensured that the students would come to the first rehearsal exceptionally well prepared.

Garner would publish a list of the excerpts for each instrument, and the students would have to share copies of the music. However this method did not prove to be entirely successful. He explains, "I was getting a lot of complaints from some students about other students hogging the music and they couldn't get to it. Now that's at a time when...we didn't even have a copying machine" (G. T. Garner, personal communication, August 17, 2005).

Additionally, Garner often recorded himself playing the audition excerpts for each instrument on flute. The recordings were then made available in the music library for the students who were interested in listening. Earlier, before cassette tapes were available, he did this on one reel-to-reel tape, which made finding the correct excerpts on the tape quite challenging for the students. Later, when cassette tapes became available, he would make a separate cassette recording of the excerpts for each of the instruments.

Once the department purchased a copier, he was able to make a copy of the excerpts for each auditioning student, and the complaint that somebody else had the music was eliminated. Of this tryout procedure, he states,

There's no time that those practice rooms are busier...than the weeks preceding the band tryout. Some of the applied teachers don't like it for that very reason which I think is incredibly short sided. And some of them won't work on the tryout music, which I think is also incredibly short sided. Anytime you've got difficult music for your students to play, and they're highly motivated to learn how to play it, can't you help them learn their horns better using that as the vehicle [rather] than an exercise out of the Bische book or Rochut or whatever it is? Of course you can. Why all of them don't take advantage of it, I don't know. Now Doug Storey and Don Lefevre are always the two great exceptions to that and I think it worked to everybody's advantage. It worked to the private teachers' advantage; it worked to the students' advantage; it sure worked to the band director's advantage. I know that. (G. T. Garner, personal communication, August 17, 2005)

Later, at Don Lefevre's urging, the audition process was changed. Previously the students would perform the excerpts for the applied faculty who would rank them. This process worked; however, complaints of favoritism were common. Don Lefevre suggested that the students make cassette recordings and audition anonymously by tape. Garner describes this method of auditioning,

It had, from my point of view, a lot of advantages. Because if...you've got twenty clarinets trying out and you're hearing them all live, it's hard to be very accurate in comparing number one and number twenty, but if they're on tape, boy that's easy to do. So that had a huge advantage. Also if you keep it anonymous as we did...that eliminated any legitimate possibility of anybody complaining that there was favoritism shown of any kind. (G. T. Garner, personal communication, August 17, 2005)

Interestingly, many students disliked this new process. This time the complaints were about the amount of time it took to make a recording. Many stated that they would record the excerpt after many hours of practice and then decide that they could play it better and would practice additional hours before recording the excerpt again. Upon hearing these new complaints, Garner tells, "Well, of course, that's music to my ears" (G. T. Garner, personal communication, August 17, 2005). However, this process of recorded auditions did not last long for two reasons. First, fewer and fewer students owned a cassette recorder. Secondly and much more importantly, recording technology had improved to the point where it became impossible to tell if the student had edited the recording. With the proper equipment, it was now possible for wrong notes to be corrected one by one and technical passages to be recorded slowly and then the speed increased electronically. For these reasons it was decided to return to the previous method of auditioning for the applied faculty.

Instrumentation

In regards to instrumentation, Garner preferred his Symphonic bands (the top performing group by competitive audition) to consist of around eighty-five members. He explains that in his opinion, "the ideal size band is between seventy and eighty, eighty-five maybe." He would not want to have many fewer than that. He states, "Then, later

on, we had fewer music majors and you sure can't sacrifice the concert band. Having a viable concert band is incredibly important to the symphonic band" (G. T. Garner, personal communication, August 17, 2005). In order not to sacrifice the concert band (second group) that number of eighty-five members decreased to about seventy-two where it remained for the rest of his tenure.

Garner laments the "continuing reduction in force and the ascendance of the whole wind ensemble philosophy in our school bands, which I consider to be a mistake." In fact this was the topic of his acceptance speech for the Texas Bandmaster of the Year. He states,

A lot of that, I think, has to do with the whole honor band situation. People thinking, and maybe rightly so, "If I can reduce this down to the cream of the cream and get a really good recording then I've got a better chance to win honor band" and you'll see a little middle school band up there with forty people in it and maybe there are five hundred in the program. I think that is a total abrogation of our responsibilities as music educators. (G. T. Garner, personal communication, August 17, 2005)

However, Garner makes it clear that he is not opposed in any manner to wind ensembles. He states, "Part of the definition of a wind ensemble should be playing music that's intended for a small ensemble." Adding, "A wind ensemble playing music that was written for a full symphonic size band, to me is like playing a Brahms Symphony with a chamber orchestra" (G. T. Garner, personal communication, August 17, 2005). He explains that it is almost trite to say so, but a full symphonic size band has the capacity to be a wind ensemble, too. He rationalizes that if the conductor with a full symphonic size band wants some sections within a piece of music played with one person per part, it can easily be done and sometimes should be, but states, "it doesn't work in reverse." Garner

adds, “So I do deplore the trend toward smaller and smaller groups in our school situations.” But clarifies, “Now, it works fine at Eastman or the New England school or Oberlin or wherever to have a wind ensemble and that’s probably exactly what they should be doing.”

He comments,

I think it would be an unfortunate move at WT and know that during the current director’s tenure that will never happen and that gives me great comfort by the way. There were any number of reasons that I was hopeful that Don Lefevre would succeed me in that job. First and foremost because I have such confidence in his abilities, but also part of that was I knew he wouldn’t make any huge changes in what has worked very well and could imagine them bringing in somebody from outside that owned a turtleneck sweater and was going to go the wind ensemble route. I would have gone into deep mourning if that would have happened. (G. T. Garner, personal communication, August 17, 2005)

Garner is also emphatic that if a group is a band, then it should be called a band and finds it annoying that there are many groups that have bands, but call them wind ensembles.

He states,

As if the word band is to be avoided at any cost – it’s a dirty word. I’m proud of that word. I’m proud to be associated with the word band. It has a rich and proud tradition. Why should we go to such lengths to avoid it? The only one that’s half way legitimate that I can imagine is that, in the eyes of some, it might bring up visions of marching bands or something like that. That’s a battle that is continuing to be fought and probably will be for many, many years trying to establish bands as a legitimate performance medium and one that is recognized as such by the musical elite – whatever that is. ‘Cause it ain’t happened yet. (G. T. Garner, personal communication, August 17, 2005)

Garner's Conducting Background

Garner is a life-long student of conducting; however, his formal conducting training is quite limited. As mentioned in the previous chapter, Garner had one semester of conducting, which consisted of only one class meeting. Then, as a graduate student he had a graduate conducting class at Texas Tech with Keith McCarty. He did not study conducting while at the University of Southern California. This does not mean that he is without influence. His conducting and his teaching of conducting are largely based on the teachings of Norval Church of Columbia University. Garner explains that he first learned of Professor Church through friends, notably Ted Crager and Joe Hadden. Ted Crager was Garner's friend and mentor who he followed in his jobs at Hutchinson Junior High, Monterey High School, and West Texas State University. Joe Hadden was the assistant band director at Texas Tech when Garner was an undergraduate student there. Hadden later left Texas Tech to teach at Midland High School, and then became the band director at Midwestern University. Garner tells,

He [Hadden] had a great interest in conducting and was a good conductor and Joe went up to Columbia University, got a doctorate and studied conducting there. His doctorate was in Music Ed I think, but he took a lot of conducting with Professor Church, Norval Church. He...was so high on Church and so Ted Crager went up there and also got a doctorate and studied with Church and he was sky high on Church. Church was rather unorthodox in his conducting approach in a lot of ways. There were a few other guys that I knew that went up there and took a semester or so, but principally those two. And Paul Lovett...another friend of mine actually finished his doctorate at Columbia and they were all just great Church admirers. (G. T. Garner, personal communication, July 5, 2005)

Garner recalls that when Ted Crager came back in the summers, the two of them spent a great deal of time talking about conducting and what Ted Crager had learned at

Columbia. Garner states, “I’d get his conducting course all over again, and now I was very interested in it too” (G. T. Garner, personal communication, July 5, 2005).

He recalls that sometime in the mid 1950’s Church presented a one-day conducting workshop in Odessa utilizing a demonstration group comprised of the best high school players in the area. He remembers the ensemble performing the Finale to the Franck *d Minor Symphony* and states, “I could see that this guy had some kind of magic in his baton. He could get those kids to do things with practically no explanation and it was just stunning to me and to everybody there” (G. T. Garner, personal communication, July 5, 2005).

Years later, while at WTSU, Garner enlisted Kappa Kappa Psi to bring Norval Church to the campus. Church was ninety years old at the time and Garner describes that Church, “was still very alert and very energetic – a very charismatic character, sort of curmudgeonly...but...(it was) a great experience.” Garner states, “I attribute whatever I know about conducting for good or for ill to Norval Church, much of it through Ted Crager” (G. T. Garner, personal communication, July 5, 2005).

The Three Fundamental Tests

Garner is careful to preface his thoughts on conducting and states,

Conducting is really a highly individual thing and there are many ways that fine conductors get excellent results by different means. So I wouldn’t for a moment suggest that there’s only one way to do anything. The only test is...does it work? Is it helpful? And beyond that, does it look graceful or is it so awkward that it detracts from the music? To the extent that that’s true then it’s bad. To the extent that it helps the ensemble either in the most basic way of playing with good ensemble precision or beyond

that playing expressively – to the extent that it does that then it's good. (G. T. Garner, personal communication, July 5, 2005)

Garner writes, “The Hippocratic oath applies to us too: first, do no harm” (see *Getting It All Together*, Appendix G). Of the conductor, he also writes, “There's only room for one. Assert yourself and stick to your guns.” And that “Students must be *taught* to read the baton; having them learn to conduct the patterns themselves can facilitate the process” (see *Rhythm, Pitch, and Style*, Appendix G). Garner believes that any gesture made by the conductor should be subject to three fundamental tests. They are:

1. Does it help the ensemble?
2. Does it help the music?
3. Is it in control and graceful? (See *Baton Technique*, Appendix G.)

Much of Garner's Conducting Pedagogy pertains to the mechanics of the act of conducting. He states,

I'm sure a lot of people would take exception to this. I know if you go to a conducting clinic say given by any of the big name college band directors all of the focus or the greater part of it has to do with musicality, expressiveness [pauses] looking good [laughs] and not much concern with just the practical aspects. What is the conductor's most fundamental job? Now it certainly doesn't end here, but the most basic fundamental thing you hope to do as a conductor is keep everything together. That's really...the basic purpose why you're up there. So they'll know where to start and stop and all stay at the same place in between. Just the mechanics of conducting, I think is often overlooked and even looked...if it's looked at, at all...looked askance at. As though there is something profoundly unmusical about concerning yourself with the actual mechanics of conducting. And so I think the thing that I too often see in a general way, I mean it could be much more specific, is conductors that are of little or no help and even worse sometimes a deterrent to good ensemble. (G. T. Garner, personal communication, July 5, 2005)

Garner states, “I hate to see conductors looking frantic” (G. T. Garner, personal communication, July 20, 2005). One particular example that Garner points out as particularly troubling to him is when he observes a director suddenly look over to one of the musicians in the ensemble and frantically wave his or her hand to get one of the ensemble members to play softer. Of this, Garner thinks to himself, “You [the director] should have worked that out during the rehearsal. Did this person or that section just suddenly, for the first time, play too loud?” (G. T. Garner, personal communication, July 20, 2005). He adds, “First of all, it just looks so out of control and it looks rude and embarrassing to the person or people to whom it’s directed” (G. T. Garner, personal communication, July 7, 2005).

Garner also cautions against what he describes as overly emotive conducting. He states,

I hate to see overly emotive conducting where the conductor is clearly trying to demonstrate to everybody within view how incredibly sensitive he is musically and...how beautiful his conducting is. Conducting is merely a means to an end and not an end in itself as I see it. The music always has to take precedence over everything else. But, you can spot those guys instantly...that are extremely flamboyant. The unfortunate part of it is, in my view, that so often audiences and sometimes even musicians are taken in by that. But every one of those guys that I’ve ever seen, I think if you just close your eyes and listen to the music, it’s generally imprecise and sloppy. Where they may just be painting the most beautiful pictures up on the podium, but what’s it worth if the music is not well served? (G. T. Garner, personal communication, July 5, 2005)

Garner teaches that every gesture should have a purpose and the conductor should avoid extraneous movement. He states,

This is impossible I think to achieve, but certainly an end worth striving for. Namely, that every gesture should have some musical purpose and if it doesn't it ought to be eliminated. Now, I can't do that and I don't know that anybody can, but I think...we're well advised to make every effort to try to come as close to that ideal as we can. (G. T. Garner, personal communication, July 5, 2005)

Position

Of position and baton grip Garner writes,

- 1) The baton acts as an extension of the arm, gripped between the thumb and the first two fingers.
 - 2) The palm of the right hand should basically face the floor.
 - 3) With the arms slightly above waist height, the forearms should be directed forward at approximately a 68-degree angle to the body and held parallel to the floor.
 - 4) The elbows should be a hand's width from the body.
- (See Baton Technique, Appendix G.)

He emphasizes the subsequent list is far from comprehensive, but identifies the following among the principal conducting mannerisms to be avoided: 1) excessive extension of the arms, either forward or to the side; 2) bouncing from the knees – a habit Garner jokingly refers to as “the jockey”; 3) excessive head movement. In teaching that the baton is an extension of the arm he cautions against holding the baton at a 90-degree angle to the hand, stating that, “I think you lose a lot of the effectiveness of it.”

Garner believes the universal practice of holding the baton with the right hand to be a fundamental aspect of conducting; however, he did have students who found it difficult to hold the baton in the right hand, most notably was Melvin Scott. Garner recalls, “I had Melvin in a graduate conducting class.” Garner tells that he and Melvin suffered through the six-week course together. He recalls that it was a painful experience for both of them and states, “It was so hard for him, but he got out of the class and got his

grade and that baton went right back to his left hand and never came out again [laughs].”

Garner explains,

I don't like to see people conduct left-handed. I think it's confusing, simply because we're so inured to seeing people conduct with the right hand. That's what we expect and...it's confusing. Besides we use both hands in conducting anyway. It shouldn't be hard for a left-handed person to conduct with the right hand....You play a woodwind instrument whether you're right handed or left handed. Are you going to put the left hand on top? And the fingers on both hands work equal amounts. It shouldn't be a problem, but it is for some. (G. T. Garner, personal communication, July 7, 2005)

Church's Rules

Describing professor Church's conducting, Garner tells,

I've never seen another conductor unless they were a student of his, that looked much like him, but he was phenomenally effective, I thought. And...[there] wasn't anything awkward or clumsy at all about what he did, in fact it was quite graceful. (G. T. Garner, personal communication, August 17, 2005)

Church's conducting methods are highly structured and somewhat unorthodox.

For instance, Church identified and numbered three areas of movement. They were:

Area 1 – in front of the body; Area 2 – to the right; and Area 3 – to the left. Church even went so far as to number the various gestures, which he identified as rules. Vaughan writes, “Here is one of the fascinating aspects of conducting: There are no rules, only guidelines (Vaughan, 1986, p. 19).” Garner agrees with the preceding statement and replies, “Now I do think that's a great point. There aren't any rules in conducting. There are rather universal...practices.” As an example he points out that 2/4 time practically anywhere on earth is always going to be fundamentally conducted down up down up, and

the opposite would likely be pretty confusing wherever you went. Adding, “So there are universal practices, but, in truth, the only thing that really matters is, does it work? Does it work?” (G. T. Garner, personal communication, July 7, 2005). Referring to Church’s rules, Garner acknowledges that many people may think, “Rule? Conducting? You don’t conduct by a rule. It sounds so mechanistic, so unmusical.” He explains, “It’s just a way of identifying a particular gesture, OK” (G. T. Garner, personal communication, July 20, 2005). He then proceeds to explain, “Rule one!”

The rules pertain to preparation for notes that come on various parts of the beat. Garner emphasizes that the goal of these concepts is to give as much preparation as is necessary and not an instant more. He adds, “Because every instant you give beyond what is needed, is an invitation for somebody to enter early” (G. T. Garner, personal communication, August 17, 2005). The rules are,

Rule 1) If the note comes on the beat, move immediately after the preceding beat.

Rule 2) If the note comes on the upbeat or last third of the beat, move on the downbeat.

Rule 3) For pickup notes totaling less than a third of a beat in duration, move after the beat (same as rule 1).

Rule 4) For pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest. (See Baton Technique, Appendix G.)

Rule 1

Rule 1: If the note comes on the beat, move immediately after the preceding beat. (See Baton Technique, Appendix G.)

Note comes on	Move after
Beat 1	4
Beat 2	1
Beat 3	2
Beat 4	3

Garner describes Rule 1 as being very much Church and entirely unconventional. He states, “Every textbook you ever see, every conducting teacher you ever hear will tell you to give the preparatory beat – it makes sense – one beat ahead of time” (G. T. Garner, personal communication, July 20, 2005). Church however, disagreed and argued that the conductor should move after the preceding beat. Garner explains,

Now when I first heard that. It didn’t make a lot of sense to me. I was a junior high band director, you know as I said, I was soaking this up like a sponge. I was so interested in it and I had this own little laboratory group [Hutchinson Junior High Band] I could experiment with every day. So I tried that and by golly, it worked. It worked better. I didn’t understand why. It didn’t seem like it should. (G. T. Garner, personal communication, July 20, 2005)

He adds that he never understood why moving after the beat worked until many years later. Garner reasoned, “When do you go to beat one? After, you arrive at beat four. Right? When do you go to beat two? After, you arrive at beat one.” He tells,

I tried to pin Church down on that. I wanted it to be really specific. [Garner asked,] “Professor Church...when exactly after the beat do you move?” And he [Church] said, somewhat impatiently, [Dr. Garner, speaking in a gruff voice] “You move after the beat.” I said, “Yes sir, I understand that but...do you move on the second eighth of the beat or the second quarter of the beat?” [Again, in a gruff voice] “You move after the beat.” And, like an idiot, I tried one more time. “Yes, but I want to identify exactly when to move.” [Once gain, in a gruff voice] “You move after the beat!” I said, “Oh!?” [Pauses] But that’s as specific as you can be. You move after the beat! (G. T. Garner, personal communication, July 20, 2005)

Garner points out that many conductors go way beyond one preparatory beat and give multiple preparatory beats. Garner tells, “I see a lot of very successful conductors do that and I guess I was so imbued with that whole Church way of thinking that, to me, that’s...very bad” (G. T. Garner, personal communication, July 5, 2005). In regard to giving multiple preparatory beats, he somewhat facetiously states, “It is just like sending a written invitation saying, ‘Would you be good enough please to play early? The earlier the better’” (G. T. Garner, personal communication, July 20, 2005). Garner tells that he believes that giving multiple preparatory beats reflects insecurity on the conductor’s part, because the students do not need it.

Rule 2

Rule 2: If the note comes on the upbeat or last third of the beat, move on the downbeat. (See Baton Technique, Appendix G.)

The Rule 2 gesture is not original to Church. Garner explains that it is called Rule 2 simply for purposes of identification. Elizabeth Green, in her book *The Modern Conductor*, refers to it as the gesture of syncopation (Green & Gibson, 2004). There are three different places from which the conductor can move to show a Rule 2 and where the baton is going determines the direction in which it moves. For instance, for an entrance on the *te* of two, the conductor would simply drop across and to the left. An entrance on the *te* of three would require dropping the baton across and to the right. Garner explains that the one place from which the conductor will not move is from what he calls home position (arms just above waist level). He explains that the conductor cannot give a Rule 2 from home position because no one would ever see it. To show an entrance on the *te* of one the conductor should simply start where the previous beat ends, freeze, and then drop

on the down beat. Garner emphasizes, “That is all...they...need.” He reminds that, “The basic goal is to give as much preparation as necessary and not an instant more” (G. T. Garner, personal communication, July 20, 2005). He recalls that someone once asked,

“Well, OK, but I couldn’t conduct my middle school kids like this. This wouldn’t work with my middle school kids.” [Laughs] Of course it works for middle school kids. It might not work at the school for the blind, but any place else. (G. T. Garner, personal communication, July 20, 2005)

Rule 3

Rule 3) For pickup notes totaling less than a third of a beat in duration, move after the beat (same as rule 1). (See Baton Technique, Appendix G.)

If a note is less than a third of a beat in length, Garner teaches that the conductor should move after the beat just as he or she would for a Rule 1. Garner writes,

Prepare for a note coming after the upbeat and before the downbeat (a 16th or 32nd in 4/4 time, for example) by moving after the beginning of that same beat. In execution, this is identical to Rule 1. For all practical purposes then, the anacrusis (pickup) is ignored. (See Baton Technique, Appendix G.)



Figure 3. Rule 3 Example from Dr. Garner’s course materials (see Baton Technique, Appendix G).

In doing this, a conductor would conduct a sixteenth note pickup to beat one in exactly the same manner as if the pickup note did not exist. He states, “That is all that is necessary” and adds,

Now, I would hasten to say, I’ve stood in front of a lot of groups and...given a Rule 1 or whatever it happens to be – it’s usually a Rule 1 – appropriate at that time and given a

down beat and gotten total silence. What does that tell you? That tells you that they are accustomed to seeing and or hearing the director count off. And by the way, I think that is a very poor idea, to count off to your students. What you're doing is giving them a license not to watch. I mean if you wanted to, you could just stick your head in the door and say, "One, two, ready, go" and take off for the teacher's lounge because there's no need to watch you. So don't give them that license. (G. T. Garner, personal communication, July 20, 2005)

He adds on the occasions when he has given a downbeat and been met by silence that he simply explains, "No, look...you're not going to get any extra beats. All you're going to see is this" (G. T. Garner, personal communication, July 20, 2005). He then demonstrates to the group what they will see. He tells, "Invariably, they get it and you don't have to worry about it anymore. I've never experienced it any other way than that" (G. T. Garner, personal communication, July 20, 2005).

Notes One Third of a Beat In Length

Garner teaches that notes of one third of a beat can be treated either as a Rule 2 or a Rule 3. As an example he uses the *Fantasia on the Dargason from Holst's Second Suite in F, Op. 28 No. 2*. He writes, in order to "prepare for a note after the upbeat – if a third of a beat in duration – by moving at the beginning of that same beat. In execution, this is identical to a Rule 2" (see Baton Technique, Appendix G).

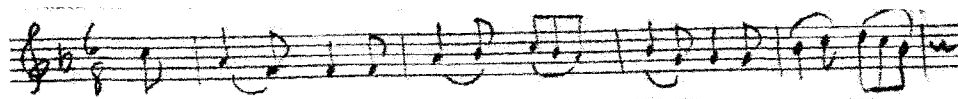


Figure 4. Notes of one third of a beat example 1 from Dr. Garner's course materials (see Baton Technique, Appendix G).

The first entrance is an eighth note pickup note in compound meter. Garner teaches that the conductor should begin with the baton up (where it would be at the end of beat one).

The conductor should then think the tempo to himself or herself, “one, two, one” and then drop on beat two. However, Garner explains that on this piece, once the music is in progress, he would probably treat it more like the traditional Rule 3. The reason for this is that once the tempo is established less preparation is needed.

Garner’s example below further illustrates the two treatments of a note that is one third of a beat (excerpt from Milhaud’s *Suite Francaise*).

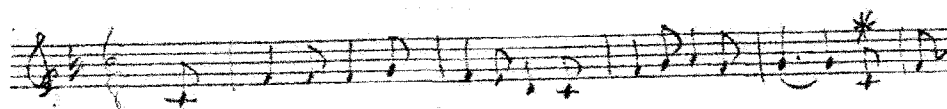


Figure 5. Notes of a third of one beat example 2 from Dr. Garner’s course materials (see Baton Technique, Appendix G).

In order to provide enough preparation, the entrance at the beginning of the line would be conducted as a Rule 2. However, an entrance at the point of the asterisk would be treated as a Rule 3.

Rule 4

Rule 4) For pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest. (See Baton Technique, Appendix G.)

A Rule 4 is used for pickup notes of more than a half beat in duration. Garner states, “as far as I know, Church didn’t make any provision for this” (G. T. Garner, personal communication, July 20, 2005). Essentially, a Rule 4 is similar to a Rule 2 in that you often move on the downbeat; however, a Rule 4 receives more preparation. In fact, a Rule 4 receives more preparation than any of the other three rules. Garner uses the rhythm from Beethoven’s Fifth Symphony as an example.



Figure 6. Rule 4 Example from Dr. Garner's course materials (see Baton Technique, Appendix G).

If the rhythmic figure were located at the beginning of a piece, it would be treated exactly as a Rule 2. That is, the baton would start where it normally would be at the end of the previous beat (up) and then the baton would drop on the rest. The additional preparation is necessitated when the tempo is already established. Garner writes, "Prepare for a note coming after the downbeat and before the upbeat by moving quickly on the preceding beat, pausing momentarily, then moving on the beginning of the beat in which the note occurs" (see Baton Technique, Appendix G).

The Rebound

Rebounds. A gesture ending with a stop of a beat or more in duration should culminate with a rebound; the rebound should not be forced and should be consistent with the vigor of the gesture. (See Baton Technique, Appendix G.)

Garner states he's never seen a good conductor fail to do this and writes:

Each beat not followed by another gesture on the following beat ends with a rebound. The rebound should be natural, a result of arresting the momentum of the arm as it moves down, right, or left, as if there were a spring in the shoulder. One might imagine the basic conducting "frame" as being defined by three strips of elastic as shown in the following diagram (viewed from behind the conductor). A downward gesture (Area 1) would strike the horizontal strip of elastic and rebound upward [see Figure 7 below]. In a lateral gesture to the right (Area 2), the side of the right hand, palm facing the floor, would strike the elastic and rebound to the left. In a lateral gesture to the left (Area 3), the palm of the right hand would strike the elastic and rebound to the right. The lateral gestures with the left hand would be the opposite. The speed and vigor of the rebound

are determined by the speed and vigor of the beat. (See Baton Technique, Appendix G.)



Figure 7. Rebound sketch from Dr. Garner’s course materials (see Baton Technique, Appendix G).

The Principle of Negation

The principle of negation: If there is no rhythmic activity, pulse lightly or, in some cases, not at all.

The principle of negation is a term original to Church, but the concept is not. If there is no rhythmic activity, the conductor will pulse lightly or, in some cases, not at all. Garner explains that every good conductor, or at least every conductor that he views as such, utilizes the principle of negation. He states, “You can go a long way towards achieving good ensemble precision...making good use of the principle of negation” (G. T. Garner, personal communication, July 20, 2005). For example, at the end of a piece in 4/4 time, with quarter notes on beat one of the measure and rests on beats two, three, and four, followed by an identical measure; and followed by a whole note, the conductor could conduct each beat. Garner states, “No doubt some people would do it that way. And no doubt, sooner or later and probably sooner rather than later there’s going to be somebody playing early.”

The following excerpt from William Shuman's, *George Washington Bridge* (see Figure 8) is another example of an appropriate occasion to negate. Garner used this negating example in a clinic that he presented at the 1998 meeting of the Texas Music Educators Association in San Antonio.



Figure 8. Negation Example from 1998 TMEA Clinic with Don Lefevre entitled Rhythm, Pitch, and Style: The Big 3 (see Rhythm, Pitch, and Style, Appendix G). *George Washington Bridge* by William Shuman ©1951 G. Schirmer, Inc. All rights reserved. Used by permission.

Since there is no rhythmic activity on beats two and four of the first bar of figure 8 above, Garner recommends negating beats two and four or at least lightly pulsing on the beats with no rhythmic activity.

Garner cautions that negating alone “does not automatically mean it is always going to be perfect” (G. T. Garner, personal communication, July 20, 2005). He jokes, “because there are always those people who don’t watch and can’t count, and that are mean spirited to begin with” (G. T. Garner, personal communication, July 20, 2005).

Dynamics and Cues

Dynamics and cues. Dynamic changes require the same amount of preparation. To cue entrances on the beat, look at the person(s) to be cued on the previous beat. For fractional entrances, look a beat plus the fraction ahead. Eye contact is essential. (See Baton Technique, Appendix G.)

Garner teaches that in cueing, as with all other aspects of conducting, timing is critical. He writes,

If the conductor looks at the entering person or section too soon, an early entrance is the likely result. If the cue comes too late, of course, it's not a cue at all. The conductor should look in the proper direction one beat prior to the entrance and execute the appropriate Rule. The cue will be enhanced by using the alternate hand. It can be made even more compelling by negating the previous beat where the music allows. (See Baton Technique, Appendix G.)

Garner teaches that dynamic changes require the same amount of preparation as entrances. For example, if conducting in 4/4 time with an upcoming *subito piano* on one, the indication for the change of dynamic will occur on the previous beat, which in this case would be beat four. The conductor must be careful not to show the indication for the change of dynamic too soon because the ensemble will get soft too soon. Showing it too late will cause the ensemble to get soft too late. In general these changes should be shown a beat ahead of time. However, this is dependent on whether or not the ensemble is watching. Garner reminds the conducting student of the importance of eye contact, and states, "You know, you can give all the cues in the world up here and they don't mean very much if you've got your head buried in the music" (G. T. Garner, personal communication, July 20, 2005). He explains,

Of course, that also depends on their making eye contact with you. Even if they know perfectly well when to come in, you know funny things can happen. If the two of you are having sort of an unspoken conversation where the conductor is saying, "Ok trumpets, time to come in" and the trumpets are looking at you and saying, "I know boss and here I am." Even if they know perfectly well when to come in and don't get a cue, it's likely not to be quite the same entrance as when they do get a cue. (G. T. Garner, personal communication, July 5, 2005)

Additionally he writes, “Students should always be in visual contact with the baton: direct eye contact before entrances and after breaths at slow tempos, peripheral otherwise” (see Rhythm, Pitch, and Style, Appendix G).

Garner also cautions the conducting student to make every effort to cue everything in a concert that he or she has been cueing in rehearsal. He tells, “One trap that I’ve fallen into far too many times is to cue something every time in rehearsal, but then not at the concert” (G. T. Garner, personal communication, August 17, 2005). He adds, “So you condition the player or players to expect a cue some place and then your concentration is diverted by something or maybe you just go to sleep. I’ve done both of those” (G. T. Garner, personal communication, August 17, 2005). He explains that the result will likely be that the players either do not play, play late, or come in weakly and the blame rests on the shoulders of the conductor who conditioned them to expect a cue. He concludes, “So if you do that in rehearsal, you darn well better do it in performance” (G. T. Garner, personal communication, August 17, 2005).

Garner recommends cueing all of the important entrances as is reasonably possible. He likens decisions of whether or not to cue to “musical triage.” He explains,

It’s almost like musical triage in a way. Who needs the cue the most and who can do without it at a particular place? So I’ve found myself sometimes cueing a part that, musically, probably is not of the highest priority, but because that player or players is the least secure whereas the more important part is more secure, probably cueing the...lesser part based on the exigencies of the moment. (G. T. Garner, personal communication, August 17, 2005)

Releases and Fermatas

Releases. The release should be prepared when the music doesn't continue but not prepared if the music does continue. (See Baton Technique, Appendix G.)

Garner teaches that releases, like attacks, must be prepared. Since the releases the conductor would need to show almost always come on a downbeat they are prepared by moving after the preceding beat (Rule 1). They culminate with the rebound, with care taken to finish in the necessary position for the following gesture (see Baton Technique, Appendix G).

Fermatas. Four kinds:

- 1) No break after fermata – baton moves slowly through fermata, increasing in speed in preparation for next beat;
- 2) Complete stop – release without preparation and rebound, then prepare the next beat normally;
- 3) Break for a beat – similar in execution to the second, except that the motion begun with the release continues directly into the next beat; and
- 4) Break for a breath – release without preparation and move in tempo into next beat. (See Baton Technique, Appendix G.)

Garner teaches that there are four kinds of fermatas the conductor must be prepared to handle. The first of these is the fermata with no break. The execution of this requires that the motion continues following the ictus but with considerable resistance, as if beating in a very heavy liquid. The arm “breaks free” from the resistance when time to move to the next note, moving at a normal speed for whatever the tempo might be.

In the second type of fermata a complete stop is made. Here a properly prepared release is given followed by a pause of the desired duration, taking care to finish in the proper position for the following gesture (see Baton Technique, Appendix G).

Both the third and fourth types of fermatas involve a slight break. The third is similar in execution to the second, except that the motion begun with the release continues directly into the next beat, resulting in a break of one beat (one and one-half if the following entrance is on an upbeat). The fourth kind allows for a shorter break than the third, where only a breath is desired. This would ordinarily be a fermata of relatively short duration and would always be followed by a note coming on the beat. The fermata is held the desired length, without motion, and the following attack prepared with a Rule 1. The performers are simply instructed to breathe following the fermata (see Baton Technique, Appendix G).

The Left Hand

The left hand is used primarily for the following purposes; 1) dynamic shading; 2) cueing; 3) expression; and 4) alternating with the right hand. The conductor should practice all gestures with both hands. For the most part duplication of the right hand with the left should be avoided. It is important that the position of the left hand should appear natural and relaxed and not in any way contorted. (See Baton Technique, Appendix G.)

Garner tells of Church's visit to West Texas State University. He recalls a conversation that he, Joe Hadden (Garner's former college teacher and a former conducting student of Church), and Norval Church had at local restaurant. Joe Hadden asked, "Professor, if you had your life to live over, what would you do differently?" Garner states that Church (in a gruff voice) said, "'I'd alternate more.' It wasn't give more to charity, or I would tithe more, or I wouldn't kick the dog so much. [Again, in a gruff voice.] 'I'd alternate more'" (G. T. Garner, personal communication, July 20, 2005).

In regards to allowing the left hand to duplicate what the right hand is doing, Garner states that he differs from Church somewhat. He states, “Church would allow no duplicating ever under any circumstances, under penalty of death. No duplicating!” Garner tells, “But I don’t subscribe to that wholly. I think a little occasional judicious duplicating is perfectly defensible” (G. T. Garner, personal communication, July 20, 2005). He explains, “Now, I think sometimes when the music is big enough that a little duplication is perfectly in order, but it should be done – I think – with great discretion” (G. T. Garner, personal communication, August 17, 2005). Garner rationalizes that excessive duplication essentially diminishes the value of the left hand, which is for such things as cueing, dynamics, shaping phrases, and not just mindless repetition. He contends,

You know it’s like making idle threats to your students all the time because you make a threat that you’re not prepared to follow through and then somebody.... If you say, “If you do A, then I’m going to do B” and they do A and you don’t do B, then you have no more credibility anymore. It’s the same thing with the left hand. It doesn’t have any credibility when you do need it for something, because it’s been flopping through the breeze up here all the time. (G. T. Garner, personal communication, July 5, 2005)

The Wrist

The wrist. Wrist movement can be very helpful, especially at slow tempos, to help define the ictus more precisely. Take care, however, to avoid chronically floppy wrists. (See Baton Technique, Appendix G.)

Garner believes that while wrist movement can be very helpful, the conductor should be prudent in its use. He contends that excessive wrist movement increases the speed of the baton a great deal and adds, “At a certain point the baton just becomes a blur

and that makes it very difficult if not impossible for the ensemble members to be able to define exactly where is the pulse. What is he trying to do?” (G. T. Garner, personal communication, July 5, 2005).

Subdivision

Sub-division. The division of a beat will always be in the opposite direction of the next main beat. (See Baton Technique, Appendix G.)

Garner states, “This confuses people, I just don’t know a better way to say it” (G. T. Garner, personal communication, July 20, 2005). For example, if the conductor is subdividing in four and two is going to be to the left, the subdivision of beat one will be slightly the opposite direction. The subdivision of beat two will be slightly to the left in order to move in the opposite direction of beat three. The subdivision of beat three will be in the opposite direction of four. He teaches that the last division of the beat finishes down in what he calls a fishhook because it closely resembles a fishhook pattern. He explains, “Now it kind of dips down and up and then forms a letter J or a fishhook.”

Garner cautions that the conductor not be too quick to subdivide. He states,

There comes a point where it makes more sense to subdivide, but to me, I should say parenthetically, that’s one of the errors that I see – what I believe to be an error – that I see a lot of young conductors do, which is be too quick to subdivide where the music is really not slow enough to justify subdividing. And so the beat – subdividing the beat – the beat itself becomes so fast that it is at total odds with the music, visually. (G. T. Garner, personal communication, July 20, 2005)

Extended meters

Extended meters. It’s not necessary to learn elaborate beat patterns. Simply change direction every two or three beats

as dictated by the internal rhythmic structure of the measure. (See Baton Technique, Appendix G.)

Garner recognizes that most junior high school directors will not encounter the problem of conducting something such as an 11/4 bar very often, he believes it is not necessary to concern himself or herself with memorizing an elaborate beat pattern. He jokes,

If you'll look in most conducting books, you see the most elaborate kinds of beat patterns for those things. You know, you'd have to live in a cave on a Tibetan mountaintop for years studying that for hours a day to really master it. (G. T. Garner, personal communication, July 20, 2005)

He contends,

If I ask you what direction is beat nine in 13 beats to the bar, do you have the vaguest idea? Now, if I ask you what direction [beat] 3 is in 4/4 time you have some very definite ideas about that, but once it gets into those high numbers, it doesn't matter. So it's not going to confuse anybody as long as you change directions at the right time. (G. T. Garner, personal communication, July 20, 2005)

Asymmetrical meters

Asymmetrical meters. In 5/8, for example, don't move quickly through the three-8th-note beat. Either 1) move slowly through the first two 8ths, increasing the speed on the third 8th or 2) stop on the beat and move immediately after the 2nd 8th. (See Baton Technique, Appendix G.)

Garner describes a three eighth-note beat of an asymmetrical meter as the long beat. He contends that often the most common way he sees directors conduct asymmetrical meters is to move through the long beat too rapidly. For instance in 5/8 time where the eighth notes are grouped 2 + 3, directors will move the baton through the long beat very quickly and wait until the next beat arrives. He emphasizes that this, "is

antithetical to the whole idea of conducting, you're a leader, right. You're not leading them anywhere" (G. T. Garner, personal communication, July 20, 2005).

He states,

You just finished the beat and you hang out until it's time to go to the next beat. Well, that is quite a common thing, but I think it's self-defeating. It works, but it's certainly not helpful even at best. Because...what is the definition of a conductor? The conductor is a leader and when you're doing this (getting through the long beat too soon) you're not leading anywhere. You're just waiting for the beat to get there and then you move with it. So that's of no help to the ensemble. (G. T. Garner, personal communication, July 5, 2005)

At faster tempos he teaches, "I just feel an extra drag on the long beat...and here's where the wrist comes in handy by the way. Actually the wrist stays down the first two thirds of the beat and comes up on the last third" (G. T. Garner, personal communication, July 20, 2005). If the tempo is slow enough, he states, "You might sort of treat it as a Rule 1 after the second eighth note" (G. T. Garner, personal communication, July 20, 2005).

One Beat Per Measure

Beating one beat to a measure. Determine the phrasing of the music and use the appropriate beat pattern(s). (See Baton Technique, Appendix G.)

Garner states, "I think most good conductors do this." Rather than beating a piece of music that is written only one beat per bar in one, he recommends that the conductor first determine the phrasing of the music and then use an appropriate beat pattern to match the phrasing. He tells,

I've experimented with this many times and it is amazing. I'm sure that the ensemble often doesn't have the vaguest

idea that you're doing anything different, but it is amazing how much easier it is for them to keep their place. (G. T. Garner, personal communication, July 20, 2005)

Slow Tempos

One of the most difficult jobs of a conductor is conducting at slow tempos. In teaching this, Garner is careful to refer back to his earlier disclaimer that there is certainly more than one way to approach any of these conducting challenges. He states,

But for me, I need to feel a lot of resistance to the beat as if you're in a swimming pool of mercury up to your neck. You know, something very heavy, so you're not getting through the beat too quickly. I feel as though what you want to do is pinpoint the position of every beat with as much precision as you can. (G. T. Garner, personal communication, August 17, 2005)

Garner describes that he tries to feel a lot of resistance on the first part of the beat and states, "It's as if you've got some kind of force pulling you back and you break through just in time to move to the following beat" (G. T. Garner, personal communication, August 17, 2005). It seems to be somewhat the same principle he describes in conducting asymmetrical meters in that the conductor should be careful not to get through the beat too quickly.

He states, "If the music has note values or many note values of less than a beat in duration, eighth notes let's say, there comes a point where it makes more sense to subdivide" (G. T. Garner, personal communication, August 17, 2005). However, he cautions that he often sees a lot of young conductors who are too quick to subdivide when the music is not actually slow enough to justify subdividing. In doing so, he asserts, "the beat itself becomes so fast that it is at total odds with the music, visually" (G. T. Garner, personal communication, August 17, 2005).

Course Materials

Garner's conducting pedagogy relies largely upon materials that he designed himself. He states that,

The only book I ever used was the book called *The Conductor's Workshop* by R. Gerry Long (1977). The reason I used it was not for what he had to say about conducting, much of which I didn't really agree with, but because he had all these little music, actual musical examples and the class could play. I don't think conducting to a record is much help. It's not really conducting. You've got to have some live players in front of you to be able to respond to what you're doing, and so that book is really good for that. (G. T. Garner, personal communication, July 5, 2005)

He comments that he particularly favored using the *Variations on a Russian Folk Song* included in *The Conductor's Workshop* (Long, 1977). He explains that this particular exercise is in three parts, and "It encompasses – at one point or another – practically every conducting problem you can think of." Adding, "If they can get through that and do it well, I think they're pretty well prepared from a technical point of view to handle most problems they're confronted with" (G. T. Garner, personal communication, July 5, 2005).

Garner explains that due to the financial situation of his students, he hated to ask his students to spend money on an expensive conducting text. It was out of this need that he developed the materials that he used in his teaching of conducting. These materials largely consisted of four part pieces written in C, most of which were eight to twenty bars in length. These exercises allowed the students to conduct a live ensemble, while at the same time gaining valuable experience in transposition. The exercises were often written with a specific challenge in mind and were selected arrangements of excerpts from

prominent band and orchestra works. Figure 9 below shows the first four bars of an eight bar exercise that Garner used for his conducting students to practice conducting a Rule 2 (if the note comes on the upbeat or last third of the beat, move on the downbeat). The exercise utilizes music from the *Song of the Blacksmith* from Holst's *Second Suite in F*, Op. 28 No. 2.



Figure 9. Rule 2 Exercise from Dr. Garner's course materials (see *Song of the Blacksmith*, Appendix G).

The students would both play and conduct the exercises, allowing them the experience of conducting a live ensemble, without the need for an ensemble with complete instrumentation. The students also gained valuable experience in transposition.

Two more examples of such exercises are shown below. Figure 10 illustrates an exercise that Dr. Garner arranged of Haydn's *Symphony No. 104*, and Figure 11 is an excerpt taken from an exercise utilizing Gordon Jacob's *William Byrd Suite*.

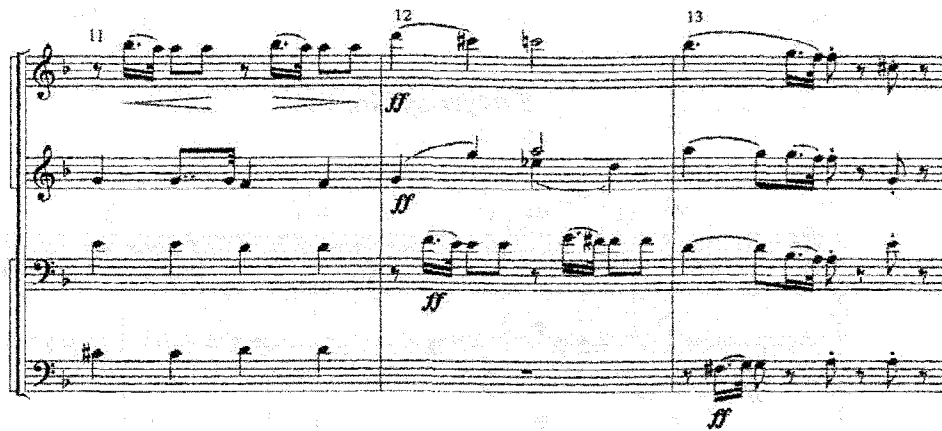


Figure 10. Haydn excerpt from Dr. Garner's course materials (see Haydn Symphony No. 104, Appendix G).



Figure 11. William Byrd excerpt from Dr. Garner's course materials (see William Byrd Suite, Appendix G).

Students who play transposing instruments would transpose the exercises from concert pitch. Additionally, Dr. Garner would have the conducting students pretend that the exercise was written for a transposing instrument. For example, they could pretend that Figure 10 above was written for an Eb instrument. This would make the concert key Bb minor rather than G minor. All the students – with the exception of those playing an Eb instrument – would have to transpose the exercise.

Garner also wrote original exercises that addressed specific conducting challenges. The example below gives the conducting student the opportunity utilizes all four of the conducting rules described earlier in this chapter.

The musical score for Exercise 12 is presented in three systems, each containing three staves. The top two staves are for Bb instruments (e.g., euphonium, tuba) and the bottom staff is for C instruments (e.g., euphonium, tuba). The score is in 4/4 time and includes dynamic markings (p, f, pp) and numbered measures (1-11).

System 1: Measures 1-4. Measures 1 and 2 are marked *p* (piano), and measures 3 and 4 are marked *f* (forte).

System 2: Measures 5-8. Measures 5 and 6 are marked *pp* (pianissimo), and measures 7 and 8 are marked *f* (forte).

System 3: Measures 9-11. Measures 9 and 10 are marked *f* (forte), and measure 11 is marked *p* (piano).

Figure 12. Exercise for Rules 1, 2, 3, and 4 from Dr. Garner’s course materials (see Conducting, Band Director’s Workshop, Appendix G).

It should be noted that the example above is different from the previous examples in that the top two lines are written for Bb instruments and the bass clef line is written for C instruments.

The following exercise was written by Garner to reinforce his conducting students use of Rules 3 and 4.



Figure 13. Exercise for Rules 3 and 4 from Dr. Garner's course materials (see Conducting, Band Director's Workshop, Appendix G).

The following is an exercise based on *America* that Garner used in his conducting classes (see Figure 14). It is followed by a supplement that Dr. Garner provided with the exercise to further explain what would be expected of them. The students were instructed to pretend as if the exercise was written for an Eb instrument and transpose accordingly. All in the class would be expected to be able to transpose and perform the various parts, count the exercise using the Eastman Counting System, as well as conduct the exercise.



Figure 14. *America Exercise* from Dr. Garner's course materials (see *America*, Appendix G).

Garner offered the following advice to help clarify to his students understand how to prepare,

Dear Conducting Classes:

After making the videotape, it occurred to me I should probably supplement it with some further instructions. I hope they'll be helpful.

First, remember that we're pretending this is written for an Eb instrument. The concert key, then, is Ab (you already knew that, didn't you?).

- The C instruments will transpose up a minor third.
- The Bb instruments will be in the key of Bb and will transpose up a fourth or down a fifth OR you can think of it up a step in bass clef.
- The F instruments will be in the key of Eb and will transpose down a second.
- An Eb instrument playing the bass clef part will simply play it in bass clef (F F Bb C, etc.)

Here's a measure-by-measure account of what you need to do:

- 1—stop (high) on 4
- 2—drop on 1
- 3—rebound on 3 back to home, move after 4
- 4—stop (high) on 3
- 5—move on 1, stop (high) on 3
- 6—stop (right) on 1; move through 2, stop (right) on 3; stop (high) on 4
- 7—drop on one; stop (left) on 2; move on 3 with rebound back to home.
- 8 & 9—both 2+3; loop (#6) on 2, move after 2nd 8th note of the beat
- 10—3+2; stop on 1, move after 2nd 8th note of the beat
- 11—2+2+3; stop on 3, move after 2nd 8th note of the beat
- 12—stop on every beat (always at the same place), moving after the 2nd 8th note of each beat
- 13 & 14—straight 2
- 15—stop on each beat move after 2nd 8th note of the beat
- 16—stop on 1 & 2, moving after the 2nd 8th note of the beat, fishhook on 3
- 17—move after 1 (See Letter, Appendix G.)

Figures 15-18 are additional conducting exercises that Garner's conducting classes performed and conducted. Each exercise is followed by

Garner's notes and suggestions to the students regarding the conducting patterns, use of Rules 1-4, cues, and other mechanical issues.



Figure 15. *El Toro* page 1 from *La Fiesta Mexicana* exercise from Dr. Garner's course materials (see *El Toro*, Appendix G). *La Fiesta Mexicana* by H. Owen Reed © 1954 (Renewed) BEAM ME UP MUSIC (ASCAP) All Rights Controlled and Administered by ALFRED PUBLISHING CO., INC. All Rights Reserved Used by Permission.



Figure 16. *El Toro* page 2 from *La Fiesta Mexicana* exercise from Dr. Garner's course materials (see *El Toro* Instructions, Appendix G). *La Fiesta Mexicana* by H. Owen Reed © 1954 (Renewed) BEAM ME UP MUSIC (ASCAP) All Rights Controlled and Administered by ALFRED PUBLISHING CO., INC. All Rights Reserved Used by Permission.

Garner writes,

El Toro ("La Fiesta Mexicana")

Begin with rule 2 (move on beat 2 from right side, fingernail even w/nose)

- Use 5-beat pattern, 2+3, through m. 15
- 4-beat pattern at m. 16, followed by 2 beat pattern at m. 20
- Resume 5-beat pattern at m. 22 and continue through m. 36
- 4-beat pattern at 37
- 2-beat pattern at 41; rebound on 1, move after 2 (m. 42)
- 4-beat pattern at m. 43

- Rule 4 at m. 46; stop on 4th beat (high) and drop sharply on downbeat of 47. On 3rd beat (m. 49), stop w/fingernail even w/nose, then move in and up on beat 4.
- 4-beat pattern at 51. Rebound at home on 3, move after 4 (m. 54) to prepare downbeat of 55
- 3-beat pattern at 55; rebound at home on 2, move after 3 (m. 57) to prepare for downbeat of 58. (See *El Toro* & *Profanation* Instructions, Appendix G.)

PROFANATION Bernstein

The musical score for 'Profanation' is presented in two systems. The first system (measures 1-4) begins with a fortissimo (ff) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second system (measures 5-9) continues the piece, with a mezzo-piano (mp) dynamic indicated in measure 5. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Figure 17. *Profanation* page 1 Exercise from Dr. Garner's course materials (see *Profanation*, Appendix G). *Profanation* by Leonard Bernstein © 1943 (Renewed) Boosey & Hawkes, Inc. All Rights Reserved. Used by Permission.

Figure 18. *Profanation* page 2 Exercise from Dr. Garner's course materials (see *Profanation*, Appendix G). *Profanation* by Leonard Bernstein © 1943 (Renewed) Boosey & Hawkes, Inc. All Rights Reserved. Used by Permission.

Garner writes,

Profanation

Begin with rule 2 (same as previous example)

Tempo here is too fast to stop on the long beats, but you should move through the beat rather than getting through it quickly and waiting for the next beat to catch up.

Cues:

- big beats for parts 3-6 on 1 & 2 of 2, 2 of 3, 1 & 2 of 5, 2 & 3 of 6
- m. 6, cue part 6, beat 1
- m. 9, cue part 1, beat 1
- m. 11, cue part 2, beat 1
- m. 12, cue part 6, beat 1
- m. 15, cue part 2, beat 1
- m. 17, cue part 1, beat 1
- m. 19, cue part 4, beat 1
- m. 22, cue part 3, beat 1
- m. 23, cue parts 1 & 2, beat 1
- m. 26, cue part 5, then parts 3, 4 & 6 (look at them on beat 3)
- m. 30, cue parts 1-4, beat 1
- m. 35, cue parts 5 & 6 (look at them on beat 2)
- m. 43, cue parts 5 & 6, rule 2 on beat 3
- m. 44, cue part 2, beat 4
- m. 45, cue 5 & 6, rule 2 on beat 4
- m. 46, cue parts 1 & 2, beat 4
- m. 47 cue parts 3 & 4, rule 2 on beat 1
- m. 48, cue parts 5 & 6, rule 2 on beat 1
- m. 60, cue part 3, beat 2
- m. 61, cue part 4, beat 1
- m. 62, cue part 2, beat 2
- m. 64, fishhook on 2, move after 2 in 65 to prepare downbeat of 66 (See *El Toro & Profanation* Instructions, Appendix G.)

Dr. Garner began using the following Ear Training exercise with his graduate students after a conversation with John Paynter. The discussion took place over breakfast while John Paynter was on campus for a band clinic that WTAMU was hosting. Garner states that Northwestern accepted a very limited number of doctoral students in conducting. Rather than studying with one teacher, these students each studied conducting with the Director of Bands, the Orchestra Director, and the Choral Director. Garner states, “And the three of them, [Paynter] said, were just very distraught over the fact that their conducting students even at that level, just didn’t seem to have very good

ears” (G. T. Garner, personal communication, July 5, 2005). Garner explains that Paynter would have his students sing an interval exercise in which the interval would expand upward by a major second from a given note. Garner states, “I thought that sounded like a really good idea, but I thought they need to do both ways.” So, he developed the following exercise in which the students would name the interval while singing to try to associate the sound with the interval (see Figure 19).



Figure 19. Interval Ear Training Exercise from Dr. Garner’s course materials (see Ear Training Exercise, Appendix G).

Garner tells that he found that many students just could not do the exercise at first, but after awhile nearly all of them could. In addition to the preceding exercise, students enrolled in the class were also required to sing a one-octave chromatic scale up and down, using letter names, beginning on any pitch. In the third exercise that Garner required, the students sang one of the following familiar tunes, using letter names, in seven keys (beginning on C, D, E, etc.). The melodies were: *America*, *Yankee Doodle*, *Twinkle, Twinkle Little Star*, or any other song of comparable difficulty that he approved. The students were then required to do the same on one of the following more challenging melodies: *Hark! The Herald Angels Sing*, *Battle Hymn of the Republic*, *Swanee River*, or any other approved song of comparable difficulty.

The next exercises are designed to improve both ear training and transposition. Garner explains that this is, after all, what the conductor must do while reading a score.

He states that the conductor must, “know what those concert pitches are...and what they sound like.”



Figure 20. Excerpt from *Canzona* Ear Training and Transposition Exercise from Dr. Garner’s course materials (see *Canzona*, Appendix G). *Canzona* By P. Mennin © 1954, 2000 by Carl Fischer, LLC International Copyright Secured All Rights Reserved. Used by Permission.

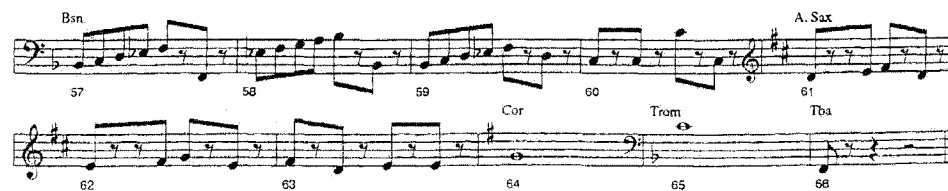


Figure 21. Excerpt from *Jhon Come Kisse Me Now* Ear Training and Transposition Exercise from Dr. Garner’s course materials (see Ear Training Exercises, Appendix G). *William Byrd Suite* By Gordon Jacob © 1924 by Boosey & Co., Copyright Renewed. Copyright for all countries. All Rights Reserved. Used by Permission.



Figure 22. Excerpt from *Rhosymedre* Ear Training and Transposition Exercise from Dr. Garner’s course materials (see Ear Training Exercises, Appendix G). *Rhosymedre* By R. Vaughn Williams © 1972 by E. C. Schirmer. All Rights Reserved. Used by Permission.

Chapter Six

Counsel to Those Entering the Profession

A large portion of Garner's teaching was focused on training music education students who were interested in becoming public school band directors. This chapter endeavors to document his counsel to those about to enter the profession.

Top Ten List

Garner offered the following advice to undergraduate students in his music education methods courses, a top ten list of things that they could do before accepting their first job in order to better prepare themselves for the profession. This list also provides a good overview of the skills Garner believes a band director should possess:

1. Practice hard and develop your performance skills to the highest possible level.
2. Continue to develop your aural skills by sight singing.
3. Continue to develop your keyboard skills.
4. Observe every director you can; see how he or she handles problems, what works, and what doesn't.
5. Learn as much grade 1, 2, and 3 literature as possible. Going to contests offers one of the best means of doing this.
6. Learn as much as you can about the other instruments, particularly in families other than your own.
7. Develop your transposition and score-reading skills. Listen to recordings of exemplary ensembles while following the score.
8. Continue to develop your own reading and counting skills. Can you count anything with the Eastman system? Can you really do down-press-up?
9. Continue to develop your conducting skills. The basic beat patterns should be so ingrained that they require no conscious thought whatever.
10. Attend any clinics and professional meetings you can. Read everything relating to the profession you can get your hands on. (See Attributes, Appendix G.)

Band Director Inventory

Garner created a band director inventory to improve his students' understanding of strengths and weakness in their teaching. He provided this inventory to the graduate students enrolled in his Concert Band Techniques course (see Figure 23).

- | | | |
|--|--|---|
| <p>1. I can "hear" a score:
 <input type="checkbox"/> very well
 <input type="checkbox"/> fairly well
 <input type="checkbox"/> not very well
 <input type="checkbox"/> poorly</p> | <p>9. I would classify my musicality as:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>17. My communication skills are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> |
| <p>2. I can detect wrong notes:
 <input type="checkbox"/> very well
 <input type="checkbox"/> fairly well
 <input type="checkbox"/> not very well
 <input type="checkbox"/> poorly</p> | <p>10. My transposition skills are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>18. My motivational skills are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> |
| <p>3. I can detect pitch problems:
 <input type="checkbox"/> very well
 <input type="checkbox"/> fairly well
 <input type="checkbox"/> not very well
 <input type="checkbox"/> poorly</p> | <p>11. My current performance level is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>19. My ability to maintain control in a crisis or confrontation are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> |
| <p>4. My inner sense of rhythmic pulse is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>12. My knowledge of musical style and performance practice is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>20. The amount of time I spend in score study is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> |
| <p>5. My ability to quickly and accurately decipher complex rhythms is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>13. My conducting skills are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>21. The degree of compulsion I feel to make everything in the music perfect is:
 <input type="checkbox"/> a great deal
 <input type="checkbox"/> quite a bit
 <input type="checkbox"/> relatively little
 <input type="checkbox"/> hardly at all</p> |
| <p>6. My knowledge of woodwind fingerings is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>14. My keyboard skills are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>22. My rehearsals typically move:
 <input type="checkbox"/> very fast
 <input type="checkbox"/> moderately fast
 <input type="checkbox"/> not very fast
 <input type="checkbox"/> slowly</p> |
| <p>7. My knowledge of brass fingerings is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>15. My rapport with students is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>23. My organizational skills are:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> |
| <p>8. My knowledge of percussion is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | <p>16. My rehearsal discipline is:
 <input type="checkbox"/> excellent
 <input type="checkbox"/> good
 <input type="checkbox"/> fair
 <input type="checkbox"/> poor</p> | |

Figure 23. Band Director Inventory from Dr. Garner's course materials.

Figure 23 above is a Band Director Inventory that provides further insight into Garner's beliefs in regards to the necessary skills a director should possess. Garner's goal was to provide the students with the opportunity for self-assessment and to assist them in determining what areas of their band directing skills needed to be strengthened. Garner states, "The results were always interesting and they were always pretty consistent from one summer to the next" (G. T. Garner, personal communication, July 5, 2005).

Philosophy of Music Education

Garner wanted his students do a little research, and to put some real thought into developing their own philosophy of music education. He did so for two reasons and states, "One, they need to have a philosophy of education. They need to know why are we doing this? And also, it's a likely question that they're going to be asked in interviews sometime" (G. T. Garner, personal communication, July 5, 2005). Garner provided the following outline as a sample. He writes,

A Philosophy of Music Education

- I. Education in America serves two primary functions.
 - A. To prepare students as future citizens and to provide them with the necessary tools to make a satisfactory adjustment in a complex and dynamic society.
 - B. To cultivate and refine the aesthetic potential in every individual.
- II. Music is equipped to make a unique contribution.
 - A. It provides a means of aesthetic experience and self-expression that cannot be duplicated in any other subject-matter area.
 - B. It provides a real and vital means of breathing life into the past and of passing on the great cultural heritage of Western civilization.

- C. The value of such experience has increased proportionate to the emphasis on science and technology.
- III. The nature of the aesthetic experience deepens and becomes meaningful to an extent commensurate with the level of knowledge and insight.
- A. Music should be recognized as a discipline and accorded full academic status.
 - B. Musical experiences should be varied to meet individual needs and interests and to provide acquaintance with as wide a musical scope as possible.
 - C. Emphasis should be placed on the music itself, with experiences and concepts growing from it.
- IV. Performance is the heart of the school music program.
- A. Performance makes the music come alive.
 - B. Performance retraces the act of composition itself; perceptions of music are mere intellectual concepts in studying or listening.
 - C. Only in performance can one experience the feel of how everything that happens influences everything else that happens.
 - D. Performance is the surest means of making music a part of a student's life on a permanent basis.
 - E. Performance is the most intimate means of self-expression. (See Philosophy, Appendix G.)

Well-Defined Goals

Garner believes that it is important for band directors, and for that matter any teacher to develop well-defined goals. He states, “in order to give some direction to what we’re doing, it seems to me that it’s important to have some specific objectives.” He adds,

Not just, I want to have a good band, and I want to go to contest and make a one [First Division Rating] – that’s all byproduct in my opinion. But, to have some well-defined long-range goals and then derive from that some well-defined medium and short-range goals – if you don’t know

where you're going...you don't know how to get there. And actually have them written down, and have them very specific. (G. T. Garner, personal communication, July 5, 2005)

Garner explains that the next step is to have a way of evaluating how well the goals have been reached. The teacher must then be prepared to make adjustments as necessary on the basis of the progress that one has achieved in the attainment of those goals. He states,

To me that's what the teaching process is all about. Not just flailing blindly away, but knowing exactly what you want to do, how you want to get there and then what means you're going to employ in order to meet those objectives and then how you're going to determine how well they've been met. It seems to me that really testing kids is more testing the teacher than the kid. (G. T. Garner, personal communication, July 5, 2005)

Garner tells that this is a lesson he kept learning throughout his teaching career.

He cites his music education methods courses as an example. He tells,

I'd think, "Man, I'm doing such a great job, I'm giving them all this great information and then you give them a test...and what comes back sometimes is such an incredible result of misunderstanding and corruption of what you tried to get across. It's always astounding and depressing. [laughs] Which told me that I wasn't doing a very good job. Especially meeting some of the maybe...less able, or less motivated students in the class. (G. T. Garner, personal communication, July 5, 2005)

Garner offers the following example of long-range objectives,

Long-range Objectives for the first-year clarinetist

The student:

1. Produces a firm, characteristic tone in all registers.
2. Exhibits correct posture and hand position.
3. Breathes properly and sustains phrases of reasonable length.
4. Tongues 8th notes at mm = 100 in staccato: marcato, and legato styles.

5. Makes appropriate use of alternate fingerings for the following notes:



Figure 24. Appropriate use of alternate fingerings example from Long-range Objectives for the first-year clarinetist (see Objectives, Appendix G).

6. Plays the chromatic scale in 8th notes at mm = 100, low E to high G, and all major scales for two octaves at the same tempo.
7. Negotiates the break smoothly.
8. Understands the instrument's relation to concert pitch.
9. Recognizes and identifies key signatures and time signatures.
10. Reads at sight materials comparable in difficulty to that found in first-year method books.
11. Plays and counts accurately rhythms up to the 16th-note value in both simple and compound meter with the appropriate foot tap.
12. Recognizes the basic musical terms governing tempo, volume, and style.
13. Demonstrates the ability to tune the instrument and to humor pitches up or down.
14. Demonstrates a basic understanding and sensitivity to ensemble problems, including balance, blend, and precision.
15. Recognizes a simple phrase.



(playing test example)

Figure 25. Recognizes a simple phrase example from Long-range Objectives for the first-year clarinetist (see Objectives, Appendix G).

Garner explains that he tried to state the objectives in behavioral terms in order to give more focus to the goals and to be able to put them to the test. He admits,

It's very ambitious. That's the other thing. I think you ought to have ambitious goals. You may not always achieve them, but if you set the bar too low they're not going to go past that. But I had a lot of kids when I was

teaching beginning band that could do all of that at the end of the first year. (G. T. Garner, personal communication, July 5, 2005)

Fundamentals

Garner explains that the following came as a result of a student question. He states, “We were always talking about fundamentals, fundamentals. Somebody, said, ‘Well, what fundamentals are you talking about? What are the fundamentals?’” (G. T. Garner, personal communication, July 5, 2005). He explains that he thought that was a great question and compares it the realization he came to as a beginning director. Garner states,

I’d start using words like clef and staff and lines and spaces and to most of them, unless they’d had piano, that meant nothing. That was a big surprise to me. You know it seemed like, in my naiveté, everyone knows what that is, but of course everyone doesn’t. In fact, almost no one does, unless they’ve had some type of formal music training. So you have to...approach it on the assumption that they know absolutely nothing about anything. (G. T. Garner, personal communication, July 5, 2005)

Garner tells that he then “sat down and gave it a little thought and came up with that list of fundamentals” (G. T. Garner, personal communication, July 5, 2005). He writes,

FUNDAMENTALS

- I. Posture
- II. Hand Position
- III. Embouchure
- IV. Breath Support
- V. Technical Development
- VI. Dynamic Range
- VII. Flexibility
- VIII. Articulation
 - A. speed
 - B. style
 - C. releases

- IX. Rhythm
 - A. simple meter
 - B. compound meter
- X. Watching and Understanding Conducting Gestures
- XI. Knowing Concert Pitches
- XII. Intonation
 - A. pitch tendencies of the instrument
 - B. aural awareness
- XIII. Rehearsal Decorum
 - A. talking
 - B. asking questions (raise hand)
 - C. starting and stopping w/conductor
 - D. listening to instructions
 - E. inappropriate laughter (See Fundamentals, Appendix G.)

Garner writes, “You can't have a good band without good players.” He lists the following as the most important attributes of good musicians: a) good tone and control in all registers; b) good technical facility; c) good rhythmic and reading skills; d) good articulation (both with respect to style and speed); and d) good musical impulses (see Attributes, Appendix G). He stresses that all of these attributes can and must be taught with good posture and position being the starting points.

Garner lists the following as some of the most helpful aids in developing good players: a) weekly sectionals with emphasis on learning the instrument; b) private instruction; c) individual attention by the director; d) frequent playing tests, geared toward the attainment of specific goals; and e) summer band camp (see Attributes, Appendix G).

Professional Ethics and Relationships

Garner believes that one should hold himself or herself to the highest of ethical standards. The following is an outline of Garner’s recommendations regarding professional ethics and relationships that he would use in teaching his music methods

courses (see Ethics and Relationships, Appendix G). He laments, “I had a few students I wish...this had made more of an impression on” (G. T. Garner, personal communication, July 5, 2005). Garner writes,

Honesty really is the best policy

- You sleep better at night
- You don't have to remember your lies
- A reputation for integrity is one of your most valuable assets; once lost, it's almost impossible to regain

Relationships with Students

- Set an example: moral and ethical behavior; appropriate dress and language
- Be a teacher and a friend, not a buddy
- Try to feel genuine affection for your students
- Hands off
- Keep a door or window open when talking privately with a student.
- Don't listen to student complaints about other teachers
- Don't gossip with students about other students
- Assume their honesty until proven otherwise
- Take an interest in them as people and in their activities outside music

Relationships with Parents

- Remember, their taxes pay your salary
- They deserve to be informed if a problem arises with their child
- Don't keep them waiting while your rehearsal goes overtime
- Give ample notice of extra rehearsals

Relationships with Administrators

- Prove your reliability and responsibility
- Don't be a whiner and complainer — be cheerful!
- Solve your own problems to the extent possible
- Principal's three chief concerns: 1) discipline; 2) building and equipment; 3) paperwork
- Keep the administration informed and consult them on major decisions
- Be very careful in criticizing the administration to anyone
- Stay healthy and don't miss work

Relationships with Other Teachers

- Make a point of getting acquainted with them

- Don't take the attitude that your work is the most important in school
- Show an interest in their work (See Ethics and Relationships, Appendix G.)

The Rehearsal

Garner explains that the director's job is three fold: recognition, diagnosis, and cure. In *The Band Director's Companion* (Middleton, Haines, & Garner, 1998), Garner writes,

We now come to a consideration of the five areas of performance with which every director must deal and toward which all efforts on the podium are directed. They are accuracy, tone and intonation, ensemble precision, blend and balance, and musicianship. To express it as succinctly as possible, our goal is to get ***the right note, in the right place, at the right volume, in the right style, perfectly in tune, with a beautiful sound.*** (p. 110)

Garner adds, "Achieving this lofty objective places the burden on to you to: first, recognize a problem when it occurs; second, analyze the cause of the problem; and third, offer an effective solution for correcting it" (p. 110).

Figures 26 and 27 below are somewhat of a summary of many of Garner's teaching regarding the rehearsal; however, the researcher strongly recommends that the reader study chapter five in *The Band Director's Companion* (1998).

The Rehearsal—Gary Garner, WTSU

1. Know the score; have a preconceived sound image in mind.
2. Good rehearsal is possible ONLY when: a) quiet prevails and b) the director has the band's attention.
3. Teach the *whole* piece (the whole is greater than the sum of its parts).
4. Avoid working too long with one section.
5. Know what you're going to say before you stop. Say it quickly, clearly, and with authority.
6. When starting again, identify rehearsal number first, then count.
7. Get off podium occasionally to work with sections or hear from another perspective.
8. USE YOUR INSTRUMENT; it's your best teaching tool.
9. Teach the band concert Pitches.
10. Don't sing—listen!
11. Don't settle for playing a problem passage correctly only once.
12. End rehearsals on a climactic note—ideal is to have students leave the room looking forward to the next rehearsal.

The preparation of a piece revolves around five areas of good ensemble playing:

1. ACCURACY. This applies to notes, rhythm, articulation, dynamics—in general, everything found on the written page.
2. TONE & INTONATION. These are virtually inseparable. Good tone depends upon: a) good equipment in good condition; b) embouchure; c) breath control, and d) concept.
3. BLEND & BALANCE. Blend refers to tone quality (how well two or more tones match in quality), while balance refers to volume. It is the conductor's responsibility to achieve proper balance within each part (i.e., 3rd cornets all playing the same volume) and between parts (3rd

cornets balancing 1sts and 2^{nds}, cornets balancing properly with trombones, brass with woodwinds, etc.).

4. PRECISION. Good ensemble precision results from: a) accurate counting (with everyone subdividing); b) clear, well-defined conducting; c) careful attention to the baton by all ensemble members; and d) listening to one another.
5. MUSICIANSHIP. This includes style, phrasing, expression, and nuance. It reflects, more than any other phase of ensemble performance, the conductor's own musical instincts, sensitivity, and perception.

Miscellaneous

1. Check equipment—be sure it's clean and in good adjustment. Allow time at end of rehearsal to clean instruments and INSIST that they do.
2. Get everyone on a good mouthpiece. WWs should have several reeds and alternate among them.
3. Check embouchures. Basic to all wind instruments: a) minimal pressure; 2) contraction of lips; and 3) open oral cavity.
4. Check breath support: a) insist on good posture; b) equate support with breath pressure or speed (with proper focus); 3) demonstrate yourself the difference between a properly supported tone and one that is not.
5. Constantly work to develop a strong concept of good tone. Live or recorded examples are helpful, along with the director's constant insistence. Every student should have one or more heroes on his or her instrument.
6. Hear every student individually as often as possible. Have them play individually in rehearsal as well.
7. Capitalize on competition as a strong motivational force with frequent chair tests and

challenges. Tests should be geared to the development of specific skills.

8. Schedule weekly sectionals. Work on band music should be secondary, with emphasis on master-class approach. Also ideal for tuning and testing.
9. Tape rehearsals frequently. Especially helpful as performance approaches. Listen several times focusing attention on different parts each time. Work on problem spots and put them back in context.

Score Study

1. Peruse score first to get an overview: take note of form, key scheme, tempo changes, etc.
2. Play at piano, however slowly, to get a sense of the vertical sonorities.
3. Study every part: a) sing lines; b) be sure of fingerings, trills, etc.
4. Make tentative decisions regarding phrasing, style, desired balances, colors, nuance, but be prepared to change as required by practical circumstances.
5. Try to anticipate problems and formulate solutions (as many as possible for each problem).
6. Try the composer's tempos first!
7. Practice conducting.
8. Listen to recordings? There are valid arguments on both sides. At the very least, it's best to wait until you've thoroughly studied the score.

Transpositions

It is vital that the band director be able to read a full score and be able to immediately transpose every part to concert pitch and to be able to shift from one line to another and HEAR each pitch. The only clefs necessary to know, other than bass and treble, are tenor (for Bb instruments) and mezzo-soprano (for F instruments). Use bass clef for Eb instruments.

Figure 26. Garner's Course Materials, The Rehearsal (see The Rehearsal, Appendix G).

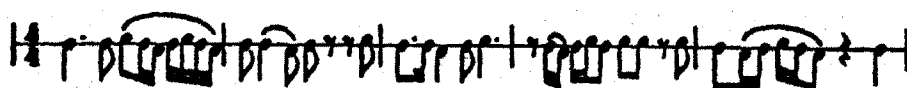
The right note in the right place at the right volume in the right style, perfectly in tune with a beautiful sound.

Note accuracy

Isolate unison lines.
Play slowly, fermata on each note if necessary, especially if there are many accidentals.
Solo-soli segments (director and students taking turns).
Drill routine (everyone, 1st player, everyone, 2nd player, etc.).
On passages of notes of equal duration, try a fermata on the first note of each beat, then the second, etc.
Don't overlook trills—be sure of upper auxiliary and be sure of correct fingering.
Daily work on scales and arpeggios is essential.
A poor hand position is the mortal enemy of rapid technical facility.
Keep the fingers close to “home” and move quickly and firmly, but lightly.

Rhythmic accuracy

Sub-division is the key (especially the conductor).
Eastman counting system: it's simple (only 5 things to know!) and you can count any rhythm.
The foot-tap is indispensable: down-up for simple, down-press-up for compound.
Amplified metronome, judiciously applied, can be very helpful.
Rhythm sheets.



Articulation

Accurate articulation is often overlooked, even by otherwise meticulous directors.
The most important aspect of style; too many bands can do neither legato or staccato.
When can articulation be altered?
If it's clearly unidiomatic and/or it won't noticeably impair the composers intent.
Compound tonguing.



Precision

Be as particular about releases as about attacks. In general: notes before rests are held full value and breaths between notes should take one-half beat.
Length of staccato—half value a good rule of thumb.

Dynamics

Relative, depending on composer, period, instrument, texture, orchestration.
Dynamic range is a measure of maturity; don't exceed the limits of control, causing distorting at one end or insecurity at the other.
Most common sins: overdoing and ignoring.
Dim. is often too quick.

Phrasing

Plan and teach phrasing, but be prepared to change.
A bar line is often the worst place for a breath—a frequent student error.
Avoid abrupt phase endings; if the music permits, it may be desirable to take extra time to breathe.
To stagger: don't breathe with neighbor, at a bar line, or at a logical breathing place. Caution—don't overdo!
Most often, both the release before the breath and the attack after should be at the same volume.
A nose breath, while maintaining the embouchure, can help avoid a cracked attack.

Tempo

Try the composer's first.
Follow the natural law of motion in designing retards and accelerandos.

Vibrato

Essential for solo players in a prize-winning band, especially flute, sax, double reeds, trumpet, and euphonium.
It rarely happens spontaneously, and when it does it's almost always wrong. It should be taught and practiced.
Player must be able to a) turn it off and on and b) regulate both speed and amplitude
Students should frequently be exposed to live and/or recorded examples.

Figure 27. Garner's Course Materials, The Rehearsal (see The Rehearsal, Appendix G).

Intonation

Former department head and colleague Dr. Harry Haines describes the high performance level of Dr. Garner's bands as "legendary" and states that Dr. Gary Garner "probably has done better in the teaching of intonation than anybody else in the college music education field in the history of American education" (H. Haines, personal communication, February 10, 2006). The researcher strongly recommends that the reader also refer to Garner's chapter regarding intonation found in *The Band Director's Companion* (Middleton, Haines, & Garner, 1998). Figure 28 below is essentially a one-page summary of many of Garner's teachings on intonation.

INTONATION CLINIC—Gary Garner, WTSU

- I. Prerequisites
 - A. Silence
 - B. Good equipment in good condition
 - C. Sound tone production
 1. posture
 2. embouchure (common to all: minimal pressure, open oral cavity, contraction of lips)
 3. breath control
- II. Tuning
 - A. Warm up first
 - B. Use A-440
 - C. Pitch source: electronic best
 - D. Inefficient to tune everyone every day
- III. Brass
 - A. Bb good for low brass; F might be better for cor/tpt
 - B. Horn
 1. tune open tones on Bb side, adjust w/main tuning slide
 2. tune open tones on F side, adjust w/F tuning slide
 3. tune 2nd valve, 1st, then 3rd (in comb. w/2nd) on each side; check 1 & 2 and compromise settings
 4. open hand to raise pitch & vice-versa
 - C. Cumulative Pitch Error (CPE)
 1. use kick slide on 3rd or 1st and/or 3rd triggers on cor/tpt for tow D & C#
 2. use 4th valve on euph/tuba for low C, 4 & 2 for low B
 3. sometimes sub. 3rd for 1 & 2, e.g., cor/tpt 1st line E, A above staff
 4. tubas use 1st-valve slide to adjust
 5. compensating system on euph/tuba
 - D. Harmonic series vs. tempered scale
 1. 3rd partial slightly sharp
 2. 5th partial flat; may sometimes sub. 6th partial fingerings, e.g., 1 & 2 for cor/tpt top-space E
 3. 6th partial sharp; may sometimes sub. 7th partial fingerings, e.g., 1 & 2 for euph F above staff; add 4th valve on euph w/compensating system (8th partial); cor/tpt G can be 1 -3, kick slide (8th partial)
 4. 7th partial extremely flat—regularly used only on trombone (high G & F#, short 2nd & short 3rd)
 - E. Trombone
 1. INSIST on correct pitches (play your horn with them!)
 2. biggest problems: 5th position & high G & F# (frequently flat)
 - F. Mutes
 1. straight often sharp
 2. cup often flat
 3. harmon always very sharp
- IV. Woodwinds
 - A. Flute
 1. check end plug w/tuning rod
 2. pull head joint no more than 1/4"; emb. hole in line w/or left of keys
 3. regulate speed & angle of air, LH pressure
 4. volume: loud-sharp, soft-flat
 5. overall: flat in low reg., sharp in upper
 - B. Oboe
 1. correct emb. pressure should produce C on reed alone
 2. can't pull reed out much
 3. adjust reed, voicing, emb. pressure, amt. of reed in mouth to regulate pitch
 4. overall: flat in low reg., sharp in upper
 - C. Bassoon
 1. correct emb. pressure should produce F# on reed alone
 2. can't pull joints much (wrap w/string to ensure consistent pull)
 3. same as B. 3.
 4. check bocal length (#2 is average)
 5. overall: sharp in low reg., flat in upper
 - D. Clarinet
 1. tune open G & adjust barrel 1st, then 2 Cs and adjust middle joint
 2. tuning rings to close gap & maintain constant setting
 3. mp alone should play flat C#, F# on mp & barrel; B on alto mp, F# on bass mp
 4. volume: loud-flat, soft-sharp
 5. may NOT be nec. to use Eb key on high D, Eb
 - E. Saxophone
 1. tune 3rd-space C & top-line F
 2. mp alone: alto-A; tenor-G; bari-D
 3. overall: flat in tow reg., sharp in upper
- V. Miscellaneous
 - A. Students must know what "in-tune" sounds like
 - B. Sing!
 - C. Be sure timps accurately tuned
 - D. Isolate lines and work for perfect unison. When problem occurs: 1) check tuning slide, 2) identify discrepancy, 3) may need to: a) use alt. fingering, b) vent, or c) lip; 4) when corrected, start before problem note, play to it & hold, then put in context
 - E. Wrong fingerings frequent cause of pitch problems in woodwinds
 - F. Clarinets responsible for being in tune w/one another, flutes & oboes for being in tune w/clarinets
 - G. Impt. to keep instruments & mouthpieces clean!

Figure 28. Garner's Course Materials, Intonation (see Intonation, Appendix G).

Garner often recommends the use of venting on the woodwind instruments in order to bring problem notes into tune. Venting is simply using fingering alterations to assist with altering the pitch. Figure 29 below identifies common problem notes on each of the woodwind instruments and offers possible solutions via the use of venting.

Woodwind Venting

FLUTE

- +3,5,6 to lower
- Eb to lower
- +6 to lower
- sub. 5 for 6 to lower
- +5&6 to lower
- Th 1,3Ar1,tr2,6 to lower
- +Th &/or H-H 5 to lower
- +low B to lower

OBOE

- +6 to lower
- +C to lower
- +6 & C key to lower
- +6 to lower
- +5(&6) to lower
- +F/C key to lower
- +Eb/Bb to raise
- +C#/G# to raise

CLARINET

- +3,4,(5) to lower
- +th ring or 2,3,4,6,C/F to lower
- +2,3,4,6,C/F to lower
- +A key to raise
- +forked F# key or side Ab to raise
- TR 2,3,C#-G# / 4,5,Ab/Eb or TR 1,3/4,6,Ab/Eb to raise

SAXOPHONE

- +C key to raise
- +C# or Eb to raise
- +side F# to raise
- OK 3/(4)(5)(6) or +side C key to raise
- +low B to lower

BASSOON

- PK1 or PK2 or both or -high E key to lower
- +low B to lower
- +low Bb to lower
- +low Bb to lower
- +low Bb to lower
- +low C# to lower

FLUTE (continued)

- +both F#s & pancake to lower (& for pp)
- +pancake to lower
- +pancake (& F#) to lower
- +4 or 5 & Bb to lower
- +6 or pancake to lower

SAXOPHONE (continued)

- +Eb or Db to lower
- +Ab to lower
- +5,6,F key to raise
- 4 to raise
- 3 to raise
- +6 to lower
- +5 to lower

Figure 29. Garner's Course Materials, Woodwind Venting (see Woodwind Venting, Appendix G).

Concluding Remarks

Garner's advice to those entering the profession is every bit as pragmatic as his teaching. He states, "I wouldn't for a moment suggest that there's only one way to do anything. The only test is...does it work? Is it helpful?" Garner used the following excerpt in his method courses. It is taken from *Efficient Rehearsal Procedures for School Bands* by Nilo Hovey, a monograph distributed by the Selmer Company, Elkhart, Indiana, 1976 and is an accurate reflection Garner's own concept of the profession.

There are no secrets in this profession; we borrow freely from one another; we experiment, and discard or substitute for whatever may prove ineffectual in our own situations. We also learn from professional performers on the various wind and percussion instruments, and from the best singers and vocal groups. In fact, for the most dedicated, there is no end to learning. The conductor who has no desire to increase his knowledge is dangerously close to believing that he knows it all.

Nor is there any magic. Those whose achievements have been most noteworthy have worked hard and have been slow to admit that any obstacle is insurmountable. There have been numerous cycles of changing philosophy and methodology, but there has always been a return to the most basic of all precepts — to teach fundamentals as the most positive means to ultimate goals. Assuming an effective method of presentation, this will concede no conflict with the preferences, needs, or desires of the young music student.

Somewhere between the extremes of accepting mediocre results and demanding the unattainable lies a theoretical point which will best serve your own organization, and no one but you can locate or identify that point. This process of analysis applies to every one of the basic elements and to overall performance standards as well. You may have to probe a little to find that point, but if you do not exceed the limits of your students' capabilities you will unquestionably get results in proportion to what you require of them. (N. Hovey, 1976)

Chapter Seven

Summary and Recommendations for Further Research

Introduction

This study examines the career and teachings of Dr. Gary Garner who served as the Director of Bands at West Texas A&M University (WTAMU) from 1963 to 2002. The biographical portion of this dissertation (Chapter Four) provides an overview of Garner's career and includes many lessons learned from his experiences as a junior high, high school, and university band director. Chapter Five documents his teachings with particular focus directed at his teaching of conducting and Chapter Six includes his counsel to those entering the profession.

A qualitative methodology was employed for data collection in this study. The methodology included personal interviews with Dr. Gary Garner, as well as materials provided by Garner, personal interviews of selected colleagues, and the use of any publicly available materials (published books and journal articles, concert programs, relevant West Texas A&M University Library items, etc.).

Limitations of the Study

This study includes information about Dr. Garner's life, career, and teachings. While Garner's personal, educational, and professional experiences are among the topics investigated, this document is not intended to be a comprehensive biographical survey of Garner's life. Rather the focus of the investigation is upon the pedagogical applications of Dr. Garner's teachings with particular emphasis on conducting.

Dr. Garner's teachings on intonation and the rehearsal are clearly and succinctly presented in his own words in the Southern Music Company Publication, *The Band*

Director's Companion (Middleton, Haines, & Garner, 1998). Therefore, no effort was made to duplicate his teachings in those areas. Former department head and colleague Dr. Harry Haines describes the high performance level of Dr. Garner's bands as "legendary" and states that Dr. Gary Garner "probably has done better in the teaching of intonation than anybody else in the college music education field in the history of American education" (H. Haines, personal communication, February 10, 2006). Garner's conducting pedagogy was chosen as a focus in this research principally because unlike his teachings on the rehearsal and intonation, it was previously undocumented. Due to the qualitative nature of the investigation, the results may not be generalizable to other settings.

Biographical Summary

Gary T. Garner was born on August 14, 1930 in Dodge City, Kansas. His parents, Frank and Madge Garner moved to Texas when he was eight years old. In the seventh grade, Garner joined the band at Sam Houston Junior High School in Amarillo. He first began playing the baritone saxophone, but quickly switched to a much more portable instrument, the flute (Texas Bandmasters Association, 2003).

As a high school student, he also learned to play the clarinet and saxophone and promptly began playing in local dance bands. Following high school graduation, Garner – determined to avoid majoring in music because he feared that it would inevitably result in a career in teaching – enrolled at Texas Tech University as a geology major. Geology quickly proved to be a poor choice and Garner "became a music major by default" (Texas Bandmasters Association, 2003, p. 1). While playing in the Texas Tech band, Garner met Mariellen Griffin. He married her in 1951.

In order to avoid being drafted and sent to an unknown destination, Garner abandoned his studies at Texas Tech for a three-year assignment in the Air Force. He became aware of an opening in the band at Reese Air Force Base in Lubbock, auditioned for it, and received a letter guaranteeing that he would be stationed there. While stationed at Reese Air Force Base, he served as assistant band director and the leader of the dance band. Garner did eventually complete his music degree at Texas Tech University in the summer of 1955. At this point, he had already begun teaching part time at Hutchinson Junior High in Lubbock. Four years later, he was hired as the band director at Monterey High School in Lubbock, a position he would hold only for one year.

A film of his marching band at Monterey High School unexpectedly came into the hands of officials at the University of Southern California, and he received an offer to be the marching band director at USC. “I flew out, interviewed and accepted the job,” Garner said. “It was too good of an offer to pass up” (West Texas A&M University, 2002, p. 1). He spent four years at the University of Southern California teaching and pursuing his doctorate. He joined the faculty of West Texas A&M University (then West Texas State University) as Director of Bands in 1963. Garner would spend the remainder of his 48-year career at WTAMU. His time as the WTAMU Director of Bands spanned thirty-nine years from 1963 until his retirement in 2002.

Gary and Mariellen Garner raised three sons who have all achieved successful professional careers. Bryan is one of the world’s leading legal lexicographers, editor of *Black’s Law Dictionary*, and author of over sixteen books in publication; Brad teaches flute at the Cincinnati Conservatory of Music in Ohio and at the Julliard School of Music

in New York; and Blair is a radio personality and host of the nationally syndicated *After Midnight with Blair Garner*. Mariellen passed away in 1994.

Garner retired in 2002, following a final concert presented at the Amarillo Civic Center Auditorium on Sunday, April 28, 2002 (Carriere, 2002). Also in 2002, Garner married Mary Irene Stevens. Now at age seventy-four, in addition to traveling, he remains active as a clinician, author, arranger, and soloist.

Pedagogical Summary

Analysis of each separate transcript, Garner's course materials, and clinic handouts all display extensive overlap of material, which demonstrates a high degree of consistency in Garner's presentations. There are certain elements of Garner's teaching that are essential to his identity as a teacher. While these elements may not be unique only to him, they are without doubt central tenets of his pedagogy. Some of his pedagogical approaches include the use of the Eastman Counting System, the use of his instrument on the podium, the teaching of a divided foot tap, an in-depth understanding and knowledge of all of the wind instruments, his audition process, and the importance of section rehearsals.

Dr. Garner's influence and the strength of his teaching are shaped first and foremost by his character. He is a person of integrity. Long time friend and colleague Harry Haines explains that integrity was a quality that was missing in his (Haines') college band director and a characteristic that defines Garner. Haines states that Garner, "had the great admiration and respect of fellow band directors because of that personal integrity" (H. Haines, personal communication, February 10, 2006). Former student Randy Vaughn states,

We always watch people that are...teaching us just like we watch our parents, and I guess actions speak louder than words. Dr. Garner was always, in my eyes, a gentleman and held his personal interaction with people to the highest level and I was just always impressed. (R. Vaughn, personal communication, July 16, 2005)

Garner also possesses a fervent work ethic and throughout his career was always willing to do whatever was necessary to achieve the desired result. Garner's colleague, friend, and successor at WTAMU Don Lefevre states,

I was able to watch him [Garner] rehearse the...WT symphonic band on a regular basis for sixteen years.... His energy level was something that was always amazing to me. He was not a young man during those years. He was middle aged and later became a little bit older than that. But he had the energy level of an eighteen year old in every one of those rehearsals. It always seemed like the band rehearsal was the most important thing going on – on earth – when he would be on that podium. (D. Lefevre, personal communication, February 21, 2006)

Perhaps Harry Haines (former WTAMU Department Head) summarizes Garner's teaching best when he states:

Gary Garner would do whatever it took and I think that was the essence of his success.... He also happened to be a superb musician, he also happened to be a person of high integrity.... So it's a complex thing, it's all of these things. It's musicianship. It's dedication. It's effort. It's personal attributes. It didn't hurt that he was a real humorist. (H. Haines, personal communication, February 10, 2006)

Even today, Garner remains fascinated with the profession. At the outset of the second interview for this investigation he stated, "You know it's funny. I still get as excited about this stuff as I ever did" (G. T. Garner, personal communication, July 5, 2005).

In addition to his positive personal qualities, Garner's influence and teaching are greatly shaped by his musical ability, depth of knowledge regarding the instruments of a

band, and his experiences as a public school band director in Lubbock, Texas. His experiences during the five years he taught public school bands (four years at Hutchinson Junior High and one year at Monterey High School in Lubbock, Texas) seem to have provided him with a pragmatic filter. This experience seems to have greatly influenced his perspective and enabled him to not only recognize and diagnose the particular problem, but to determine a practical way to find a cure for the problem. Don Lefevre explains that many of Garner's rehearsal techniques were born out of Garner's frustration with the results he was getting and his desire to "figure out a better mousetrap" (D. Lefevre, personal communication, February 21, 2006).

Garner's friend and mentor Ted Crager is perhaps the person who had the greatest influence on his teaching. Garner credits Ted Crager with influencing him to use his instrument while teaching. This became a fundamental aspect of his teaching. Garner states that Ted Crager was, "a great trumpet player, and he always used his instrument in band and it was obvious to me that it was very effective. So I always did the same thing" (G. T. Garner, personal communication, August 17, 2005).

Garner uses his instrument extensively in rehearsal. Rather than simply verbally describing how he desires a particular passage of music to be played, Garner will transpose any line of the score and demonstrate it on his instrument. Don Lefevre states that Garner's use of his instrument on the podium sets Garner apart from most other directors. Lefevre tells,

The use of his instrument, gosh hearing him play and the manner in which he would demonstrate different lines of the score, style, and just sound, and phrasing – just every element of music that he could produce on his flute. Also, I've never been around anyone that was more articulate in being able to explain in every detail what he wanted. So he

has so many weapons at his disposal. He's articulate, he's a great musician, he's a very good conductor, he seems to have an impeccable sense of time and rhythm, and then this unusual amount of energy that he brought to each rehearsal. It's really a winning combination. (D. Lefevre, personal communication, February 21, 2006)

Lefevre, adds, "I don't guess I've ever seen another college teacher other than Dr. Garner pick up an instrument to demonstrate.... I'm talking about...outside of that circle of WT alumni. I'm sure it exists someplace, but I've never seen it" (D. Lefevre, personal communication, February 21, 2006).

A divided foot tap is another essential pedagogical approach utilized by Garner. He writes, "Rhythm is both intellectual and physical. The foot-tap enhances the physical sense of pulse and should reflect the division of the beat – *down-up* for simple meter, *down-press-up* for compound" (see Rhythm, Pitch and Style, Appendix G). Lefevre describes Garner's use of the divided foot tap:

To most people, when you talk about things like [the divided foot tap] it seems like you would almost be talking about a Junior High Band. But...if he could get everyone in the ensemble to do a subdivided or some type of foot tap, he felt like it gave our band a real edge on the others and I think it did. I think it was a common thread...that those ensembles had and it helped with precision a great deal. (D. Lefevre, personal communication, February 21, 2006)

The same could be said for Garner's use of the Eastman Counting System. Alan I. McHose, professor of music theory at the Eastman School of Music, devised the Eastman Counting System in the 1930's. Don Lefevre states, "I think a lot of people use counting systems but not to the degree that he used the system and the manner in which he used the system" (D. Lefevre, personal communication, February 21, 2006).

Garner cites both the use of the audition process and section rehearsals as key components in the success of his bands at WTAMU. Because the audition material consisted of the music that was to be performed, the students in the WTAMU Symphonic Band would arrive at the first rehearsal following auditions extremely well prepared. Following the auditions each section would have a weekly hour section rehearsal with Garner. These two aspects of the WTAMU band program provided many benefits. The most obvious of which is the improved performance of the ensembles. However, these likely also provided Garner with a greater knowledge of the score. In addition to regular score study, Garner would often record all of the audition excerpts for each instrument on his instrument, and following the auditions he would spend an additional twelve hours per week in section rehearsals. Undoubtedly this process provided Garner with a deeper understanding of the score than he would have accomplished with score study alone. Another benefit, perhaps unexpectedly so, was the increased contact with the students in the band. While weekly section rehearsals may be somewhat common among junior high and high school ensembles they are certainly less common among university ensembles. Rarer still are university ensembles that have section rehearsals which are run by the ensemble director. The vast majority of the students in the WTAMU Symphonic Band were undergraduate music education students and weekly sectionals likely increased Garner's influence on their teaching following graduating from WTAMU. Don Lefevre states,

I learned more by sitting in our rehearsals as an undergraduate student at West Texas State University than I learned from any other person, any saxophone teacher that I ever had. And I had some good ones. I had Donald Sinta at the University of Michigan, Dr. Joseph Wytko at Arizona State. I learned more about how to be a musician,

how to play music, how to be a precise player, all the things that we need to know about music. Many of those things I learned from just being in that ensemble. (D. Lefevre, personal communication, February 21, 2006)

Much of Garner's conducting pedagogy pertains to the mechanics of the act of conducting. Stroud (1991) states, "literature on conducting can be placed on a continuum between that concerned entirely with interpretation and that concerned completely with technique" (p. 16). He states,

I'm sure a lot of people would take exception to this. I know if you go to a conducting clinic say given by any of the big name college band directors all of the focus or the greater part of it has to do with musicality, expressiveness [pauses] looking good [laughs] and not much concern with just the practical aspects. What is the conductor's most fundamental job? Now it certainly doesn't end here, but the most basic fundamental thing you hope to do as a conductor is keep everything together. That's really...the basic purpose why you're up there. So they'll know where to start and stop and all stay at the same place in between. Just the mechanics of conducting, I think is often overlooked and even looked...if it's looked at, at all...looked askance at. As though there is something profoundly unmusical about concerning yourself with the actual mechanics of conducting. And so I think the thing that I too often see in a general way, I mean it could be much more specific, is conductors that are of little or no help and even worse sometimes a deterrent to good ensemble. (G. T. Garner, personal communication, July 5, 2005)

Willard (1986) writes, "Developing a wide array of expressive gestures allows conductors to achieve musical goals without always discussing them (p. 38). Garner agrees and states,

I've seen some very good bands conducted by what I consider to be very poor conductors. I think what accounts for that is the fact that they're probably very good teachers and very demanding and insistent. And, that those performances are brought about by a lot of repetition, and

maybe a lot of haranguing.... If [they] were more skilled...from a conducting point of view, they wouldn't have to talk so much. The gestures that they employ would be clear enough that we would eliminate the need for a lot of that discussion and haranguing, but then at the other end of the spectrum there's also a fairly widely held opinion now that a really good conductor can get the job done virtually with no verbal direction whatever from the podium, and that, that's just a function of his great artistry and skill. I think that's a good idea taken much too far. It's not possible, in my opinion. How are you going to get the oboes better in tune by a more artful gesture? I don't know. And even you know, a thing like affecting balance, you can do that to a certain degree, but still, it does require comment. So many aspects of a good performance just simply can't be conveyed visually, but it's still a very worthy goal to try to keep the oral instruction to a minimum. (G. T. Garner, personal communication, July 7, 2005)

While Garner's conducting pedagogy may fall more toward the technique side of this continuum, interpretation is no way ignored. His number one piece of advice to those entering the profession is to "practice hard and develop your performance skills to the highest possible level" (see Attributes, Appendix G). Garner's own performance skills are clearly evident in each of his rehearsals. Lefevre states,

I sat in so many rehearsals and listened to him on his instrument play the most gorgeous phrases that I wish I had a tape recorder, because I had never heard a flute player or any other person play like that, and think, "Holy cow, that is the most ideal sound." The vibrato, the inflection, the phrasing, the control, the pitch...it's just perfect. And it sounds like I'm probably going overboard, but I'm not. I'm probably underestimating the way it really sounded. It was just always very, very good and I think his demonstrating on his instrument...helped him. I think it helped the band. I think that was part of the reason why the band sounded the way it did. It was because he wasn't having to rely on just being an articulate musician. He could do both. He could articulate what he wanted, but he could also demonstrate what he wanted and I think it

proved to be a very useful tool to him. (D. Lefevre, personal communication, February 21, 2006)

Garner would appear to be in agreement with Scherchen's (1929/1971) beliefs that conducting is a teachable technique and that student conductors derive the greatest benefits from actually playing the instruments. Lefevre states,

[Garner] has a knowledge of all the instruments. I think that he could teach every single instrument in the band in an applied area. He could teach saxophone, he could teach clarinet, he could teach oboe and bassoon. He's an accomplished player on all woodwind instruments, but he could do it in brass as well. He knows as much about brass instruments as most people that play those instruments professionally and it's unusual to find someone like that. I don't know if there will ever be another person with that complete package. It's pretty exceptional. (D. Lefevre, personal communication, February 21, 2006)

Some of Garner's rehearsal techniques seem to be supported, and perhaps even somewhat shaped by, those found in the *Grammar of Conducting* (1950/1994) by Max Rudolf. In preparing an ensemble for a performance Max Rudolf (1950/1994) offers the following suggestions:

1. Before interrupting, be sure of what you are going to say.
2. Educate your orchestra so that everyone stops right at your signal and then observes silence.
3. Speak loudly enough to be heard by the entire orchestra. Begin your comments without hesitation and whenever possible formulate them in terms of clearly defined technical advice. If you ask for a certain kind of expression, sing the phrase no matter how unattractive your voice, rather than indulge in poetical language. (Paul Hindemith, when a young concertmaster, once reported in exasperation: "Now we have rehearsed Brahms's First under three conductors within a few weeks and each time we arrived at the horn solo in the finale, the conductor started talking about the sunrise!")

4. Never say "Once more" after interrupting without giving a good reason, unless things have so obviously gone wrong that the necessity for repeating is clear.
5. When remarks are addressed not to all musicians but to sections or individual players, first identify the instruments concerned, then the passage in question, then explain why you are not satisfied. Discussions of extended solo passages ought to take place in private, which is preferable to a lengthy discourse in front of the orchestra.
6. Do not discuss musical details without being sure that the players have turned to the right page and know exactly what you are talking about.
7. Once you have begun working on a passage you must persist until improvement is noticeable, unless a player is not capable of coping with a particular problem because of technical limitations. (Even a taskmaster such as Toscanini, in rehearsing Debussy's *Fetes* with a renowned European orchestra, went on without fussing when he noticed that some measures were beyond the capacity of a certain player.)
8. Announce distinctly and unmistakably the place where the music is to be resumed. When playing from parts without bar numbers, some musicians, in order to find the place, may have to count many measures of rest. Allow them sufficient time, and perhaps repeat the announcement. When singers participate, do not forget to give them a word cue and pitch.
9. After proper announcement, resume the music as soon as practicable and without lingering.
10. Spoken comments while the musicians are playing should be used sparingly by the conductor.
11. Do not spend so much time on the first movement of a work, or the first act of an opera, that the remaining portions will be under-rehearsed.
12. Do not rehearse every piece each time in its entirety. To play in rehearsal, other than the final one, long stretches of music without problems is a waste of time. Use rehearsal for passages that need work. (p. 333-334)

Several similarities can be found in Garner's recommendations for the rehearsal. Garner writes,

1. Know the score; have a preconceived sound image in mind.

2. Good rehearsal is possible ONLY when: a) quiet prevails and b) the director has the band's attention.
3. Teach the *whole* piece (the whole is greater than the sum of its parts).
4. Avoid working too long with one section.
5. Know what you're going to say before you stop. Say it quickly, clearly, and with authority.
6. When starting again, identify rehearsal number first, then count.
7. Get off the podium occasionally to work with sections or hear from another perspective.
8. USE YOUR INSTRUMENT, it's your best teaching tool.
9. Teach the band concert pitches.
10. Don't sing—listen!
11. Don't settle for playing a problem passage correctly only once.
12. End rehearsals on a climactic note—ideal is to have students leave the room looking forward to the next rehearsal. (See The Rehearsal, Appendix G.)

In *Orchestral Conducting* (1929/1971) Carse offers the following advice on running a rehearsal including the following practical list of rehearsal priorities:

The following is suggested as the order in which faults should be attacked: first get the *time* right (the note values correct), and so get the body to move roughly together; then tackle the wrong notes, and so reduce the tonality to some sort of order; after that, the worst of the faulty intonation might have some attention. Technical difficulties in the parts will come more or less under the heading of wrong notes (or, what is much worse to remedy, no notes at all), and must be taken as part of the process of getting the right notes played. When these main faults have been reduced, and the piece begins to sound something like itself, the *ensemble* (unanimous movement of parts attack, etc.) may be considered, and at this point, when the players are getting familiar with their parts, a closer connection between the movements of the conductor and the playing can be established. Finally, the light and shade, expression, and perhaps a few more delicate adjustments can be made, and by then the playing will probably be as good as it can be made. (p. 28-29)

Although he puts it much more succinctly, Garner's explanation of the conductor's job seems to very much be in line with the preceding statements by Carse. In *The Band Director's Companion* (1998), Garner writes,

We now come to a consideration of the five areas of performance with which every director must deal and toward which all efforts on the podium are directed. They are accuracy, tone and intonation, ensemble precision, blend and balance, and musicianship. To express it as succinctly as possible, our goal is to get *the right note, in the right place, at the right volume, in the right style, perfectly in tune, with a beautiful sound.* (p. 110)

Garner's teaching of conducting is largely based on the conducting principles developed by Norval Church at Columbia University. Garner states, "I attribute whatever I know about conducting for good or for ill to Norval Church, much of it through Ted Crager" (G. T. Garner, personal communication, July 5, 2005). Church's conducting methods are highly structured and somewhat unorthodox. Church even went so far as to number the various gestures, which he identified as rules. The rules pertain to preparation for notes that come on various parts of the beat, and he explains that the gestures are called rules simply for purposes of identification. Garner emphasizes that the goal of these concepts is to give as much preparation as is necessary and not an instant more. He adds, "Because every instant you give beyond what is needed, is an invitation for somebody to enter early" (G. T. Garner, personal communication, August 17, 2005). The rules are,

- Rule 1) If the note comes on the beat, move immediately after the preceding beat.
- Rule 2) If the note comes on the upbeat or last third of the beat, move on the downbeat.
- Rule 3) For pickup notes totaling less than a third of a beat in duration, move after the beat (same as rule 1).

Rule 4) For pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest. (See Baton Technique, Appendix G.)

Garner describes Rule 1 as being very much Church and entirely unconventional. Indeed, Garner states, “Every textbook you ever see, every conducting teacher you ever hear will tell you to give the preparatory beat – it makes sense – one beat ahead of time” (G. T. Garner, personal communication, July 20, 2005). Green (Green & Gibson, 2004) writes, “the preparatory beat must take the time of exactly one beat of the time-beating gestures to follow” (p. 17). Rudolf (1994) writes, “It is a general rule that the conductor gives one extra beat, strictly in tempo, before the music actually begins” (p. 4). Church disagreed and argued that the conductor should move after the preceding beat. Garner reasons, “When do you go to beat one? After, you arrive at beat four. Right? When do you go to beat two? After, you arrive at beat one” (G. T. Garner, personal communication, July 20, 2005). Interestingly, in *The Modern Conductor* (Green & Gibson, 2004), Green does seem to caution against giving too much preparation for a note that is on the beat. She cautions, “The slant of the preparatory beat should be slightly upward. Too much downward curve in the preparatory beat can be mistaken by some of the players as a command to play – with unhappy results” (p. 18). Perhaps avoiding a downward curve in the preparatory beat is exactly what Church was trying to avoid by teaching the conductor to move after the beat.

Rule 2 (if the note comes on the upbeat or last third of the beat, move on the downbeat) and Rule 4 (for pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest) gestures are not original to Church. In *The Modern Conductor*, Green addresses these same

conducting challenges in an almost identical manner and labels it the gesture of syncopation or G. O. S. (Green & Gibson, 2004). Conversely both Long (1977) and Rudolf (1994) seem to make no provision for entrances of less than a beat. Long writes, “The student conductor should therefore approach fractional pickup attacks as though there is nothing new involved in his baton technique” (p. 122). Rudolf states (1994),

If the music does not start on the count but on a fractional value, ignore the fraction in your beating and give the same rhythmic preparation that you would if the music began on the next full count. Do not try to beat the fractions, but rather feel them within the regular preparatory beat. (p. 93)

Essentially, both Long and Rudolf seem to recommend a full beat of preparation regardless of the context.

The following Rule 3 example further illustrates this apparent disagreement in conducting methods. Garner writes,

Prepare for a note coming after the upbeat and before the downbeat (a 16th or 32nd in 4/4 time, for example) by moving after the beginning of that same beat. In execution, this is identical to Rule 1. For all practical purposes then, the anacrusis (pickup) is ignored. (See Baton Technique, Appendix G.)

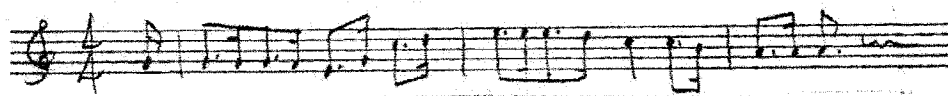


Figure 30. Rule 3 Example from Dr. Garner’s course materials (see Baton Technique, Appendix G).

When conducting the example above, Garner would recommend that the conductor conduct a sixteenth note pickup to beat one in exactly the same manner as if the pickup note did not exist. He states, “That is all that is necessary” (G. T. Garner, personal communication, July 20, 2005). Utilizing a similar example to the one above, Long (1977) admits that a valid argument could be made to eliminate the preparation for beat

four since the sixteenth note pickup is so close to beat one and writes, “Possibly, but not without risking some insecurity, especially on the part of younger musicians” (p. 122). Garner would likely argue that showing beat four for the example above would invite an early entrance – especially with younger musicians.

Garner’s teaching of negation is supported in *The Modern Conductor* (Green & Gibson, 2004). Garner explains that every good conductor, or at least every conductor that he views as a good conductor utilizes the principle of negation (G. T. Garner, personal communication, July 20, 2005). The principle of negation is a term original to Church, but the concept is not. If there is no rhythmic activity, the conductor will pulse lightly or, in some cases, not at all. Green utilizes the terms dead gesture and melded gesture to describe this concept. Green writes, “The ‘dead’ gestures are those that are used when the conductor wishes to show the passing of rests (silent beats) or the presence of any single tutti rest” (p. 51). Of the melded gesture Green writes,

The melding (combining) of gestures may be used whenever the length of sound is stressed rather than its rhythmic content. To perform the meld, the ictus of the first of the combined beats is shown. This starts the sound. The baton then follows the general path that the melded gestures would normally have taken in the given time-beating pattern, but *no other ictus is shown during the meld*. The next ictus to appear is the one for the beat *following* the melded beats. (p. 92)

Both Garner and Long (1977) emphasize the importance of student conductors learning to conduct by practicing with live performers. In *The Conductor’s Workshop* by R. Gerry Long (1977), Long contends that:

The most obvious way to learn to conduct a musical ensemble, such as an orchestra or a band, is to practice conducting live musicians. Conducting a recording, a pianist, or one’s mirror image, though somewhat helpful, is

not adequate. Usually the large ensemble – orchestra or band – is not available to the student for practice. Most often in a conducting class when a student is finally given his long-awaited opportunity in front of the university orchestra he is petrified. (p. xi)

Garner would seem to agree with Long and states, “I don’t think conducting to a record is much help. It’s not really conducting. You’ve got to have some live players in front of you to be able to respond to what you’re doing” (G. T. Garner, personal communication, July 5, 2005). Garner’s conducting courses utilized a great deal of materials and exercises that he designed himself. He states that he used *The Conductor’s Workshop* for a time and states, “The reason I used it was not for what he had to say about conducting, much of which I didn’t really agree with, but because he had all these little music, actual musical examples and the class could play” (G. T. Garner, personal communication, July 5, 2005). The materials that Garner developed for his conducting classes largely consisted of four part pieces written in C, most of which were eight to twenty bars in length. This allowed the students to conduct a live ensemble and also provided the students valuable transposition experience. The exercises were often written with a specific challenge in mind and allowed his students the experience of conducting a live ensemble without the need for complete instrumentation.

In many ways Garner’s use of the conducting materials that he developed for his conducting classes is similar to what can be found in *The Art of Conducting* (1983), by Hunsberger and Ernst. They state:

The improvement of college conducting classes is a matter of widespread concern, particularly since a large percentage of graduates will use their conducting skills extensively during their careers and many – perhaps most – will receive no additional formal instruction. The number of students who need to receive individual instruction and experience

in a limited amount of class time seems inevitable to make accomplishments too limited. (p. xvii)

Due to the common lack of proper instrumentation in most laboratory conducting ensembles, the authors provide excerpts that have transposed instrumental parts, in appropriate clefs, and offer a choice of ranges. Examples contained in the text are taken from band, orchestral, and choral repertoire.

Recommendations for Future Research

There are numerous historical studies of the lives and careers of band directors. These studies include directors of professional bands such as Patrick Gilmore, John Phillip Sousa, and others (Church, 1943; Frizane, 1984; Gerardi, 1973; Hansford, 1982; Jolly, 1971; Lester, 1984; Nicholson, 1971; Polce, 1991; Stacy, 1972), as well as historical/biographical investigations of directors of high school or university bands (Borich, 1984; Carson, 1992; Cavanagh, 1971; Gregory, 1982; Hile, 1991; Jones, 1992; Jeffreys, 1988; Johnson, 2004; Piagentini, 1999; Wallace, 1995; Weber, 1963; Welch, 1973). These studies help describe and document the rich history and tradition of the band profession. A more comprehensive historical/biographical study of Dr. Gary Garner would add to this body of historical research.

Investigations that explore the pedagogy and teachings of exemplary wind band educators are exceedingly few (Hayes, 1998; Hile, 1991; Jenson, 1965; Stroud, 1991; Yarberry, 1974). There is certainly a need for further research of not just careers of exemplary wind band conductors, but their teaching and pedagogy as well. Indeed, studies such as the present investigation may provide both current and future wind band conductors with the helpful and insightful knowledge of those who preceded them in the

profession, thus eliminating the need to ‘reinvent the wheel’ and perhaps allowing them to more easily pick up where others have left off. Such investigations could contribute practical and useable information to the knowledge base and aid in teacher preparation. Similar studies of other exemplars in the field could lead to valuable comparisons and eventually to findings that could be generalized to other settings.

The researcher made attempts to locate Norval Church’s writings on conducting, but was unsuccessful. It is believed that Professor Church wrote a book on conducting, but it was never published. When asked if Church had any conducting publications, Garner responded, “No, he wrote a book...or was writing a book, but to my knowledge it never got published. I don’t think he completed it before he died” (G. T. Garner, personal communication, July 5, 2005). An investigation into the conducting pedagogy of Norval Church would provide much needed historical documentation of an influential conducting method.

Dr. Garner’s influence on flute pedagogy is another topic that would be worthy of study. From 1963 until 1977, Dr. Garner taught applied flute at WTSU. However, Garner continued to teach flute students after 1977 in the weekly hour-long section rehearsals. Many of his former students have gone on to teach at the highest levels. First and foremost is his son Bradley Garner who teaches at both Julliard and the Cincinnati Conservatory of Music and was the first flutist ever to receive the Doctor of Musical Arts degree from the Julliard School. Other former flute students of Garner include Mary Karen Clardy of North Texas State University, and Helen Blackburn, principal flutist of the Dallas Opera Orchestra and teacher of flute at Texas Christian University. Additionally, Garner has conducted clinics on teaching flute at the Texas Music

Educators Convention and the Midwest Clinic in Chicago. In view of this, it is clear that his teaching of flute has contributed to the thoughts, philosophies, and pedagogy of teaching flute in the United States.

Future investigations could include reporting on and examining the history of the WTAMU band. Additionally, throughout his career Dr. Garner made numerous arrangements for band and marching band. These are in need of being catalogued, stored, and documented. It would also be beneficial to catalogue the recordings of the WTAMU bands during Garner's tenure from 1963 to 2002. Most of these are still on reel-to-reel and are in need of being transferred to digital form. Furthermore, it is estimated that WTAMU has produced more band directors than any other university in Texas. This question alone merits further investigation.

Conclusion

Future music educators and those currently in the profession can benefit from studies such as the present. Certainly, we must continue to learn from leaders in our field, and as exemplary band conductors exit the profession it is critical that we do all we can to learn from them. As was mentioned previously, Harry Began, former director of bands at the University of Illinois stated that we should strive to "emulate the best" in our profession (Stroud, 1991, p. 1). Investigations such as the present can help serve to document valuable lessons learned by those who came before us. Documenting the wisdom and practice of exemplars in the field is a valuable resource that provides the opportunity not only to document information for historical purposes, but also build on the lessons learned by those who have preceded us.

At the core of Garner's pedagogy is his pragmatic approach. His experiences as a junior high and high school director likely shaped this pragmatic approach. His bands at West Texas A&M University consisted primarily of undergraduate music education students. Much of Garner's work with the WTAMU band was not simply geared toward improving the performance level of the ensemble, but also providing his students with tools that they could use in their own teaching. In his career, he did not seek to merely address a problem in a particular piece, rather he would first attempt to determine the root of the problem and then proceed to develop a systematic approach to address it. Furthermore, his approach was not limited to determining "how am I going to teach this," but also included "how am I going to help my students not only do this better themselves, but also help them to one day have the ability to teach their own students how to do it?" He describes the goal of the conductor as getting the right note, in the right place, at the right volume, in the right style, perfectly in tune, with a beautiful sound. Indeed his bands were able to do this, but at the same time Garner accomplished so much more. Garner's pedagogy along with his love of teaching, desire to help others to teach, world class musicianship, quick wit, high moral standards, and prodigious work ethic have influenced generations of teachers and conductors in the state of Texas and beyond.

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Appendix A:
Correspondence

PROJECT TITLE:
DR. GARY GARNER: HIS CAREER AND HIS TEACHINGS

Russell Dean Teweleit
11 Northridge
Canyon, TX 79015

March 18, 2005

Dr. Gary Garner
36 Citadel
Amarillo, TX 79124

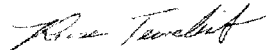
Dear Dr. Garner,

Since my arrival at the WTAMU Band Camp in the summer 1983 I have had so many opportunities to learn from you. First as a student at camp, next as an undergraduate, then as a graduate conducting student, and finally as a colleague and fellow faculty member at WTAMU. Upon your retirement, I was filled with gratitude for all your mentoring and the immeasurable effect you have had on my teaching and so many countless others. Today I am asking for yet another opportunity to learn.

As you know, I am currently a PhD candidate at the University of Oklahoma School of Music. I am writing this letter to formally ask you to allow me the honor of making your career and teachings the subject of my doctoral dissertation. The study of your accomplishments and pedagogical beliefs is likely to benefit many future band directors.

If you agree to participate in this project, please send a letter of agreement and sign/initial the enclosed Informed Consent Form. You may send each of these to me at the address listed above. If you have any questions, you can contact me via e-mail at russtev@ou.edu, or call me at (806) 651-2863 (work) or (806) 655-9173 (home) anytime. I look forward to the opportunity to document your career and teachings!

Sincerely,



Russ Teweleit
University of Oklahoma School of Music

Gary Garner
#36 Citadel Dr.
Amarillo, TX 79124
ph. 806-457-9015

March 3, 2005

Mr. Russell Dean Teweleit
11 Northridge
Canyon, TX 79015

Dear Russ:

You have my agreement to your proposed dissertation topic. I'm honored that you think it worthy subject.

By the way, I notice the proposal was approved January 4, 2005 and that it expired January 3, 2005.

I look forward to seeing you at the band clinic. Kindest regards.

A handwritten signature in cursive script that reads "Gary Garner".

Gary T. Garner

PROJECT TITLE:
DR. GARY GARNER: HIS CAREER AND HIS TEACHINGS

Russell Dean Teweleit
11 Northridge
Canyon, TX 79015

June 23, 2005

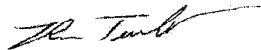
Dr. Harry Haines
Box 801
Canyon, TX 79015

Dear Dr. Haines,

I am currently in the process of completing my dissertation at the University of Oklahoma. The dissertation is entitled *Dr. Gary Garner: His Career and Teachings*. The purpose of this study will be to document the career of Dr. Gary Garner and to provide the reader with practical and usable information regarding band pedagogy. You are invited to participate in this study. I would like the opportunity to interview you regarding Dr. Garner's career, his pedagogy, and his influence.

If you agree to participate in this project, please send a letter of agreement and sign the enclosed Informed Consent Form. You may send each of these to me at the address listed above. If you have any questions, you can contact me via e-mail at russtev@ou.edu, or call me at (806) 651-2840 (work) or (806) 655-9173 (home) anytime. I look forward to the opportunity to work with you on this project!

Sincerely,



Russ Teweleit
University of Oklahoma School of Music

PROJECT TITLE: DR. GARY GARNER: HIS CAREER AND HIS TEACHINGS

Russell Dean Teweleit
11 Northridge
Canyon, TX 79015

June 23, 2005

Don Lefevre
WTAMU Box 60879
Canyon, TX 79016

Dear Mr. Lefevre,

I am currently in the process of completing my dissertation at the University of Oklahoma. The dissertation is entitled *Dr. Gary Garner: His Career and Teachings*. The purpose of this study will be to document the career of Dr. Gary Garner and to provide the reader with practical and usable information regarding band pedagogy. You are invited to participate in this study. I would like the opportunity to interview you regarding Dr. Garner's career, his pedagogy, and his influence.

If you agree to participate in this project, please send a letter of agreement and sign the enclosed Informed Consent Form. You may send each of these to me at the address listed above. If you have any questions, you can contact me via e-mail at russtev@ou.edu, or call me at (806) 651-2840 (work) or (806) 655-9173 (home) anytime. I look forward to the opportunity to work with you on this project!

Sincerely,



Russ Teweleit
University of Oklahoma School of Music

~~RUSSELL DEAN TEWELEIT~~

11 Northridge
Canyon, TX 79015

July 16, 2005

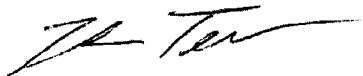
Randy Vaughn
WTAMU Band Camp
WTAMU Box 60879
Canyon, TX 79016

Dear Randy,

I am currently in the process of completing my dissertation at the University of Oklahoma. The dissertation, entitled Dr. Gary Garner: His Career and Teachings, The purpose of this study will be to document the career of Dr. Gary Garner and to provide the reader with practical and usable information regarding band pedagogy. You are invited to participate in this study. I would like the opportunity to interview you regarding Dr. Garner's career, his pedagogy, and his influence.

If you agree to participate in this project, please send a letter of agreement and sign the enclosed information letter. You may send each of these to me at the address listed above. If you have any questions, you can contact me via e-mail at russtev@ou.edu, or call me at (806) 651-2840 (work) or (806) 655-9173 (home) anytime. I look forward to the opportunity to work with you on this project!

Sincerely,



Russ Teweleit
University of Oklahoma School of Music

Appendix B:
Informed Consent Forms For Dr. Gary Garner
and Other Subjects

**DR. GARY GARNER – FORM FOR CONSENT OF VOLUNTARY PARTICIPATION
INFORMED CONSENT FORM FOR RESEARCH BEING CONDUCTED UNDER THE AUSPICES OF THE
UNIVERSITY OF OKLAHOMA-NORMAN CAMPUS**

INTRODUCTION

PROJECT TITLE: DR. GARY GARNER: HIS CAREER AND TEACHINGS

This study involves research that will be carried out by Mr. Russ Teweleit under the supervision of Dr. Nancy H. Barry at the University of Oklahoma School of Music. It is important for you to understand: 1) that participation in this study is completely voluntary; 2) that you are free to refuse to participate and to withdraw from the study at any time without prejudice to you. This document defines the terms and conditions for consenting to participate in this study. The study is described as follows.

PURPOSE

The purpose of this study will be to document your career and to provide the reader with practical and usable information regarding band pedagogy.

DESCRIPTION OF THE STUDY

Participation in this study will require you to do the following: 1. Complete a series of face-to-face interviews with Mr. Teweleit. Topics for these interviews may include questions about your career such as your experiences as a junior high, high school, and university band director, as well as your pedagogical ideas regarding teaching band. The interviews will take place over a period not to exceed six months. Each interview will be at a time and place that is most convenient to you. Mr. Teweleit will send you a general outline of the topics that will be discussed prior to each interview. It is estimated that there will be between 3 and 6 interviews and each interview will be between 1 to 2 hours in length. NOTE: The quantity and length of all interviews will be at your discretion. 2. If you choose, you will also have the opportunity to review the transcripts of the interviews and provide additional information if you feel that further information or clarification is needed. 3. You will be welcome to provide Mr. Teweleit with any writings or other pertinent data that you believe would be beneficial to the study.

CONFIDENTIALITY

Transcripts from this study will be included in the appendices of my dissertation, which is a public document. Also, excerpts and other interview material may be quoted or described with attribution in future publications. If you do not wish to be named in any document I produce, initial the appropriate option below.

- _____ (Initial) I consent to the use of audio recording.
_____ (Initial) I consent to the use of video recording.
_____ (Initial) I consent to the use of photography.
_____ (Initial) I do not consent to the use of my name when recording and reporting findings.
_____ (Initial) I grant permission for the researcher to retain indefinitely audiotapes, videotapes, and photographs, selected at my discretion.

SUBJECT BENEFIT/RISK

There are no known risks beyond those present in routine daily life anticipated in this study. You may not necessarily personally benefit from this study, although the band directing profession may benefit. Upon completion of the final document, you will receive a copy of the study.

INFORMATION

To get more information or answers to your questions about this study, contact Mr. Russ Teweleit at (806) 651-2863 or Dr. Nancy Barry at (405) 325-4146. If concerns arise regarding your rights as a research participant, contact the University of Oklahoma-Norman Campus Institutional Review Board (OU-NC IRB) at (405) 328-8110 or irb@ou.edu.

SIGNATURE AND SUBJECT ASSURANCE

I have read this informed consent document. I understand its contents and I hereby agree to participate in the above-described research. I understand that my participation is voluntary and that I may withdraw at any time without penalty or loss of benefits. I understand that I will receive a copy of this signed consent form.

Signature of Gary Garner (Subject)	Date	<div style="border: 1px solid black; padding: 5px; display: inline-block;">APPROVED JAN 04 2005 OU-NC IRB</div>	<div style="border: 1px solid black; padding: 5px; display: inline-block;">APPROVAL JAN 03 2005 EXPIRES</div>
Signature of Russ Teweleit (Researcher)	Date		

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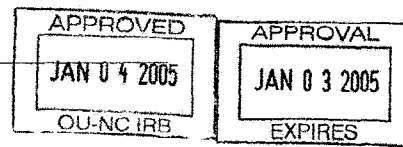
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Signature Date

Signature of Russ Teweleit (Researcher)

Date



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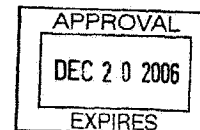
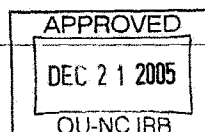
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Signature

Date



Signature of Russ Teweleit (Researcher)

Date

**DR. GARY GARNER - FORM FOR CONSENT OF VOLUNTARY PARTICIPATION
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PURPOSE

The purpose of this study will be to document your career and to provide the reader with practical and usable information regarding band pedagogy.

DESCRIPTION OF THE STUDY

Participation in this study will require you to do the following: 1. Complete a series of face-to-face interviews with Mr. Teweleit. Topics for these interviews may include questions about your career such as your experiences as a junior high, high school, and university band director, as well as your pedagogical ideas regarding teaching band. The interviews will take place over a period not to exceed six months. Each interview will be at a time and place that is most convenient to you. Mr. Teweleit will send you a general outline of the topics that will be discussed prior to each interview. It is estimated that there will be between 3 and 6 interviews and each interview will be between 1 to 2 hours in length. NOTE: The quantity and length of all interviews will be at your discretion. 2. If you choose, you will also have the opportunity to review the transcripts of the interviews and provide additional information if you feel that further information or clarification is needed. 3. You will be welcome to provide Mr. Teweleit with any writings or other pertinent data that you believe would be beneficial to the study.

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SUBJECT BENEFIT/RISK

There are no known risks beyond those present in routine daily life anticipated in this study. You may not necessarily personally benefit from this study, although the band directing profession may benefit. Upon completion of the final document, you will receive a copy of the study.

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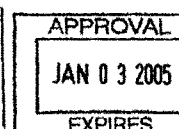
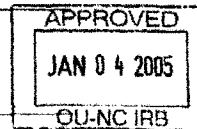
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Gary Garner
Signature of Gary Garner (Subject)

3/23/05
Date

Russ Teweleit
Signature of Russ Teweleit (Researcher)

3/18/2005
Date



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Gary Garner
Signature _____ Date 6/26/2005
Russ Teweleit
Signature of Russ Teweleit (Researcher) _____ Date 6/13/2005

APPROVED JAN 04 2005 OU-NC IRB	APPROVAL JAN 03 2005 EXPIRES
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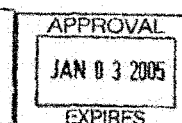
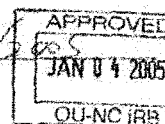
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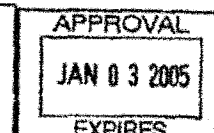
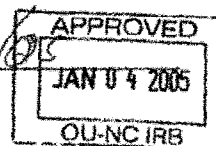
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[Signature] Date 7/16/05

[Signature]
Signature of Russ Teweleit (Researcher)

Date
7/16/05



Appendix C:
Institutional Review Board
Letter of Proposal Approval



The University of Oklahoma
OFFICE FOR HUMAN RESEARCH PARTICIPANT PROTECTION

January 4, 2005

Mr. Russell Dean Teweleit
Fine Arts and Music Education
WTAMU Box 60879
Canyon, TX, 79016

Dear Mr. Teweleit:

The Institutional Review Board-Norman campus has reviewed your proposal, "Dr. Gary Garnier: His Career and Teachings," under the University's expedited review procedures, Category:

6. Collection of data from voice, video, digital, or image recordings made for research purposes.
7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

The Board found that this research would not constitute a risk to participants beyond those of normal, everyday life, except in the area of privacy, which is adequately protected by the confidentiality procedures. Therefore, the Board has approved the use of human subjects in this research.

This approval is for a period of twelve months from January 4, 2005, provided that the research procedures are not changed from those described in your approved protocol and attachments. Should you wish to deviate from the described subject protocol, you must notify this office, in writing, noting any changes or revisions in the protocol and/or informed consent document and obtain prior approval from the Board for the changes. A copy of the approved informed consent document(s) is attached for your use.

At the end of the research, you must submit a short report describing your use of human subjects in the research and the results obtained. Should the research extend beyond 12 months, a progress report must be submitted with the request for continuation, and a final report must be submitted at the end of the research.

If data are still being collected after five years, resubmission of the protocol is required.

Should you have any questions, please contact me at 325-8110 or irb@ou.edu.

Cordially,

Lynn Devenport, Ph.D.
Vice Chair
Institutional Review Board-Norman Campus (FWA #00003191)

FY2005-119

Cc: Dr. Nancy Barry, Fine Arts/Music



The University of Oklahoma

OFFICE FOR HUMAN RESEARCH PARTICIPANT PROTECTION

IRB Number: 10790

Approval Date: December 21, 2005

December 21, 2005

Russell Teweleit
Music
500 W. Boyd Street, CMC 138
Norman, OK 73019

RE: Protocol No. FY2005-119: Dr. Gary Garnier: His Career and Teachings

Dear Mr. Teweleit:

Thank you for completing and returning the IRB Application for Continuing Review (Progress Report) for the above-referenced study. You have indicated that the study is still active. I have reviewed and approved the Progress Report and determined that this study was appropriate for continuation.

This letter documents approval to conduct the research as described in:

Cont Review Form Dated: December 10, 2005

Other Dated: December 10, 2005 Summary of study activities

Other Dated: December 16, 2005 CITI certificate Russell Teweleit

Other Dated: July 11, 2005 Nancy Barry

Consent form - Subject Dated: December 16, 2005

Consent form - Subject Dated: December 16, 2005

Please remember that any change in the protocol, consent document or other recruitment materials (advertisements, etc.) must be approved by the IRB prior to its incorporation into the study procedures. Submit a completed Protocol Modification form to the IRB office.

Approximately two months prior to the expiration date of this approval, you will be contacted by the IRB staff about procedures necessary to maintain this approval in an active status. Although every attempt will be made to notify you when a study is due for review, it is the responsibility of the investigator to assure that their studies receive review prior to expiration.

The approval of this study expires on December 20, 2006 and must be reviewed by the convened IRB prior to this time if you wish to remain in an active status. Federal regulations do not allow for extensions to be given on the expiration date.

If we can be of further assistance, please call the IRB office at (405) 325-8110 or send an email to irb@ou.edu.

Cordially


Graydon Noley, Ph.D.

Vice Chair, Institutional Review Board

Ltr_Prog_Apprv_Active

660 Parrington Oval, Suite 316, Norman, Oklahoma 73019-3085 PHONE: (405) 325-8110 FAX: (405) 325-2373

**Appendix D:
Interview Guides**

DR. GARY GARNER
OUTLINE FOR INITIAL INTERVIEW

The following questions will be the initial questions of the study (Based on Piagentini's 1999 dissertation on John Paynter of Northwestern University):

A. Garner as a teacher.

1. What were the main areas of study of Garner's musical training?
2. Did his training correspond to the professional responsibilities he had during his career?
3. Who were the main influences in Garner's education?
4. What specific teachings did Garner provide his students in regard to conducting, intonation, the rehearsal, and band directing in general?
5. What were the foundations and influences of these teachings?
6. What influence did Garner have beyond his work at WTAMU?

B. Garner as a band director.

1. What was Garner's conducting experience?
2. What were some of the greatest achievements of the WTAMU band during Garner's tenure?

C. Garner as an arranger.

1. What music did Garner select to arrange and for what reasons?

D. Garner as a leader in the profession.

1. What contributions and what influence on flute pedagogy did Garner have as a teacher of flute?
2. What specific influence did Garner have on other conductors in band conducting?
3. What specific influence did Garner have on band pedagogy?
4. What type of contribution did Garner make as a guest conductor and clinician?

**OUTLINE FOR INTERVIEW OF ADDITIONAL PARTICIPANTS
AS DETERMINED FROM DR. GARNER INTERVIEWS**

**PROJECT TITLE:
DR. GARY GARNER: HIS CAREER AND TEACHINGS**

1. In what capacity do you know Dr. Garner?
2. How did Garner influence his students during his teaching career?
3. How did Dr. Garner influence you in your career?
4. What influence did Garner have beyond his work at WTAMU?
5. What were some of the greatest achievements of the WTAMU band during Garner's tenure?
6. What contributions and what influence on flute pedagogy did Garner have as a teacher of flute?
7. What specific influence did Garner have on other conductors in band conducting?
8. What specific influence did Garner have on band pedagogy?
9. What type of contribution did Garner make as a guest conductor and clinician?

Interview Guide for Interview #3 with Dr. Gary Garner

Date: July 7, 2005

Time: 2:30 p.m.

Place: 36 Citadel
Amarillo, Texas

(Interview statements taken from pertinent literature and were also used in Hile's (1991) dissertation, *Harry Begian: On Bands and Band Conducting*. Dr. Garner received the interview guide on July 5, 2005.)

Conducting

The conductor should communicate the essential feeling behind the music to his musicians to achieve a performance that elicits an emotional response from the audience (Izzo, p. 114).

What decides the worth of conducting is the degree of suggestive power that the conductor can exercise over the performers (Weingartner, p. 55).

The conductor acts as though he were taming the orchestra, but his real target is the audience (Adorno, p. 105).

The musical score, in a sense, is the blueprint of the music originating in the mind of the composer. It is the responsibility of the interpreter to reproduce as faithfully as possible the intentions of the composer as outlined in the score (Ernst, p. 91).

The first condition for the materialization of a musical work is perfect clarity of conception (Scherchen, p. 17).

The interpretation itself must be interpreted if we are to evaluate what the executant is contributing to the performance (Copland, p. 50).

Performers give to music a personal interpretation, so that two renderings by two different persons may be quite different in important respects. The performer adds something of his own personality to any piece of music (Brooks, p. 296).

There is a dual function of the ear – namely, to give direction according to the dictates of the ideal, and to exert supervision under its influence (Walter, pp. 85-86).

Developing a wide array of expressive gestures allow conductors to achieve musical goals without always discussing them (Willard, p. 38).

The art of conducting cannot be taught by private tuition, diagrams, or the written word, and I am convinced that the art of conducting cannot be taught unless the student can face a complete orchestra with an experienced conductor by his side to watch every movement of the baton and gesture, and to tell him why certain things do not come off (Wood, p. 13).

By concentrating on precision, one arrives at technique; but by concentrating on technique one does not arrive at precision (Walter, p. 93).

Supreme intensity of feeling will always take possession of the entire personality (Walter, p. 93).

The value of a conductor's achievements is to a high degree dependent upon:

1. His human qualities and capacities
2. The seriousness of his moral convictions
3. The richness of his emotional life
4. The breadth of his mental horizon

In short his personality, has a decisive effect on his achievements; if his personality is unable to fulfill the spiritual demands of the works he performs, his interpretations will remain unsatisfactory although their musical execution may be exemplary (Walter, pp. 105-106).

Rehearsal techniques are best learned by listening to or participating in rehearsals (McElheran, p. 103)

While conducting technique is more or less universal, rehearsal techniques are personal and specialized (McElheran, p. 103).

Rehearsing has a purpose yet deeper than the preparation of single performances: the gradual establishment of a musico-personal relationship between conductor and orchestra (Walter, pp. 113-114).

In general, it can be said that a violent manner of dealing with people will either be defeated by their resistance or result in their intimidation. On the other hand, the milder methods of psychological empathy, persuasion, and moral intermediation will have an encouraging and productive effect (Walter, p. 120).

The great conductor is always a despot by temperament and intractable in his ways (Hanai, p. 22).

The conductor cannot really be an educator, if education is to signify the modeling of the individual (Walter, p. 121).

The conductor is always a teacher (Kurth, p. 29).

What matters, apart from talent, is the convictions and intentions of the conductor – his musical abilities and his character together affect the method of his practical work with the orchestra (Walter, p. 125).

Precision can never contain or effect spirituality (Walter, p. 126).

The fewer liberties, the easier the technical task of the conductor, but also the more inflexible and lifeless the performance (Walter, p. 127).

The musician must be aware of the important fundamental difference between the quantitative-dynamic concept of *forte* and the qualitative one of *energy* (Walter, p. 136).

Here is one of the fascinating aspects of conducting: there are no rules, only guidelines (Vaughan, p. 19).

Sound comes from gesture, basically (Vaughan, p. 20).

The conductor has to criticize the errors and defects during the rehearsals, and to organize the resources at his disposal in such a way as to derive the best use he can of the players (Berlioz, p. 304).

A faithful, well-colored, clever interpretation of a modern work, even when confined to artists of a high order, can only be obtained, I firmly believe, by partial rehearsals [sectionals] (Berlioz, p. 316).

There are two major ingredients for a conductor. One is talent, the other is experience – 70% talent and 30% experience (Neidig, p. 27).

A formidable list of qualifications for the practising conductor. Here they are:

1. He should be a master of four or five orchestral instruments.
2. He should have played in an orchestra for some years, perhaps on different instruments.
3. He should have had similar experience in a choral society.
4. He should have a very full knowledge of the whole classical repertoire from the point of view of orchestration, structure, phrasing, etc.
5. He should have a clear pattern in his mind of the necessities of style in performance in regard to the many different schools of music, which the normal conductor must tackle.
6. He must have a power of leadership, an infinite capacity for taking pains, unlimited patience, and a real gift of psychology. He must have a constitution of iron and be ready to appear good-humored in face of the most maddening frustrations.
7. He must be a master of the actual control of the stick. This may look easy but needs a good deal of thought and hard practice.
8. He must also have knowledge of musical history and of all great music: songs, organ, chamber music, pianoforte, etc.

9. He should be a connoisseur of many other forms of art. (Boult, p. xiii)

Now I find that this total picture is best taken in if the score is first read through somewhat faster than its appropriate performance pace. I go through it several times in this rapid way – naturally not hearing it as a complete score, but noting its shape, its balance, the structure of its keys, its climaxes, emotional and dynamic; and getting, as it were, a bird's eye view. Then, examination of detail, perhaps taking difficult passages to the pianoforte, put relating them continually to the main lines of the work as one goes along (Boult, p. 7-8).

This matter of fundamental pace is the conductor's gravest problem (Boult, p.9).

How much should one write in a score? Personally I feel that if possible nothing should be written at all (Boult, p. 12).

The available rehearsal time, or most of it, was used to affirm the important things, and the players could then be trusted to apply what he said to similar and parallel passages (Boult, p. 17).

I often find that after playing a work straight through and then perhaps making three or four general comments, I can repeat a few relevant passages, and if time is short trust the players to apply these points to the rest of the work (Boult, p. 17).

Intonation, as is well known, creates a great number of problems. It is impossible to hope for perfect tuning throughout the varied kinds and sizes of instruments, which make up a full orchestra unless everyone has it in mind all through every rehearsal and performance (Boult, p. 26).

Nerves are sent to stimulate us to do more than our best, and must be welcomed, and harnessed to help our work whether at a concert or before an athletic ordeal (Boult, p. 44).

The ability to balance an orchestra properly depends also on the conductor's knowledge of the orchestral instruments themselves: their capacities, their exact ranges, their weaknesses, and their particular colors (Bernstein, p. 147).

The basic trick is in the preparatory beat (Bernstein, p. 150-151).

His real control of them does not require rigidity, and there is a certain technical gain by, for example, varying the tempo slightly between one rehearsal and another (Bowles, pp. 60-61).

The principal avenues of unspoken communication, with or without conscious gesture, are the eyes and the facial expression (Bowles, p. 89-90).

The qualities of a great conductor include a rare combination of:

1. Musicianship
2. Discipline
3. Charisma
4. Psychological insight
5. Ruthlessness
6. Business sense
7. Acting ability
8. Unusual physical and mental strength (Loebel, p. 30)

To be able to command orchestra and audience alike, additional non-musical considerations enter the picture:

1. Good looks
2. Knowledge of many related fields, including art, literature, politics and history
3. A world outlook acquired by travel and social relationships (Loebel, p. 30)

Players also expect the director to bring to his programming considerable knowledge and insight into the historical body of wind music (Phillips, p. 107).

Conducting has both a mental and a moral side (Green, p. x).

A great deal of the conductor's craft is learned by observing other conductor's (Fuchs, p. 57).

The conductor should prepare the orchestra technically, but keep a reserve, which comes out only at the concert (Fuchs, p. 68).

The strongest element in every artistic presentation is conviction (Fuchs, p. 112).

Printed orchestra parts are in most instances edited, and therefore the dull admonition "Play what's printed" rarely represents the composer's intentions (Leinsdorf, p. 186).

Leadership is both a long-range and a short-range matter. A conductor must develop in each of his performers:

1. A desire to belong to the group.
2. A pride of membership when accepted.
3. The willingness to practice the music on his own time and to keep his technique and himself in top shape.
4. The willingness to attend all rehearsals regularly and punctually, despite conflicts and inconveniences.
5. The willingness to work hard at rehearsals, and not just have a pleasant time running through the easy parts.
6. The desire to give the utmost, technically and emotionally, when the concert takes place. (McElheran, p. 3)

The conductor's eyes are one of his important tools (Kahn, p. 224).

There is no great difference between the techniques of band and orchestra conducting (Kahn, p. 235).

Richard Strauss is said to have told a would-be conductor who wanted instruction, “What there is to learn I can show you now.” With his right hand he drew a diagram of the four-beat, then the three-beat, then the two-beat, and finally the six-beat. That, he commented was all that was teachable. The rest one either acquired by oneself or not at all (Leinsdorf, p. 168).

The conductor:

1. Must be a perfect sight-reader and sound musician.
2. Must study the art of singing.
3. Must have a good physique.
4. Must have a good temper.
5. Must have a strong sense of discipline. (Wood, p. 14)

The finding of the melody in every bar has been marked as the first task of the interpreter. Melody is the basis of music (Finn, p. 11).

Interview Guide A for Interview 4

Section 1 –Follow up of Interview 3

The strongest element in every artistic presentation is conviction (Fuchs, p. 112).

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Section 2 –Biographical Information

Discuss some your experiences as a contest judge.

Discuss some of your experiences as a clinician.

When you were teaching at USC and trying to complete your doctorate at the same time, was completing your masters and doctorate required as part of your job as the marching band director at USC? Was the completion of your doctorate part of the requirements of your job at WT? Did you ever consider just not finishing?

Discuss your work as an arranger for band. How many arrangements for band do you estimate you have completed? Were any arrangements ever published?

You mentioned that early on the band did not receive any money for TMEA. How did you go about raising the needed money to take those trips?

What other hobbies or interests do you have? What about as a youth?

Discuss any publications you may have. (ie. Last years article in the Instrumentalist, the TRI book, and the two chapters in the Band Director's Companion) Are there any others? What about recordings?

In regards to starting your masters degree you stated:

I'm not sure what other music classes I might have had there at Tech. Most of them were non-music classes, but I think I had seventeen hours of graduate credit when I went to USC and so I finished the masters there.

When you started your master's degree at Texas Tech, was the degree going to be in music?

You left USC before completing your doctorate. Did this cause any difficulties with your dissertation committee members? Were they supportive of your move to WT?

In regards to inquiries from other schools you stated, "I had a lot of calls like that you know, Wichita State, Penn State, Trinity College in San Antonio, two different times at Arizona State, but I was happy here and...I don't know, I just felt like it would be disloyal anyway." What do you think it is that made you feel such a strong loyalty?

You mentioned that Professor Church said, "I'd alternate more!" when he was asked, "If you had you're life to live over, what would you do differently?" Looking back on your career as a university band director and music educator, is there anything you wish you had done differently?

Interview Guide B for Interview 4

Bands and Band Conducting

How did you feel about the results you got from the Red Line Tango handout?

Could you elaborate on what about Church's approach you think is unorthodox?

In regard to teaching conducting, what were some of the challenges you faced? Were the challenges different in regard to graduate students versus undergraduates?

How did you go about selecting players for your Symphonic Band?

What are your feelings in regard to band instrumentation?

Discuss the use of your instrument in rehearsal.

You stated, "Everybody is always out of tune, but that's a whole different subject." Could you elaborate a little?

Discuss your thoughts on cuing.

You stated, "You would hope that your musicians are attentive to and responsive to the baton." What can a conductor do to ensure that students do watch?

Discuss the Eastman counting system. When did you first become aware of it and start using it?

Discuss the conductor's stance and grip of the baton. Describe what you call home position in conducting.

Preparation. Everything must be prepared. The basic goal is to give as much preparation as is necessary and not an instant more.

1. If the note comes on the beat, move immediately after the preceding beat.
2. If the note comes on the upbeat or last third of the beat, move on the downbeat.
3. For pickup notes totaling less than a third of a beat in duration, move after the beat (same as rule 1).
4. For pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest.

In the band director's workshop you said that part of the above is Church and part of it is not. Which parts are which?

Describe what you call home position in conducting.

Describe proper conducting stance and baton grip.

Could you please clarify the following use of Rule 2's and Rule 3's in regards to the example you used in the Band Director's Workshop? You used the Fantasia on the Dargason from Holst's Second Suite in F, Op. 28 No. 2 as an example. You stated, "However, once the music is in progress, I probably would treat it more like the traditional rule three." And, "Once the tempo and all have been established you don't have to give that much preparation." Could you clarify?

Describe your teaching of conducting at slow tempos.

Discuss section rehearsals.

Discuss cuing.

Discuss the pacing of a rehearsal.

Discuss band warm ups. What did you do at WT? What would you recommend at a Junior High? What would you recommend at a High School?

Do you know which of your conducting examples these directions go with?

Here's a measure-by-measure account of what you need to do:

- 1—stop (high) on 4
- 2—drop on 1
- 3—rebound on 3 back to home, move after 4
- 4—stop (high) on 3
- 5—move on 1, stop (high) on 3
- 6—stop (right) on 1; move through 2, stop (right) on 3; stop (high) on 4
- 7—drop on one; stop (left) on 2; move on 3 with rebound back to home.
- 8 & 9—both 2+3; loop (#6) on 2, move after 2nd 8th note of the beat
- 10—3+2; stop on 1, move after 2nd 8th note of the beat
- 11—2+2+3; stop on 3, move after 2nd 8th note of the beat
- 12—stop on every beat (always at the same place), moving after the 2nd 8th note of each beat.
- 13 & 14—straight 2
- 15—stop on each beat move after 2nd 8th note of the beat
- 16—stop on 1 & 2, moving after the 2nd 8th note of the beat, fish hook on 3
- 17—move after 1

Focal point conducting: John Paynter states that one should conduct with a focal point. What are your thoughts on this?

Have Dr. Garner go through the professional ethics and relationships handout as he would with a class.

Do the same with the preventative discipline handout.

Fundamentals handout. Is clarinet the only instrument you made this handout for. If so, is it accessible? If not, can we discuss what your expectations would be for your students if you were to teach a beginning class.

Discuss the Why Teach Music handout and the Philosophy of Music Ed.

Discuss your thoughts on contest preparation

Discuss your thoughts on competition and band contests

How much preparation time did you put in to the Honor Band music for the 2005 Band Camp?

Discuss your chapters in The Band Director's Companion.

Appendix E:
Interview Transcripts

Interview #1 with Dr. Gary Garner

Date: June 28, 2005

Time: 2:25 p.m.

Place: 36 Citadel
Amarillo, Texas

RT: Tell me about your parents. Were they musicians?

GG: No, no. My dad. Well, it's a qualified no. My dad played some piano and I think he was actually very musical. But he never...I'm not even sure whether he took piano lessons or not. I think he might have taken some when he was a young man, but he loved nothing more than to sit down at the piano – and we never owned one – and play *Pretty Red Wing* or *Listen To The Mockingbird*. My mother used to sing. I think she might have been rather musical too. She sang around the house all the time, but that was about the extent of it.

RT: Do you have any brothers or sisters?

GG: No. I'm a spoiled only child.

RT: What first attracted you to becoming a musician?

GG: Well, it was entirely accidental. When I was about the fifth grade, I...at Margaret Wills school in Amarillo, there was a fella from Myers Music Mart that came to talk to our music class offering the use of a trombone and six free trombone lessons to anybody that wanted to do that. And then after the lessons were over...you had to start paying for the lessons and for the instruments. And so I and – I don't know – three or four other boys in the class volunteered to do that. All I remember about that experience really is that the first thing he taught us was the C scale [laughs]. We started in sixth position. I don't know how I ever reached sixth position, actually I doubt that I ever did...but then I remember that after the six weeks ended telling my dad, "Well, its time to...to buy the trombone now." He said, "Now, are you sure this is really what you want to do?" And I said, "Well no, I'm not sure." And he said, "Well unless you're sure, I don't think we ought to invest in it." Which suited me fine, so that was the end of that. And then at the point at which band did begin – which was in the seventh grade and I was at Sam Houston Junior High – I didn't sign up for band. It didn't even occur to me to do it. My two best friends...were Dick Brooks and Benny Bruckner – both of whom still live in Amarillo – were in band. However, I guess they must have had about thirty beginners because all of the beginning band students were scheduled in the same classes all day long. And Dick and Benny said "Hey, you need to sign up for band so we can be in the same classes" and I said, "OK." So I went to see the band director. Charles Eads was his name, and...I said, "Do you have something I could play and could I get in the band?" He said, "Well the only instrument we have left is – you probably know this story [referring to RT] – is a baritone saxophone." So I said, "OK." I took the baritone saxophone and...I would take it home to practice. It was just rather difficult because I always rode my bike to school. And I don't know, we probably lived a mile and a half or so from school. But with that big old bari-sax and especially a little kid, which I was [laughing]...it was very difficult and I...would have multiple wrecks nearly every day. I

do remember learning to play *Tonight We Love*, which was a popular song at the time. I don't know if you know the tune.

RT: No.

GG: It was taken from the *Tchaikovsky Piano Concerto*. Well, I learned how to play *Tonight We Love*, but I finally gave up on it after not very long I think on. . . on taking the instrument home because it was so unwieldy. And Mr. Eads told me one day – I guess he could see that I was not making much progress – he said now...this is kind of amazing when I reflect on it, but it did happen. He said, “. . . unless you start practicing, I'm going to take the instrument back and you can't be in band anymore.” Well I was fairly committed to the idea of being in band, at that point, but I could see that the baritone sax was ...a non-starter for me. So I went home and told my Dad that I needed to play something else and portability was the number one priority on my list. He said, “Ok, what do you want to play?” And I said, “I'm not sure. Let me look around tomorrow, and I'll let you know after school.” You know, I'll get back to you on that.

RT: [laugh]

GG: So I looked around and of course the smallest thing I saw was the flute. I went home and said, “I want to play the flute.” So he took me down to Tolzein Music Company which was then at...down on Polk Street next to the old Paramount Theater. And we bought a Conn flute. I can remember being very excited about it, but I also remember going to bed that night and my mother came in and said good night and I was...kind of crying I think and...she said, “What's wrong?” And I said, “Mama” – that flute looked so overwhelming and complicated to me with all those keys.” I said, “I'll never learn where to put my fingers.”

RT: [laugh]

GG: [Chuckles] And they also signed me up for flute lessons with a guy named Hall Axtell. I guess I did learn a little bit from him but not a lot. But, I did take lessons for... I think maybe two years...from him. Much of what I learned was wrong, but I suppose, all things considered, it was still a helpful experience. But I could tell after not too much time that I really wasn't getting a great deal of help from him so I stopped lessons. So, anyway that's a long answer to your simple question of how I got involved in music. It had nothing to do with an aching desire on my part to become a musician. However, when I did start on the flute, I liked it instantly and was experiencing some success with it and so...that's it.

RT: Now...what did your parents do for a living?

GG: My dad...was ...well...early in his career, his working life, he...worked for banks. When we moved to Amarillo he was working at the First National Bank and then later on he got into sales. He was a roofing salesman and a siding salesman. And my mother didn't work until...World War II when there was a shortage of men to do the work and she started working at the helium plant in Amarillo. And I'm not sure exactly what her job was out there, but she ...she did well. Later on, she...worked for the...she was the...head of the payroll department at the Amarillo Air Force Base. Which is where she was until she retired. So once she began working, which was probably I don't know...1942, 3 maybe. She did work...continue to work until her retirement.

RT: And, you continued to play flute all the way through high school?

GG: Oh yeah.

RT: and

GG: Yeah, at that point now...as I said I...somehow flute seemed to come rather naturally to me and I was...I was doing well with it...and attracted a certain amount of notoriety I guess as a flute player. But my friend Paul Mathis, a year ahead of me in school – you probably know Paul.

RT: Yeah, I sure do.

GG: Paul had a kid dance band as they were known in those days, and I remember them playing an assembly program at Sam Houston and they played *Stormy Weather*. And I just salivated at the thought of being in that band. I wanted so desperately to be able to do that but, of course, it didn't have any flutes. How old was I? I guess I must have been...probably about the time I was a sophomore...in high school. I convinced my dad to buying a saxophone. And, which he did, he bought me a Buescher Aristocrat alto saxophone and a Brillhart 3-star mouthpiece. And one of his friends was a good saxophone player, a guy named Gordon Creamer [pronounced Cray-mer] that played in bands around town. And Gordon gave me some lessons. Paul...let me come over and sit in with his band at his house on 120 Wayside Street.

RT: [laughs]

GG: Oh I, I thought that was just a glorious experience. I remember he [Paul Mathis] called me aside after it was over and he said, as tactfully as he could, "Uh...Gary...you don't have to tongue everything."

RT: [laughs]

GG: 'Cause I think I was going, um...um...[singing *Chattanooga Choo Choo*] "ta, ta taah, tuh ta ta ta ta tum" [laugh]. But...there was a funny experience the day I got my saxophone. Somehow I could play that...figure it out – you know the fingerings aren't that much different – pretty much immediately and I thought wow this is so great and I played that saxophone probably on a Saturday, all daylong. And I didn't know how to form a proper embouchure. I used a double embouchure, you know with the top lip over the teeth.

RT: uh, huh

GG: Probably biting way too hard and I cut ridges both in the upper and lower lip, but I was just having a wonderful time. So after probably eight or more hours of practicing and honking on the saxophone that day, I thought well before I go to bed I'm get out my trusty old flute and play a little bit on that. So I got out the flute and my lips were so swollen, I couldn't get a sound. Not a sound. And that was incredibly upsetting to me and I remember crying and telling my dad, "Take it back, take it back, I don't want to play it see this again. I'm not going to be a saxophone player." And he said, "Now, well just take it easy. Let's wait and see how it is tomorrow." Well by the next morning, the swelling had gone down and I could play the flute again. So we kept the saxophone. But...so I did get a job playing in a little dance band...after that experience with Paul [Mathis] I was telling you about. Well a lot of the saxophone parts had clarinet parts too. So, I went down to the Amarillo Band House and bought an old metal clarinet. I think I paid about twenty-five or thirty dollars for it, which was not exactly pocket change in those days. And the thing, I think somebody set on it because it had a very definite bow. I guess I tried...was teaching myself how to play the clarinet. I must have had a fingering chart or something, but I remember being very confused by that register key. 'Cause what was F in one register was C in the next. And that...you know I was just fine with the register key down 'cause that was enough like flute. But...there was not a

problem but to look at...a written middle C and finger a G [laugh]...was [laugh]... very confusing to me. Somehow I managed to overcome that and then...later on I, I guess I got enough better that, I started gettin' some jobs with some serious bands. But I was still, you know, pretty serious about the flute at the time. Practicing a lot and became increasingly absorbed with music.

RT: And, when did you decide to be involved in music as a career.

GG: Well, by the time I graduated from high school, my main interest then was in jazz. So I knew they had a good jazz program at North Texas. And there were three guys that I had gone to school with that were ahead of me in school that were down there at North Texas and so I wanted to go down and see about going to school the next year...and, as a music major. And I figured I was going to be some kind of performer. So Floy Webb and I – Floy was a girl at Amarillo High School, one of those three guys was her brother – and she was planning on going to North Texas too so we took a train down there one day. We spent, I don't know, a couple or three days down there together and I stayed with those three guys, I don't know where she stayed, but anyway they put me up and they had a jazz festival going on at that time. They had the band from the, the North Texas Lab band played and they also had a combo of North Texas players. But they had groups from Stephen F. Austin and SMU also played and I don't remember where else, but I remember those. And, I was just blown away. I thought it was wonderful. I remember auditioning for the flute teacher there at that time – oh gosh, what was his name? And I talked to Claude Lakey who was the leader of the jazz band at the time. So I was, anyway, all set to go to – George Morey, was the flute teacher. I was all set to go to North Texas. You may have heard this story too.

RT: I don't think so.

GG: That summer, I had...a job with a band out at place called the Club Victoria. That's the...where the...silver goddess story emanated from.

RT: Yes.

GG: But, it was a good band, and but not very big. Let's see, I think we had maybe four front line and a rhythm section. Three saxes, trumpet, yeah and I think that was all the horns and then...piano, bass, and drums. But the trumpet player was a guy named Roy Boger and I played with him before with Hugo Lowenstern's Band...and Roy was probably...twenty-five or so at that time. Great guy, he was really a good trumpet player and terrific guy, and we became fast friends and he was somebody I looked up to greatly. And so this is the summer after I graduated from high school. At intermission one night, Roy said uh, "Well hey, what are you gonna do next year? You're out of high school now." I said, "I'm going to North Texas and major in music." And his brow furrowed, he said "aw," and shook his head, he said, "You don't wanna do that." I said, "I don't?" "No," he said, "You know I went to SMU as a music major. I didn't like it. I and all my friends got out of music. I got into marketing. Its the best thing I ever did." He said, "You, you need to major in something else." It, it seems incredible that I could be this naïve, or anybody could be this naïve, but, but I was. I said, "Well gee Roy, what do you think I oughta do?" He thought about it a minute and said, "Geology."

RT: [laugh]

GG: "There's a big need for geologists right now, you ought to major in geology. And, amazingly, I said, "OK." I was too embarrassed to admit to him I wasn't quite sure what geology was.

RT: [laugh]

GG: I went down to the Potter County Library the next day – down on Taylor Street – and looked up geology in an encyclopedia. So that eliminated the need really to go to North Texas. There was a guy named C.A. Rogers who used to have a band in Amarillo out at the Nat, and I played with C.A. He had moved to Lubbock and had a band at the Cotton Club there. And he called me three or four times, trying to talk me into coming to Lubbock and play in his band. Well now that I was going to be a geology major – I learned that they had a geology department at Tech – I had a ready-made job waiting for me there. Several of my friends were going to Tech. So I thought, “Heck, I’ll, I’ll just go to Texas Tech, be a geology major, and play out at the, the C.A. Rogers Band out at the Cotton Club.” So I did...and...you know as stupid as that decision was. It was made even more stupid by the fact that I never was good at and hated math and science. And here I’m a geology major? So that didn’t...I went to a few classes and I...I very...I very quickly quit going to Chemistry, and...Algebra...and German. [laughs] I had to take German.

RT: [laughs]

GG: I hated all of those. I was having a grand time playing my horn, though. So at the end of that first semester, I got my grades. I made an A in band! I even passed geology; I made a D in geology. I made a C in English and I failed Chemistry, Algebra, and German. So I had three F’s, a C, a D, and an A in band. And, I got a letter from the dean saying I was not welcome to [laughing] return to school that following semester, which meant I would have to go home. And a couple of guys, they were graduate students and they were playing in C.A.’s band – Paul Lovett and Ted Crager – went to the dean – they knew the dean – and pleaded with him to let me stay in school. And the dean said, “Look, this kid failed nine hours.” I guess I really failed ten, because geology would have been a four...four-hour course. ...“I can’t let him back in school.” And...but they...continued to implore him to let me come back to school and finally he relented and he said, “OK, I’ll let him come back on two conditions. First of all, he has to change majors.” [laughs] That was no problem. The last thing I wanted to be was, a geology major. “And second, you guys have to promise you’ll get him out of bed and get him to school every morning.” Now they kept track of cuts. I mean the, the teachers, the classroom teachers had to report cuts to the dean and I had over ninety cuts. They also assessed negative hours. You were allowed as many cuts as hours you were taking without penalty, but then, so I was taking seventeen hours, for the next...seventeen, for thirty-four cuts I got one negative hour. And for the next seventeen hours, I got another negative hour, for the next seventeen hours I got another negative hour. So I amassed either, three or four negative hours, [laughing] that semester. You talk about going backwards in a college career. I was way ahead when I set foot on the campus beyond what I was at the end of that first semester. So...my progress was all backward. But anyway...that’s when I became a music major by default. Now I had never, ever, ever intended to be a teacher. I didn’t want that, at all. That was at the very bottom of my list of possible careers and the prospect of being a music major at Texas Tech was distinctly unappealing to me because that’s...that’s all they had. In fact, they didn’t call them music ed majors, they were band majors, and a degree in music at Texas Tech automatically pointed me in that direction...which as I said was quite unappealing. But, I became a music major by default. I didn’t, those guys actually did come and get me out

of bed and I didn't fail anything else. I didn't distinguish myself as a student certainly at that point, but I didn't fail anything else. The theory teacher, the theory was at eight o'clock – Dr. Blitz. He used to refer to me as his somnambulist, because I might make it five minutes through that class and I'd go, I'd fall asleep. [laughs]

RT: [laughs]

GG: [laughing] So...somehow I managed to at least pass the course. So I was a music major for then, let me see, for the rest of the first year...and...the second year...and one semester of the third year when I was about to get drafted and I joined the Air Force then. And spent three years, that was the Korean War; I spent three years in the Air Force, which was not an all together bad thing in retrospect. At the time, I just hated it. The reason I joined the Air Force is that...at that point...I was all hot to get married...and...my, later wife [Mariellen] was, was a music major there at Tech. She was a piano major, but she also played flute in the band. I learned that they had an opening for a flute player in the Reese Air Force Base Band there in Lubbock and so I went out there and played for the bandleader Mr. Luce. And he gave me a letter assuring me of being assigned to the band at Reese Air Force Base after I completed basic training. So that way, you know I'd still be in Lubbock and we could...continue with our marriage plans. Am I getting too far a field?

RT: No, that's great.

GG: So...anyway, I joined the, I was just on the...verge of being drafted and of course if I had been drafted, I, no telling where I might have ended up. So I joined the – I just barely got under the wire – joined the Air Force, went to basic training, came back, got stationed in Lubbock, and that was January of 1951. And...we got married the following July. Well the Air Force was not a really pleasant experience. I was in the band, of course. Mr. Luce, the guy that gave me the letter, had been transferred by the time I got there and then they got another band leader in that was roundly disliked by everybody in the band. Disliked is much too kind a word actually and I was among those. I mean there were no exceptions. But he did later make me...he put me in charge of the dance band, which was a very unhappy development for me because I'd been playing in town with my old buddies and making some, you know, pretty good money. But that was illegal at that time. The GI's were not supposed to play in civilian bands. So that was all on the sly...and I was keeping a very well guarded secret that I could play the saxophone. But...one of the guys in the band found out what I was doing and turned me in to the...warrant officer. And my reward was getting put in charge of the dance band. [laughs] So, I was making a whole lot less money and...but, you know...I came to realize, much after that, it was a very good experience for me, because I was doing a lot of arranging for the band, and having to rehearse the band, and run the band. And so it was, it was, it was a good experience. And he also made me assistant leader of the, of the, band itself. So I did some rehearsing there and did a lot of section rehearsals and stuff like that. Which was, still at that time, I didn't think I was going to be a band director. But...as I said in retrospect, I came much later to realize that those are not bad experiences for me. I also did a lot of practicing. Practicing was required and of course, I loved doing that. So, three years later I got out of the Air Force and...went back to school and by this time now I was married and more mature. Still not thinking I was going to be a band director – I don't know what in the world I thought I would be – but I was certainly headed in that direction. And, when I did get back to school...for some

reason it seems awfully early. I student taught that first semester, which was with my friend, Ted Crager, at Hutchinson Junior High School. And I discovered to my utter astonishment, that this is something I really did like doing, and that's the first time that I decided that I was going to be a band director. So at the end of that year, I still hadn't finished my degree, but Ted had been hired to be the band director at the new high school in town, Monterrey High School.

GG: And...he...leaned on...the principal there to hire me to be the band director. I didn't have a degree. He said, "We can't do that because he doesn't have a degree." So...they hired O.T. Ryan, who was...at a junior high in Plainview at that time. And, a few months passed and the people in Plainview were very unhappy about losing...the prospect of losing O.T. because he'd done a wonderful job there. So they upped the anti quite a bit to keep him in town. And very late in the summer, O.T. called Lubbock and backed out. Well there they were, not too long before school started without a band director and, there, there were no band directors available. So I remember I was in my garage one day, doing something or other, and Mr. Gordon, Jay Gordon, the principal at Hutchinson Junior High School suddenly appeared in the doorway, and said, "Are you still interested in that band job at Hutchinson?" I said, "Oh yeah." He said, "Well, we'd like to hire ya... half-time, and then you can go to school the other half day. Teach, teach at Hutchinson, a half day and the other half day, continue to work on completing your bachelors degree." So that's what I did. It was...it was a great stroke of good fortune, for me. So I was a half-time band director and half-time student and...by that time when I did get back by the way, as I said I was much more mature, I became, I went from the world's worst student, to probably not the world's best but I did very well from that point forward, 'cause I really took it seriously. And it was a tough year because I was taking, I don't know, a fair amount of hours and what was a half time job was in reality a full time job. So, it was a busy year, but I loved it. Then I took whatever additional hours were required to complete the degree in that following summer. And actually got the degree in the summer of 1955 and then came back full time next year to Hutchinson. The only difference was that I had a study hall.

RT: [laugh]

GG: Plus the three classes of band. I think I had two study halls, I'm not sure, but I did have three band classes. I had the A band which was the performing group. We had 120 people in there and that was just kind of standard. And then the B band was the people that had had beginning band, but...didn't play well enough yet to qualify for the A band. And then what we called the C band was the beginners. And...there were always 120 of those every year. I didn't recruit. I mean 120 kids just would show up. And, of course in those days, nobody thought anything about it then, now it seems remarkable I guess, but...there was a band director at every school – nobody heard of an assistant anywhere.

RT: hmm

GG: And...beginning band was just that, you had everybody in there. I had alto clarinets, and you know oboes and bassoons, and everything. [laughing] You just taught them all at once, that's just the way it was done. It was great fun. I look back on those years with...with great fondness. And I was there for four years...and then Ted Crager left Monterey High School. Well, let's see now, I may have gotten my chronology a little bit off. No that's, that's right. Ted...I was, I was...there was such a thing as an assistant. That's what the other period of the day was. I went to Monterey one period a day. I was

technically also known as the assistant director over there and what that meant was I conducted what they called the cadet band. Ted was, was the...band director and supervisor of music. He only taught one period a day at that point, and after his first period band rehearsal he'd go downtown and was an administrator. And the cadet band met the second hour of the day. So, I was over there two hours. I just assisted Ted with the, with the first band and you know I might take somebody upstairs and help them on their part or something. And then the second hour, I worked with the Cadet Band, which was a miserable little band. There probably weren't fifteen people in there. I didn't enjoy that at all. Then I'd go over to Hutchinson and finish the day over there. But anyway, after I'd been there for four years, Ted got the job at West Texas State College [WTAMU] in Canyon, Texas, and I got the Monterey High School Job. And that was a positively glorious year. It had to be...I don't know if it was the best, it might have been the best year of my, the most enjoyable year of my whole teaching career. It was wonderful. The kids were great! I'd had most of them in Junior High.

RT: uh huh

GG: And...they played...very well and I had the world's best principal and the physical set up at Monterey was, at that time, state of the art – wonderful band room, practice rooms. It was heaven on earth and I only was responsible for three hours a day. I couldn't believe that. I had...the top band and then the cadet band and one study hall...and that was my teaching load. It was just glorious. [More emphatically] It was just glorious. But then, I'd been to a marching band clinic at the University of Oklahoma the summer before I started at Monterey, the summer of 1959. A.R. Casavant had come down from...Do you know that name?

RT: Yes.

GG: He was the marching God at that time and he was the band director at Chattanooga High School. Precision drill was the new rage and Casavant came down to the University of Oklahoma and did...I think a two day marching workshop there. And so, I went up to Norman for that along with O.T. Ryan and Bill Woods. A few of us went up there, and that made an enormous impression on me. So I came back, started my job at Monterey and incorporated everything I'd learned. I already, I also had Casavant's book which I studied diligently. I incorporated all that stuff into what we were doing with the marching band, which at that time – owing to Casavant – certainly not to me. If I could claim any credit for it, it was just by being...lucky enough to...to see Casavant and to at least be half smart enough to know, boy this was the wave of the future. But anyway, it created something of a sensation. And...G.T. Gilligan was the band director at Kermit High School. He asked me for my film and I sent it to him. And then some weeks after that...I had a call from Bill Schaefer, director of bands at the University of Southern California asking if I'd be interested in the marching band job. Now you talk about a bolt out of the blue.

[Interview Break]

GG: [Interview resumes...referring to G. T. Gilligan] ...Borrowing and sending marching films around. Somehow he'd been in contact with...with John Green – who later incidentally became the head of the music department at WT – who was the marching band director at USC and John I guess had asked him for some films

and...anyway Gilligan sent my film out there. Well John left that spring to go be the director of bands at Long Beach State and Bill Schaefer who was the director of bands at USC had seen that Monterey film and on the strength of that he called me. And, as I said, it was a huge shock to me. He said, "Well let us fly you out here, and talk about this marching band job." And, you know I was very flattered and excited about it, but also not at all, eager to leave Monterey. But anyway, I did. I flew out there, and talked to them and they offered me the job. And I came home, still a little bit undecided. It just seemed like such an amazing opportunity, and my wife was really anxious to...do it so...with a heavy heart, I resigned at Monterey and went to USC and spent four years there. The four years were...good in some ways, great in some ways, and then really bad in others. I loved the kids in the band. And this part you probably wouldn't want to include.

GG: [But...we had] a different pre-game and a different half-time show at every game. We had two one and a half hour rehearsals per week; Thursday afternoon from 3:30 to 5:00 and Friday afternoon from 3:30 to 5:00 at Cromwell field which the...freshman football team was also using. So we had the use of fifty yards at a time. And about half of the guys, probably a third of the guys – it was an all male band; we weren't allowed to use women. About a third of them would have afternoon labs of one kind or another on Thursday and another third with afternoon labs on Friday. So there I was trying to do two brand new shows with two-thirds of the band at a time, with three hours of rehearsal. And, about half of our games were home games were on Friday nights. So that meant, three hours was it, and if we had a...we performed at the Los Angeles Coliseum, not far from the campus there. But...that was also the home field for UCLA. So if one of us had, if we both had home games the same weekend, one of us would do a Friday night and the other would do a Saturday. So we'd have two or three, probably not three, but at least a couple, maybe three, Friday night games. Doing two new shows with three hours of rehearsal with half a field. The only time we'd have the full band and the use of an entire field would be at the performance.

RT: Wow.

GG: There might be 80,000 people or 100,000 people. It seated, I think 104,000 people there. And you can just guess what an impossible challenge that is. So that was enormously frustrating. And, oh my gosh, I dreamed about Texas that whole time and about Monterey High School. I think maybe it was my second year out there. Mr. Honey, Floyd Honey, the principal at the high school called. Well it might have even been that spring. Fred Stockdale followed me at Amarillo, I mean at Monterey, and he stayed a year and went to Pampa. Yeah, I guess it was that spring Mr. Honey called and said, "We want you to come back." And, oh my gosh I never wanted to say yes to anything so much in my life. But it would've been...I thought it would just be too embarrassing, because I'd gone out with such fanfare you know.

RT: [laugh]

GG: Made the big time and I felt as if I'd be sort of be coming home with my tail between my legs. So I did say no. But it turned out to be a good thing; I stayed there for four years. And you know I followed Ted Crager in the only two jobs I'd had before that at Hutchinson Junior and Monterey High School. Ted was the department head and band director at WT and he'd said right from the very beginning he wanted to give up the band and be full time department head and hire me to come do the band, which I had no

interest – very little interest, if any at the beginning – in doing because I just sort of thought of WT as just a little cowboy school down there in Canyon. But, after some considerable frustrations with the SC thing, WT became increasingly more attractive to me. So I did...I did...take the job after four years at SC. So that's my life up to that point.

RT: [laughs] So did you ever decide, I mean you went to WT and Ted Crager was the...

GG: Yeah...

RT: department head.

GG: This is something I think you can't include...[transcript stops]

GG: [transcript resumes] So...we didn't have a department head when I came here. Matilda Gaume, who was the music history person, was made acting department head and I had the temerity to call. I was so concerned about that, I had the temerity to call Dr. Cornette, the then president, and give him two names of people I thought [laughs] would be...[laughs]... a good..

RT: [laughs]

GG: department head. And even more amazingly, he contacted – no I gave him three names. I gave him...Justin Gray, who was the band director then at the University of Wyoming, and...had been at USC working on a degree and he'd also had a lot of administrative experience, a good guy and I thought he'd be a terrific department head. And I gave him Brandon Merla's name, he was the associate...the Assistant Dean of the School of Music at USC – great guy would've been a wonderful department head. And I gave him John Green's name. John was, as I think I said, was also the department head and band director at Long Beach State. And so Dr. Cornette called all three of them and Brandon and Justin both...were not interested but John was. And...ultimately, he did come out and, and become department head not until the next, the second semester. He...he came on board in January of 1964.

RT: And that was your first year?

GG: Yeah. So I had preceded him here by one semester. And John later became Dean of Fine Arts. When that position was first established, he was the first Dean of Fine Arts. For awhile, I think maybe only a year was, if memory serves correctly that he was both the Department Head and the Dean of Fine Arts. Then...George Umberson came in as department head and John was full time Dean of Fine Arts.

RT: What were your duties that first year?

GG: Everything except sweepin' up, and I think I did that too. Oh my goodness, I...Well I of course did the marching band and that's all band was, well its still largely that way. The first semester band is marching band. And I also did the Jazz Band which was called the stage band in those days, taught music appreciation, taught band arranging, taught flute, oboe, saxophone, and bassoon. Now you know, there were nothing like the numbers that there are now. But still, that was a lot of applied music hours and ...plus music apprec – oh yeah plus the methods, Methods 412, would now be 428. So gosh, you know, I don't know how many hours that I was actually teaching. It was an enormous load. But...that was one of the things about the job at SC, I did have sort of a, kind of a not, but not really concert band there. Just whatever kids in the marching band that couldn't make the top group or weren't interested in it and wanted to sign up for. So we had a dozen or so kids in there, but I really didn't want to...make my

career as a marching band director. It was concert band that I was interested in so that was a welcome change and there were a few really terrific players in the band. We had, we marched 96 the first year I was here...in the instruments – winds and percussion – then we had I think six twirlers and one drum major in addition to that and that was using just about everybody. The second year we marched 120 and it kept growing. The peak we ever had was sometime, early eighties, so we had two hundred and forty, in the band. Oh...but...yeah, and that was the same every semester. The, the, teaching load was just oppressive, but I didn't mind it. I just loved it so much, and as I said we had some really good players in the band. My first, first chair clarinet player was a guy named Lynn McLarty, who was a really fine player who was from Seymour of all places, and...Lynn came over here Sunday morning, the second time I'd seen him since he graduated in 1967.

RT: [laughs]

GG: And we had a long visit, and then after he left, then we all went over to Darrell Garrison's house. Darrell was a freshman horn major here my first year, from Guyton, Oklahoma. First chair horn, all the way through, great player, he retired last year as director of the Region XVI Service Center.

RT: Hmm

GG: And Lynn was Darrell's best man at their wedding. And...so anyway we went from here over to Darrell's house and had just a great visit. And, Lynn, after thirty seven years, has picked the clarinet back up. He's also a good jazz piano player...still is. He picked the clarinet back up and now – he's been retired, I don't know, three or four years – it is just all consuming with him – the clarinet. He practices all the time. He's playing in the Austin Symphonic Band. That is the focus of his entire life. So it was really very heart warming and he had an extremely successful career starting off as a pilot. . .well that has nothing to do with this, but anyway.

RT: That's neat.

GG: Darrell was...Lynn and Darrell both you know they could compete with the best players at WT now, very well. And there was another all-star player in the trumpet section, Gerald Grant. He'd been first chair in the all-state band. He's from Petersburg and then later became lead trumpet at the Stardust Hotel in Las Vegas for several years.

RT: hmm

GG: So those three, really, superstars in the band then, and a bunch of very decent players, and then a bunch of them that, you know, could hardly get the case open. So the talent...spread of talent in that band was huge and I guess it yeah...I guess the second year – Was it the second year I was there? – We started the concert band [2nd band] and...there was a huge, no I think it was really the third year. There was a huge jump in the quality of the band then. Because you know, we had...a select group, and the people down toward the bottom of the sections were far better than they had been before. And everybody's needs were better met, including people in concert band. So...that was a big jump forward the day that we were able to do that.

RT: So how did your duties change throughout the time that you were there?

[WTAMU]

GG: Well that third year...we were adding new faculty regularly along those years. When I came, there were three wind faculty. Rowie Durden, Gerald Hemphill – the trumpet teacher, and Gerald was teaching all the brass. And Rowie Durden, Rowie

taught clarinet and percussion and I taught all the rest of the woodwinds. So there were three on the wind faculty then. And...recruiting was not really easy. It was mostly a panhandle group and mostly small schools. Well, you know, I mentioned those three people from Petersburg, and from Seymour – now they're not panhandle but they're small schools, and from Guymon, Oklahoma. But...there were, there were, no students to speak of from any of the big schools with red hot band programs. So I think we just collectively, the three of us, decided...I don't know whether we ever set, yeah I don't think we did set down and talk about it. I, I couldn't...I couldn't attract any blue chip players. You'd say West Texas to somebody in the All-State Band...you know if they were from a big school and they'd practically laugh in your face. So I decided and I think Rowie and Gerald felt that way too, that, if we were going to do anything significant...we just needed to get kids there and then teach them how to play and I think really that's pretty much what we did. But then the third year, we had two new positions, a bassoon position and a low brass position. That was a huge step forward. And the low brass position was also to be an assistant band director. Well, Don Baird applied for both jobs. He sent in tapes on bassoon and euphonium actually, and a very good bassoon tape. But we had a really – obviously he couldn't fill both jobs – we did have a superb tape from a guy named Don Mussel who got that job. Don [Baird] was, who had been the director of bands at Phillips University took the job as low brass teacher and assistant band director. So that, in response to your question of how did my job change. Then, I had some help with the marching band and somebody else to do the concert band. Don [Baird] did the concert band. That was a big help and then, let's see that same year, my third year here – that would have been the school year of 65-66 – Gerald Hemphill left. And we hired Dave Ritter. And after Dave had been here a couple of years, he expressed an interest in doing a jazz band. And I was more than happy to have him do that. So that was a big change for me too, when...when I was no longer responsible for the jazz band. So then I had somebody helping with marching band, doing concert band, somebody else doing the jazz band. And...that lightened up the load somewhat, it was still pretty heavy but...it was decidedly better. The first real band that I think we had was in the...year 66-67, I mean when the band really became...somewhat noteworthy. And we had taken it; we took it to...Colorado Springs....that spring to play at a southwestern division meeting of the MENC. And it was a pretty doggone good band. Then that fall, incidentally, I don't know how we did this. I was just aching to play the Hindemith Symphony and that fall somehow we played the Hindemith Symphony...after marching season at the Christmas concert. It still amazes me that we did that. Not too long ago, I went through all of the recordings I have of the WT band. I have maybe five percent of them but...and put them on the computer – put them on the hard disk. And that Hindemith Symphony, which was probably prepared in – I don't know – a very short time, is not half bad. So that was really our first real band and then the next year, 67-68 is when we took the band to TMEA the first time. And that was the real coming of age, I thought at the time and I still think it was. And that was – for that time – that was a powerhouse band...and I can still listen to that recording and feel really good about it.

RT: Did recruiting get any easier after that?

GG: Oh...oh...infinitely. 'Cause one of the things, the band, it created, a small sensation – I think – at TMEA. And one of the things we really had going for us was the element of surprise. 'Cause most of the band directors in the state didn't know there was

a West Texas State, much less that there was a band there, much less that it was half-way decent. And I think they were just astonished by it. The University of Texas had played the day before. J.R. McEntyre was the band division chairman and up until that time it would be very rare for a college band to play at TMEA. I can remember the University of Texas one year played and North Texas a couple of times played, several years apart. I don't know why they didn't have college groups play but they just didn't for the most part. J.R. became band division chairman and he decided he was going to have a little mini college band contest as it were, and on noon on Thursday, Friday, and Saturday at TMEA he was going to have three different college bands play. Well J.R. and I are old friends so...we got invited and more than that we got the choice spot, which was Friday...at the band director's band division luncheon. They dropped that years ago, but that was the time, the band director's luncheon. It was in Austin that year and the University of Texas had played on Friday, I mean Thursday. We played on Friday and then Sam Houston State, with Ralph Mills, which was a very fine band at that time, played on Saturday. And, I think if I could re-live one moment of my life, this would be the moment. 'Cause after we finished playing it seemed like the applause went on forever. Which was, [laughing] you know, wonderful. Finally, it started to die down and George Riddell stood up on one of the tables – understand this was at a luncheon in a big hall there – and George stood up on a table and he announced the score at the top of his voice – people heard him yelling and it then got very quiet around there. He announced the score. He said, “West Texas State, University!...100!, University of Texas!...Zero! And the applause started up all over again. That's the moment! [laughs]...that I'd love to re-live. [laughs]

RT: [laughs]

GG: So, that was a great...great, great time, and a really good band. And of all those ten TMEA performances, I think it's because it was the first performance. That for me was really a high point. Darrell Garrison this guy I was telling you about...

RT: uh, huh

GG: was first horn in the band. Gosh, what a player he was and a lot of other great horn players. There were a lot of really just...outstanding players in the band. Randy Vaughn was in that band; Marcie Zoffuto was in there...I'm not sure who else you might know. But, a lot of good players and my goodness were they motivated – was I motivated. [laughs]

RT: uh, huh

GG: Because they didn't know anymore than I did whether people would laugh and jeer or throw things at us. We just didn't know. We sure worked hard and...and they delivered. It's a great moment.

RT: When did you start conducting the orchestra?

GG: I started with the orchestra; let me think now...in 78, the fall of 78. I always have to think about...that in relation to Brad. Brad was a freshman in the fall of...74. It was his freshman year that we went to Berkeley and played at CBDNA. So he was a freshman 74-75 and I took the orchestra over...his...year he was graduate assistant, which is four years later. And that came about, at that time I had twenty-five flute majors, plus doing a band and teaching a bunch of classes. And you know, with the marching band in those days, we were pretty much doing a different show every week. I was writing all the drill, writing most of the music...and, we were doing a pre-game, as

well as, of course we only did one pre-game. But, we'd probably do four, at least four shows a year, maybe five. And...teaching two or three different classes, teaching those twenty-five flute majors, and...it was just overwhelming. And I guess the year before that, I finally, I didn't, I really didn't want to give up the flute. I loved the flute teaching, but I just was overwhelmed. I remember going to Harry Haines and telling him, "Hey, we need to hire a flute teacher." So he went and made his pitch, but they wouldn't do it or couldn't do it then, but the following year, they did. And then suddenly, I had a lot of time. And that also coincided with the time when the orchestra director was...not exactly released, maybe she was. I don't know. It's not important but there was an opening for an orchestra director, and I'd always kind of lusted after that. So anyway that's when I became the orchestra director. I think we had five string players that year. [laughs] That's always been a hard job. I remember telling the orchestra kids, the string players, "We are going to go to TMEA before you graduate", and I believed it. I thought I could do with them, what we'd done with the band, you know. It's just, not the same. I think we had 25 or 6 string players...is the most I ever had.

RT: uh, huh.

GG: It did get better. We had two, no we had three violins. No, I guess we had more than five. We had three violins, two violas, a cello, and a bass. We had seven. We had seven string players. I still remember who everyone of them was too, and some of them were pretty good players. One of the violins was Maggie Scales.

RT: uh huh.

GG: Maggie Peacock [married name]. She was a good player, and Jill Bradford was one of the violas.

RT: I didn't know that.

GG: She was a good player. The cellist was Blake Alan who was a pretty good player – he couldn't count – but he was a pretty good player. And Janie Howard was the bass player and she did pretty, fairly well. At our first concert, I remember we did *I Egmont*, and they did it very well. That was a high point for me too. I mean – pitiful though it was – that they could get through that and do a respectable job was pretty exciting.

RT: When did you stop teaching saxophone?

GG: I guess...[long pause]...That's a good question. Krause was teaching some saxophone. He taught Donnie [Lefevre].

RT: uh, huh

GG: He [Krause] came in...the fall of 73. I guess maybe we started farming out some of the saxophone players out to the two double reed teachers. Of course, they didn't have full studios, but they were also teaching, theory. So I don't know I probably... I probably taught some saxophone at least for about the first five years, but I can't say exactly when that time ended.

RT: Did you ever consider teaching somewhere else other than WT?

GG: Yeah...yeah...actually, you know at that time...there were several opportunities, One of which was the University of Oklahoma.

RT: hmm

GG: But I...I really loved it at WT and didn't have any, I didn't have any desire to leave. I only actually went as far as interviewing for two jobs. Ted Crager, whom I followed in three of my four jobs...

RT: laughs

GG: ...was now at the University of Miami as the Associate Dean and their long time band director Fred McCall was retiring. Fred Fennell was also there doing the wind ensemble at that time. Ted called, he wanted me to take that job and was just insistent that I come and interview for it. I didn't want to do it at all. First of all, I didn't want to leave WT and second I didn't want to go where...somebody else had the premiere wind group, you know with Fennell doing that. But anyway he sent me a plane ticket and so I went down and talked to him. And I didn't...I was not interested in it when I left and I was even less interested after I look around...and saw...what it was like there. So I said thanks, but no thanks. Then the only other job I actually went so far as to interview for was North Texas in 75. I had some, the two big people down there that were pushing for that, one was John Haynie – he'd been an old old friend, you know the trumpet teacher – and the other was Bill Latham. We'd commissioned him to write a piece for our 74 performance at TMEA and he seemed delighted with the outcome and the reception he got and everything. It was the *Dilemmae*. And so, both of them were lobbying for that and...the dean called me – he was really a neat guy although I can't think of his name – and asked me to apply for the job. I said, "No, I don't want to apply for the job." And he said, "Well come down and talk to us." So I did that, and I went through all of the same routine you would if you applied for the job except I didn't make a formal application. That's when Maurice McAdoo retired. But I didn't like much of what I saw – things are a lot better there now. One of the things I did was conduct the band and it wasn't nearly as good as the WT band at that point, and I remember asking the trumpet section, "Trumpet players, how many of you study with Mr. Haynie?" Not a hand went up. You know they were all studying with graduate assistants. And...they had no real ensemble requirement. They had a lot of students who weren't even playing in ensembles. So you could graduate from North Texas, with a license to go teach band having never played a day in a band, and music education was not high on their list there. They had all these jazz majors that would come and stay for a semester, a year, and leave. And...I would have had to take a cut in pay. They couldn't, they couldn't give me any money to help me move down there. So I came home. I didn't tell them then. I just came home and called the dean and said, "I don't want to be considered for this." So I didn't take that job, but if I ever came close at all, I guess that's as close as I ever got. I never really wanted to leave at all. Oh! Well, of course, that's not true. Then in 1987, that's right.

RT: [laughs]

GG: When Ed Roach was here! The school was going down the tubes! I mean, I don't know how much of that you might remember – where you were at the time.

RT: I was there the fall of 86.

GG: Ok...Do you remember how bad things were? We didn't have money for the copying machine. I mean we couldn't buy paper for the copying machine. I hadn't had an instrument repaired in three years – forget buying a new horn. The faculty morale throughout the university was, below zero. They had that underground newspaper. [laughing] Oh gosh...it was awful! And...Carol Smith the orchestra director – she was in an administrative position of some kind now at Sam Houston State – called. Was it Carol? I think it was. And said, "We'd like to hire you to be the band director at Sam Houston State." And I said, "Carol, thank you, I'm not really interested in that." And she said, "Will it be alright if I have the department head call you?" I said, "Well sure, he can call me but I'm not interested in leaving." Then after that I got to thinking about it

I thought, “You know it looks to me like this school is likely to just sink. I don’t really want to go down with the ship. Maybe I’d better talk to him.” Herb Koerselman was the then department head at Sam Houston State. He called and wanted me to come down and interview. So, again I didn’t make an application, but I did go down and interview. And...I had all this list of questions. I met with the faculty committee, the search committee. Had all this list of questions. Things I didn’t think for the most part they’d be able to do. They didn’t tour with the band, for example. They didn’t have a very good practice facility for the marching band, a bunch of stuff like that. So I said, “Will you do this?” “Yes.” “Ok, will you do that?” “Yes.” “Well, would you do this?” “Yes, we’ll do that. I remember meeting with, this sounds immodest, I don’t mean it to but...I remember they introduced me to the head of the theory department and the guy said, “Oh! Are you the one that’s going to save us?” [laughs]

RT: [laughs]

GG: [laughing] I said, “No, I don’t think so.” But, that seemed somehow to be their attitude. They’d been through some tough times after Ralph Mills had left. And...Micky Tull was there at the time. Do you know that name – Fisher Tull?

RT: Yes.

GG: Great guy. I mean besides being a wonderful composer and all of that – just a great guy. And...I even said, “Well, at...WT we have a departmental policy where we use the Eastman counting system. Would you be willing to have a departmental policy where you use that system in all the private studios and in theory classes? They said, “Yes, we’ll do that.” Now that’s one that really surprised me, but they climbed enthusiastically on board for that. Then also, another thing that was so attractive. Micky Tull and Herb Koerselman...and Micky was...I’d known for a long time and liked a lot. They both lived out at a place called Lake Elkins, a beautiful lake and beautiful, beautiful housing area, and terrific golf course. And Micky lived, I think, on the third hole, he owned his own golf cart. He could back his cart out of the garage and start playing golf immediately and that held great appeal to me and it was understood, man, the three of us were going to be playing a lot of golf together. That was very appealing. So anyway, I got through all this list of questions and got an affirmative answer to every one! And, so I said, “Well let me think about this.” I talked to my wife so I came home. Well she, boy listen, she really, really wanted to go. And, she was even shaming me, she said, “It doesn’t matter what they offer you. You won’t say yes.” And I said, “Well if things are right I would say yes.” [She said,] “No you wouldn’t.” [laughs] So I got home and of course she was pressing me really hard and I tried to weigh in the balance the pros and the cons and the pros all seemed to be on the side of going and the cons on the...side of staying. So I called and said, “I’m coming.” and I resigned. Boone Pickens was the head of the board of regents and Boone and I had gone to high school together and were good friends at that time. And we’d still been in periodic contact during those terrible dark days. He’d call me every now and then. And so anyway, I resigned. I called Herb Koerselman and said, “I’ll take the offer.” [They] also offered me a big salary raise. So, it was decided. I didn’t feel good about it, boy my heart was at WT, but things were just so desperately bad. And Boone called after a few days and said, “What is this I hear about you lately.” I said, “Well, I’m going to Sam Houston State.” He said, “Well you can’t do that.” I said, “Yeah, I’m gonna do it.” He said, “Well before you do. I want you to meet with Ed Roach and tell him what it would take for you to stay.” So I made

out another list. Harry Haines and I went over to Ed's house one morning for, I think it was a Sunday morning maybe, and had breakfast and just made small talk, and then, reconvened in his office on campus. And he said, "Ok, what do you need?" And I said well, and Harry and I made this list together. Up to that point, Barbara Wooldridge's salary was being paid by band camp. I said, "I want, the university to pick up the secretary's salary. And I want to have a graduate string quartet, funding for a graduate string quartet." He said, "Ok." We had figured out how much we thought it would cost. It never did come to fruition. We just couldn't find the players. But he agreed to that and I said that, "I want the departmental budget," I think I said, "tripled." He said, "Ok." I couldn't believe this and, "I want a saxophone teacher and assistant band director." He said, "Ok." Actually, that's the last thing. Then I told him I wanted the...salary to match what Sam Houston was doing. He said, "Ok." The last thing I asked for was a saxophone teacher/assistant band director position. He said, "Ok, how much do you think we ought to pay him." And I think I made a big mistake there, I don't think Don even knows this. But we talked; Harry and I talked about this ahead of time. And, I was amazed enough that he said yes. I think I said, "26,000." He said, "Ok." And I remember this so vividly, I said, "I'll stay." And Harry goes, [in a calm high soft voice pulling his fist down], "Yay." [laughs]

RT: [laughs]

GG: So, you know. I cannot tell you how...how I just felt like the weight of the world had been lifted off my shoulders. Now the department was going to have enough money to function. You know and all this other good stuff and I don't think I even mentioned all of it. There were probably two or three other things I had on the list but...Mariellen was waiting at home with baited breath. She really wanted to go. I mean she was so attracted to this Lake Elkins idea.

RT: yeah

GG: So sick of the mess at WT at the time. But the minute I opened the door. She was sitting in the back of the den. She hollered and said, "What are we gonna do?" And I said, "[singing the WT fight song] On, On, Buffaloes!" [laughs]

RT: [laughs]

GG: And...she started to cry...which what I...after a minute I realized was not sadness it was joy. [Pause] 'Cause she knew that's what I wanted to do. So, yeah oh yeah, that was the closest I ever got to leaving and I was. You know, we'd put our house up for sale, called a realtor. Yeah, we were on the way, I'd gone out to the cemetery to say goodbye to Don Baird. [Pause] And oh man, it was really, its funny, the minute that decision was made...how...how differently you're treated by even your friends. You're now...you've gone from being a good friend to being in the enemy camp.

RT: hmm

GG: It was, it was really strange...really, really, strange. And they'd already hired [WT]. Van Ragsdale was going to be the new band director. I wasn't going to teach at the camp at all obviously now that I was no longer a WT guy. But they did, I've forgotten how this worked out. Somebody did the honors band the first week. I don't remember whether it was Van or who. I guess maybe somebody else did both weeks and I did the symphonic band at camp that year. Which gave me an even greater appreciation for J. R. McEntyre. You know I thought, well this will be just like the honors band except not quite as good. It ain't that, just like the honors band at all.

RT: [laughs]

GG: Different attitudes, different everything and certainly different playing skills. That was quite a revelation. But it all worked out happily and...I think it...probably be too strong of a statement to say that it saved the department, I mean, but we just had no money to do anything and I mean anything with. And then fortunately, Ed Roach didn't last too much longer...beyond that. If he'd stayed much longer I think the school probably would have just, folded.

RT: [laughs]

GG: Bad, bad days, dark days.

RT: Great. I think we can pause there...

GG: Well I did, I called Herb Koerselman [at Sam Houston] and told him I'd have to renege on my verbal acceptance and there hadn't been anything in writing and he was very gracious about it.

Interview #2 with Dr. Gary Garner

Date: July 5, 2005

Time: 2:10 p.m.

Place: 36 Citadel
Amarillo, Texas

[Recording begins in progress. Dr. Garner is going through his former course materials that he is providing to the researcher]

GG: ...they need to...any teacher...even band directors...in order to give some direction to what we're doing. It seems to me that it's important to have some specific objectives. Not just, I want to have a good band, and I want to go to contest and make a one.

RT: uh huh

GG: That's all byproduct in my opinion. But, to have some, well defined long range goals and then derive from that some well defined medium and short range goals. If you don't know where you're going, you know, you don't know how to get there. And actually have them written down, and have them very specific. So to make that point, here is just a sample. Well, and then the next step of course it to have some way of evaluating how well you've reached those goals and then be prepared to make adjustments as necessary on the basis of the progress that one has achieved in the attainment of those goals. And to me that's what the teaching process is all about. Not just flailing blindly away, but knowing exactly how you want to do, how you want to get there and then what...means your going to employ in order to meet those objectives and then how you're going to determine how well they've been met. It seems to me that really testing kids is more testing the teacher than the kid.

RT: mm hmm

GG: And I've just found, I always kept learning this lesson throughout my teaching career that...This was especially true in the 428 class [which RT now teaches]...I'd think, "Man, I'm doing such a great job, I'm giving them all this great information...and then you give them a test on that and what comes back sometimes is such an incredible result of misunderstanding and corruption of what you tried to get across. It's always astounding and depressing. [laughs] Which told me...that I wasn't doing a very good job. Especially meeting some of the maybe lesser, less able, or less motivated students in the class. Have you experienced that yet?

RT: Yes. [laughs]

GG: They thought I said that? [laughs] That's exactly opposite of what I said.

RT: That's why...you know Dr. Haines with that class used to have them turn their notes in to him and he would grade them and I thought I would do that because I did that when I took the class. Then after I did it, I've done it ever since because...

GG: Oh yeah. I did it too and it's amazing.

RT: I've seen the complete opposite of what I thought.

GG: Yeah.

RT: One of them was, “ Mr. Teweleit says, ‘Be mean, it works.’” [laughs]

GG: [laughs]

RT: [laughing]...which is not at all what I had said.

GG: [laughs] Yeah, well. Yeah, it can be very depressing. Well, anyway I just did this as an example to them for...long-range objectives for the first year clarinetist [referring to handout] and what they ought to be able to do. It’s very ambitious. That’s the other thing. I think you ought to have ambitious goals. You may not always achieve them, but if you set the bar too low their not going to go past that. But I had a lot of kids when I was teaching beginning band that could do all of that at the end of the first year.

GG: I tried to state it in behavioral terms. That’s something I learned in an education class many years ago and I thought it was kind of silly, but it does give more focus to your goals and to being able to put them to the test. I think I put them on the, yeah the student [reading handout]. He produces, he exhibits, he breathes, he tongues, makes appropriate use, and plays the chromatic scale and so forth.

GG: This next thing [handout] came as the result of somebody, in I think the 428 class. We were always talking about fundamentals, fundamentals. Somebody, said, “Well what fundamentals exactly are you talking about?” I think that was a great question.

RT: Yeah.

GG: I thinks it’s sort of the same thing when, this was a big shock to me as a beginning band director, I’d start using words like clef and staff and lines and spaces and to most of them, unless they’d had piano, that meant nothing.

RT: uh, huh.

GG: And that was a big surprise to me. You know it seemed like, in my naiveté, everyone knows what that is, but of course everyone doesn’t. In fact, almost no one does, unless they’ve had some type of formal music training. So you have to, as you well know, you have to approach it on the assumption that they know absolutely nothing about anything. Anyway, I was talking about fundamentals and somebody said, “Well, what fundamentals are you talking about? What are the fundamentals?” And so I sat down and gave it a little thought and came up with that list of fundamentals.

GG: [Referring to another handout] This is also from the 428 class...On Professional Ethics and Relationships. I had a few students I wish had been more...this had made more of an impression on...especially the one that says hands off.

RT: mm hmm

GG: Keep a door or window open when talking privately with a student. [It can] keep a lot of people out of trouble but...

GG: This was also for the 428 class [History of Instrumental Music In The Public Schools]. A very brief succinct history of instrumental music education in the public schools.

GG: This next one, I don’t know where I came by it, but it’s a very common one. It’s just a handout on Why Teach Music? I’m not sure that I agree with actually everything on there.

GG: The next one is a philosophy of music education. I always had them write their own philosophy and you get some pretty funny things there. I just made up a sample philosophy of education and if they wanted to copy some of it that’s all right, but what I wanted to do, is have them give some thought, real thought to that and maybe do a little research for a couple of reasons. One, they need to have a philosophy of education.

They need to know why are we doing this – have some idea about it. And also, it's a likely question...that their going to be asked in interviews sometime and they don't just get flat footed.

GG: [Band Director's Inventory Handout] I always used to hand this out in the concert band techniques [Graduate Course] in the summer. I guess sort of the same reason to give them the opportunity for a little self-assessment. What are my strengths and what are my weaknesses as a band director? So that's all the things I could, and the results were always interesting and they were always pretty consistent from one summer to the next. But give them the opportunity to know where they need to...what areas in their band directing skills need to be addressed, need to be strengthened.

GG: I have know idea where this came from, but that was for a clinic somewhere sometime.

GG: This is just a one-page thing. I think I used in the summer, well I know I did, in the summer class on woodwind embouchures [WW Embouchure Handout]...again, very succinct. And I sat down with Don Baird and Dave Ritter one time years ago. I think we went across the street to the old Red Steer when that was over there where the, I guess it's a Thai Restaurant now is. And, we had a talk about what they think is important in brass embouchures. And so, that's not me. That's Dave and Don.

GG: And let's see. This is I guess from the fingerings class [Brass Fingerings Handout] and this is a thing I passed out the first day [Ear Training Exercises Handout] and I only taught it a couple of times – that Score Study class. I tried to do some ear training exercises.

GG: These next things, and these are not all of them but they're some of them, a few of them. Things I did in that same class for ear training and for transposition. [Rhosymedre Handout] This was from Rhosymedre obviously and I'd ask them to sing this at concert pitch. This is for clarinet, and then flute, and bassoon, and then alto sax. So we're going [singing] F_, F, E, F_, G, A, B, C_, C, B, C_, A, D, C, B, B, A, B_ [etc.] and they'd change octaves as needed to fit their own voice range. So this turned out, I think, to be a really good exercise and as I said it really approaches two things, ear training and transposition, which after all is what you have got to do when you're reading a score. Your eyes are going down to the bassoon part and over to the sax part and then the horn part and you need to know what those concert pitches are A, and B know what they sound like.

GG: [Canzona Handout] And this is the Canzona [Peter Menin]...and this is from William Byrd Suite. [John Come Kisse Me Now Handout]

GG: [MUS 305 Handouts] Here's some more conducting class stuff. A lot of this is repetitious. I wrote a one-page handout on score preparation then occasionally I'd Xerox some things that I thought were interesting and helpful in whatever it was. This was, I guess, off of the score reading class, and here's another one of those things. And a one-page handout on sight-reading. Yeah, this was done for the camp in 1977. And this was probably done for 428. And these things [Intonation Handout] are floating all over the world.

GG: Here is more...let's see. Oh, I know what this was this [TMEA Intonation Clinic handout] was for a little clinic we did with the band at TMEA...

RT: Yes.

GG: ...some years back. And so this is what everybody there got. This is another band camp clinic on rehearsal techniques.

GG: Yeah, what this is...you're familiar with this [Ron Nelson Passacaglia]. I got really impatient quite a few years ago because I didn't think that enough players in the band were rhythmically secure enough and so I made up a bunch of rhythm sheets and we'd do some of that every day, you know, Junior High kind of stuff. But I felt a certain...frustration and limitation about the fact that you never could slur. So after a while then we started using three notes, you know, on a single line and pass it out. Do you know what I'm talking about?

RT: Yes, I do.

GG: and so these are Rhythms that were extracted from the Ron Nelson Passacaglia and they're not in this exact sequence. I'd just take a couple measures here and a measure there, a measure there, and a measure somewhere else including representative rhythms showing various problems in there. But then it occurred to me...heck, with a computer... so anyway now we can play three notes. That, as you know, is an E [on the line] and here is an Eb [below the line] and this is F up here [above the line]...so the trombones are playing first, second, and third position. Then it occurred to me, well gosh with a computer we can use the actual notes. In fact, one time this was a real life saver with the orchestra. Mark Alewine was doing the Husa Saxophone Concerto or a movement of it for the concerto concert and it was on rental from some place in Europe and we couldn't get the part for weeks and weeks...and it was going to be two rehearsals before the concert before we could get it. The accompaniment was difficult, and especially with those string players who are not always as...they're not as accustomed to playing in mixed meters and things like that as the wind players are. And, truth be known, in many cases, not all certainly, but in many cases they were just not as advanced as most of the wind players. So in desperation, I got the piano part and extracted all the hard stuff from that and made a rhythm sheet like this out of it, and boy we practiced it hard and then shortly before the concert the parts arrived, we passed them out. It was a piece of cake. It actually worked. In fact, it worked great. It was, as I said earlier, a lifesaver.

GG: This is a little piece from Songs of Ararat. I did one as you see for C instruments and you know a couple of key punches and you've got Eb instruments and I'd make octave transpositions as necessary so the whole band could do it at once. And that, to me, is another great advantage of this. I made one recently for this, Red Line Tango, that we're going to do the first week with the Honors Band [WTAMU Band Camp 2005]. It's really tough. So I did this very thing with them and gave it to Donnie [Lefevre] and he's having it duplicated and passed out. So there's a C...there's more than that. Here's a flute part and an oboe part and a clarinet part on down the line. And I made a lot of octave adjustments as necessary. So, we're going to work the hound out of that thing and...then hope that it will have the same result that the Husa [handout] did with the orchestra. I feel relatively sure that it will. The other great thing about it, when the clarinets have a hard lick and you're working it out and the whole rest of the band is sitting there with their hands in their laps or throwing spit wads or sailing airplanes, paper airplanes, everybody is involved and everybody is learning. At least that's the ideal and I think it does work that way. So that's what this represents. I don't think I ever actually

used this. I don't think I ever did the Songs of Ararat actually, but I just made this up for the purposes of demonstration for that class.

GG: Oh, and I'm sure you're familiar with this.

RT: Yes.

GG: This was the year we were playing the Hindemith Symphony. Yeah this was for the 1996 TMEA. We ended up not doing the Warren Benson [Leaves Are Falling]. This is the Hindemith Symphony and the Short Ride In a Fast Machine. The Leaves are Falling we had to drop it because there wasn't enough time. And this is the Benjamin Britten, Storm from the Four Sea Interludes from Peter Grimes.

RT: Was that not enough time to work it up or not enough time in the program?

GG: No. No we had it worked up. We played it at the Christmas Concert.

RT: Ok.

GG: The program just ended up being too long.

RT: Yeah.

GG: I had to drop something. That was an interesting time because, gosh this *Short Ride In A Fast Machine*. The trumpets just weren't very strong, and at the Christmas concert it was just really bad. But the Leaves Are Falling went really well and they're approximately the same length. So we had to drop one of the two of them. And...you know I'm thinking about this of the Christmas Holidays...in Cincinnati as a matter of fact. And...I thought well...[cutting] A Short Ride In A Fast Machine is a no-brainer... It was a definite decision and then as the Christmas Holidays wore on, I thought, you know, I shouldn't just unilaterally make this decision. I ought to let the band decide. I mean this is their deal as much as it is mine and...they're a smart bunch they'll...they'll make the same decision but it will be theirs and not just mine that I'm foisting off on them. So we got home and I gave them the choice. And I told them, I said, "You know, the Short Ride In A Fast Machine did not go well at the Christmas Concert. The Leaves Are Falling went just fine. We're going to have to drop one of these and I'd made my mind up earlier about what to do, but then I thought really this ought to be your decision. So, let's take a vote." How many of you want to do this? How many of you want to do the other? Well Short Ride won by an overwhelming margin [laughs]. I was flabbergasted and depressed and scared [laughs]. And it didn't go well for a long time, but in their infinite wisdom they made the right choice because it ended up going really well at TMEA. Well...

RT: When I played that I called it a Short Ride In A Bloody Mouthpiece. [laughs]

GG: [laughs] Well there were two really scary things in that concert. One was that whole piece. I hadn't planned to do this at all but the trumpets did so much better than they'd ever done. After it was over and the audience reacted very positively...so I turned around and had the trumpets stand up and I don't think anybody clapped louder than the rest of the band. But the other big thing in there was the trumpet solo in the second movement of the Hindemith that Robert Hinds got...about fifty percent of the time...where it goes up to the Ab [sings solo]. And...you could just feel the tension in the band...everybody is tightening up at the trumpet solo and 'ol Robert nailed it and everybody just goes [sighs]. [laughs] But...he really came through under pressure. He did a great job.

GG: ...but you know the routine on this [performance notes from tour concert]. I just go through there, as you may recall, and make copious notes...and then go through and

delete everything that doesn't apply to the flute and print it out and then revert and delete everything that doesn't apply to the oboe and print that out. So, this is the best way I've ever found that you can...its almost like having a personal conversation with every section in the band. And I used to do this, I'd print out a master list and...that was in the ditto days. I'd ditto it off and hand it out to everybody. And...so we've got a clarinet spot here and we work on that, a trombone spot we work on that, and maybe the oboes are sitting there for twenty minutes before anything happens that involves them. But these are smart folks, so if they've got...all they need personally to worry about and I give them a little time to study it and maybe a little time to practice on something and we do the whole thing and record it again, boy that list just [whistles] whittles right down...and after the second or third time. So you really kind of have in a sense mini section rehearsals with everybody in the band [between concerts]. That would only work...I think it would...I know it would work with high school groups, but they have to be reasonably advanced. I think a good junior high band could do this fine. I think you could pass that out to Cindy's [Bulloch] band or Marcie's [Zoffuto] band or somebody like that. And let's see, what else.

GG: Oh and this is a reprint of an article on efficient rehearsal techniques that...a little monograph the Selmer Company put out that Nilo Hovey did. Nilo Hovey was the band director at...well at his last job – where he retired – at Butler University in Indiana. He was sort of renowned as a down to earth, practical teacher and I always had a lot of admiration for him. I never new him, but I read a lot of things that he wrote and I thought they were very good. Yeah, and this is another one of those things a rhythm exercise for El Salon Mexico [handout]. This is from a clinic on vibrato and this is another vibrato thing [handouts]...and this is a very old flute clinic [handout]. This is a clinic that Brad [Garner] and I did together at the Mid-West Clinic in 2001[handout]. This is another handout on the Eastman Counting System.

GG: This is the first, we did two clinics with the band at TMEA [Rhythm, Pitch, and Style Handout]. This is the first one. That other one you got is the second one and this has to do with what I consider to be the...the three probably most important thing in ensemble performance – Rhythm, Pitch, and Style. So, we discussed each of those in there and then these are things that we played with the band to illustrate each of those.

GG: And...this you've already got [Good Band Handout]. You can't have a good band without good players. You probably already have...these are...yeah you've got that...I don't know whether or not you've got this rehearsal thing that I've passed out a million times [The Rehearsal Handout]. And this is another one of Nilo Hovey. This is not all of them. I know there are many more, but those all the ones I could find.

RT: mm hmmm. Well, this will be great. And did you need these two that you were thinking about using for the clinic?

GG: Oh. No, I thought I would just let you take care of it...

RT: Oh, Ok. Great.

GG: ...if you would.

[Discusses what should be included in the handout for the Conductor's Workshop Clinic at the WTAMU Band Camp.]

GG: You know it's funny. I still get as excited about this stuff as I ever did [laughs]. In fact, what I've been doing all morning long is I got this Smartscore program. Donnie [Lefevre] and I are going to do a duet you know on the faculty recital [at the 2005 WTAMU Band Camp]. And they say don't use...this doesn't work on Xeroxed music. The only part I have is Xeroxed and so I tried it and it does work. A lot of mistakes that require a lot of editing and so I spent I don't know how many hours yesterday and all of today up 'till right now...

RT: uh huh

GG: On those three movements and I've got three pretty good...Smartscore files out of it. So I emailed them all to Donnie [Lefevre]. I'll be interested to see what he thinks. Did I tell you what Marcie's [Zoffuto] going to do?

RT: No

GG: Marcie is, she spent the day over here a while back...

RT: Yes

GG: ...[I was] showing her what to do and I'm just learning Smartmusic myself but she didn't know Finale' either. So she's going to...do exactly what we did here with taking the hard stuff, but this will be just clarinets.

RT: uh huh

GG: Let's say. And she'll put all the hard clarinet stuff that she wants to include in her tryout into Finale and then make the SmartScore file out of it. And all the kids will have SmartScore and so they'll be able to practice it at home at whatever tempo they want to.

RT: uh huh

GG: You know with the SmartScore thing and they can also record it and then email it back to her and she can evaluate it. Isn't that great?

RT: That is. And they'll all have that at home?

GG: Yeah. She...she has an angel, somebody who gave her up to two thousand dollars to buy Finale', to buy SmartScore, and to buy SmartMusic. Then, you know as long as the school has it, you know this of course, the kids can buy it for twenty bucks a piece and that's a fairly affluent community that she's in. So she's already met with the parents about it. The parent's are all on board for this. So for twenty bucks and of course they all have computers at home. So for twenty bucks apiece, every kid in the band will have SmartMusic. She can just email them all the SmartMusic file with their tryout music on it. The thing is – I don't know if I told you this but you may know – that she's taking a band to Seattle in November for some big band director deal up there to perform. So she's really...you know for any band in November, but for a middle school band to try to prepare a whole fifty-minute program in November is no mean feat. So she's just trying to get a leg up on it and I think this will give her a huge advantage. So I'm very eager to see how that all turns out.

RT: That will be neat.

GG: Yeah.

[Discussion about transcript from the first interview and the use of an Ipod for voice memos]

Interview 2 Begins:

RT: Where were you born?

GG: Dodge City Kansas

RT: Ok...and your parents names?

GG: My dad was Frank Garner, he was Benjamin Franklin, but he always went by Frank. Except his brothers and sisters called him Bill – I have no idea why.

RT: [laughs]

GG: Nor did he, but anyway he was Frank Garner. And my mother's maiden name, actually was Madge Irma Easley, but for some reason when she was a kid she didn't like the name Irma and changed her middle name – I don't think legally – to Olive. [laughs] Which I think is a lot worse than Irma. But she would want to be known as Madge Olive Easley.

RT: We talked about your Junior High director, but who was your high school director?

GG: Well, actually you know this was during World War II and Mr. Eads was actually a choir director. It was hard to find male teachers and most band directors were male teachers, and so because of his music background – although it was vocal – he became a band director just for that one year. And then the next year, when I was in the eighth grade – I started in the seventh – when I was in the eighth grade, Clyde Rowe R O W E became the band director at Sam Houston and at Amarillo High School. So I had Mr. Rowe for five years – eighth and ninth grade at Sam Houston and all three years of high school. He was...like a second father to me. I just...thought the world of him. He, like others of his generation, was not trained to be a band director. You know at that time you didn't go to school and study music education. The band directors, at that time, were people that had had some...some kind of musical experience whether they played an instrument in college, maybe played an instrument in the military and were certified to teach math, science, English, whatever. Mr. Rowe was really certified to teach math and of course in the early, very early days. I think this was perhaps earlier than his time. Band was not a part – any kind of instrumental music – was not a part of the school day. They'd meet in the boiler room you know before and after school with anybody who could play an instrument. But anyway, band directors were not trained to be band directors and Mr. Rowe had played clarinet in the Hardin Simmons Cowboy Band and that was sort of his entrée into the band directing business. So, you know by today's standards, his skills as a band director were limited. But at the same time, you know, those guys...I have the greatest admiration to all of the people that were teaching band at that time – instrumental music of any kind – because they were by and large just making it up as they went along. So, as I said, by today's standards he would probably...he would not have been much of a band director. But judged by the standards at the time, he did just fine. But more than that, he was a wonderful person and I...I revere his memory.

RT: And who was your director in college or your directors?

GG: That was D.O. Wiley. Prof Wiley at Texas Tech who'd also been Mr. Rowe's band director. He, before he came to tech, he was the director of the Cowboy Band at

Hardin Simmons. Prof was a kindly old gentleman...who because of the time which he lived...had rather of limited skills again judged by today's standards. He was actually a violinist. I don't know if he knew the first thing about wind instruments really, but he knew the basic beat patterns. He always showed up and a lot of people...did and do hold him in great esteem. Unfortunately, the assistant band director Joe Hadden and Prof had incredible dislike for one another and...they both tried to enlist the support of all the students. So you know they were just at loggerheads all the time and...calling students aside and saying bad things about the other guy. It was a very unpleasant situation. I did not enjoy my college band experience. There were some good players in the band. You know this was, I got there in the fall of 1948 and there were a lot of people that had served in World War II – veterans that came back. Which was partly a good thing and partly a bad thing. The good thing was that they were mature, at least in terms of age. Chronologically they were mature and some of them were mature in other ways as well, but these were guys that had been around the block. A lot of times, some of them had faced death you know. And being in a college band then, I think anywhere at that time, was really wild. I mean you know, how are you the college band director going to tell somebody that's been over fighting in the Battle of the Bulge, "Now be in your room by ten o'clock." [laughs] So as far as any kind of discipline in that band, or I'm sure others, it was nonexistent. People, you know, you were free to talk whenever you wanted in band rehearsal, cross your legs that's fine, smoke a cigarette that's OK. Discipline was nonexistent, but also the hazing was just incredible. My rear end stayed black and blue that whole year as did every other freshman. The only thing that was worse than that was Kappa Kappa Psi. To pledge Kappa Kappa Psi then, which I didn't do. I chose not to, but to pledge Kappa Kappa Psi was a little like signing on for a six-month term at Sing Sing – only I think it was a little more brutal, you know. So the hazing was just...it was just amazing...and it was...unrelenting, it was going on all day long everyday. It was brutal. So...that year, I don't know, I...there was something weird about me, most of those guys then after they endured all of that their freshman year then when they got to be sophomores they were...they were bent on doing it themselves. You know, now it's my turn. To me I just had exactly the opposite reaction. I didn't want any part of it either on the giving or receiving end and that's, that's one of many reasons I chose not to pledge Kappa Kappa Psi. Boy that was a really ferocious...business, but I don't think I...in addition to not enjoying my college band experience, I don't think I derived much benefit in any way from it. Although I did make a few good friends, there were some very fine musicians. Not a lot, but a few really good musicians. But I don't look back on that...very favorably.

RT: Tell me about your first year teaching and what that was like.

GG: Well as I told you last time, I was teaching half day. I would teach in the morning. I had three classes of band. No, that's not true. I'd teach in the afternoon and I went to school in the mornings and went out to Hutchinson in the afternoon. I had A band, B band, C band, and I explained I think about that last time. I had student taught there the previous year with Ted Crager and Ted let all the kids call him by his first name and so as a result they called me by my first name. And, Ted had pretty good discipline, but he was several...a few years older than I was and he also...I just looked so young at that time. I looked like one of the kids and so here they're all calling me by my first name and I also was absolutely intent on treating them with dignity and respect...and Ted

paddled kids all the time. I didn't want to do that and I didn't...for awhile [laughs]. But I was so intent on treating the kids kindly...before I really had control that the discipline was really...it got to be awful. One day Mr. Gordon, the principal, called me in and said, "I don't think you ought to let the students call you by your first name. You ought to insist that they call you Mr. Garner." And I tried to do that, but you know once that's established I couldn't turn that around. Until the next year, the next year I did. The next year I turned a lot of things around, but the discipline was pretty poor. In spite of that however, I enjoyed it immensely. It was just great fun and I...I did have, I think...a little better preparation than the average first year teacher by the fact that I had played...most of the woodwind instruments except bassoon. I played all of the woodwind instruments except bassoon and I had played valve trombone. I knew how the...I played that in the dance band as a doubling instrument. So I knew enough about the...I knew all the fingerings and I knew enough about brass instruments to...to do a relatively decent job teaching and the only instrument I really knew nothing about was bassoon. And then because of the Air Force experience, I'd had some...some practical experience in conducting rehearsals and that sort of thing. So my background and preparation was a little better than if I'd just gone to four years of college and gotten out and started teaching. So I think I did a moderately acceptable job of teaching, except for the discipline and that was the big failing...that year, but the band...I also deluded myself into thinking I was doing a lot better job than I was. Simply because it was by far the best band of the four Junior Highs then in Lubbock, but that spoke more for not the quality of the band that I was directing but the poor quality of the other bands. I went to Odessa that spring to hear the junior highs there. I heard J.R. McEntyre's Bonham Junior High band, and Bill Dean's Bowie Junior High band, and Gene Smith's Crockett Junior High band and I realized...immediately that I was in no great shape. As a band director, those guys were light years in front of me and that was a very enlightening and very depressing experience for me. Especially J. R.'s band it...it just exceeded anything I could even have dreamed a junior high band was capable of. It was a very significant experience for me. I remember he played Brighton Beach – the first time I'd ever heard that march. It was a new march then. That would have been the spring of 1955, I guess and oh my, it was just startling. It was breath taking. The other two bands were very, very good, terrific, but J.R.'s was the best, clearly. But then the second year, I...had decided that obviously some changes had to be made. So...and I made a lot of them. I...I was totally not accepting of any kind of misbehavior that year. Its funny with kids that age, you do get sort of a reprieve in the summer and they come back and they've kind of forgotten how things work. So I was a real Simon Legree and I must say that I was having real difficulty with it 'cause I thought I had to sort of change personalities. It was clearly working better, but I was not sleeping very well at night 'cause I felt like such a bad guy. They couldn't talk in rehearsal...anymore. I tried to get them not to talk before, but that didn't work. This time it worked. I wouldn't let them warm up. They couldn't play on their horns when they came in. We all warmed up together and then when they left the room instead of just running out like a bunch of...screaming...wild Indians. That's not very pc is it? A bunch of wild savages...I stood on the opposite...in the hall away from the opposite side of the band room door with my arms crossed and my sternest look on my face and made them single file out the door without talking. Things were going dramatically better. As I said, I was having real conscience problems,

not...not [laughing] enough to change anything though. And Kay Austin is the one that finally put my conscience to rest. She was a...that year a ninth grade clarinet player, a wonderful girl. And I'm standing there scowling at them as they walk out the door...and Kay stepped out of line and walked over to me and I can tell you word for word what she said that day. This was an epiphany for me. She said, "You know Mr. Garner. Everybody likes you a lot better this year than they did last year." And turned on her heals, got back in line, walked off, and I'm standing there with my jaw on the floor. Last year, I was such a patsy. This year I was...such a Simon Legree and they like me better this year. So the lesson in that of course is – whether they're always conscious of it or not – kids do like order in their lives. They don't like free reign. I did start sleeping a lot better at night and the band was a lot better. Of course I had a year's experience and I think knew a little better what to do. Mainly, I had control. It made all the difference in the world.

RT: What about conducting? Did you have a conducting class in college or

GG: Yeah. It met one day. Prof Wiley. Everybody got a blanket B. So I had one semester of conducting which constituted of one class. That's the only time it ever met. That's one of many reasons that I don't hold my alma mater in high regard. Now of course it's a much different place now, but the quality of education that people in music were getting then was...it couldn't have been worse. I had no...I never had a private lesson. I had no secondary instruments of any kind. I had that one day of conducting. I had a good theory teacher, but that's about all I can say. I certainly didn't learn anything about how to run a band rehearsal. Now, that says nothing at all about how that that school is now, but at that time...even though they were sort of known as a band directors' school. I didn't get of there with...I never had a day of piano. I never had a class in music history. All I had that was, musically, that was decent was theory with Mary Jeane van Appledorn and she is still teaching there. She came there in the fall of 1949 and she's still teaching. Remarkable person.

RT: What about your master's degree?

GG: I started it at Tech and I was going in the summers. I think I accumulated...seventeen hours at the time I went to USC. And I did have some music classes then. I took clarinet lessons with Keith McCarty – that was a good thing. I had a conducting class again with Keith McCarty. He was the clarinet teacher and Keith was a...was a...conscientious teacher and a very competent musician. Conducting was not really his particular field of expertise, but I can't say that the class was without value. I'm not sure what other music classes I might have had there at Tech. Most of them were non music classes, but I think I had seventeen hours of graduate credit when I went to USC and so I finished the masters there. And...I had some good classes there. Not any that really helped me specifically as a band director, but I did finally have, you know, some music history...and had some music ed classes with Ralph Rush that were...that were very good. It was mostly about music ed in general and not geared specifically toward instrumental music. I took a class in symphony orchestra management and college music administration. You know some things that I never was able to use, but these were all taught by...by good people who were expert in their fields. I had some wonderful music history classes. Although that was not an interest of mine but...and I had no background in it and I really had to struggle to...to get up to speed, but I did alright. So, the USC experience, academically, was good. Just not...hardly any of it

applied to being a...teacher in instrumental music. Well I did take a string class with Ralph Metesky which was a valuable class except that I didn't think I'd ever be teaching strings and by the time I'd gotten to the point of doing the orchestra I'd forgotten everything I'd learned in there. And so I took four years of private violin lessons [upon beginning to teach orchestra] in order to try to shore that up a little bit. But yeah, USC is a wonderful school. I'm not sure it's the first choice to go if you're going to be a band director, but you're going to get high quality instruction from well qualified teachers.

RT: Did you finish your doctorate before you came to WT?

GG: No. I finished...I took the additional hours necessary and fortunately everything transferred that I'd taken at Tech and think it was mostly because I was a faculty member there and they...maybe cut me a little extra slack. And so I finished the masters in 1962 and started on the doctorate and left there in the spring of 1963. And had some hours, I think I had thirty hours maybe past the master's. Well I had accumulated the...some hours on the doctorate and done some really important parts of it. For my fourth field, I chose as woodwind performance and so I did give a recital on flute, oboe, clarinet, bassoon, and saxophone before I left and that was great to have that out of the way. Oh yeah, the best thing that I did was I took a couple of semesters of bassoon with Ray Nowlin who was a studio player and three semesters, I think, of oboe with Bill Chris...who...ten years he'd been principal oboe in the New York Met and he was a studio player there in L.A. Those were invaluable, absolutely invaluable. I took one semester of flute with Roger Stephens. It was just one summer. I just had six lessons with him. That was some of the best stuff that I did. I didn't have any conducting, but anyway I got that woodwind recital out of the way before I left, which was a great thing. Then I went back the next summer, the summer I guess of 64, and completed the coursework. Gosh, that was a miserable summer. I mean it was just such hard work. One of the courses I took was a course in...early music notation, which I had no interest in and no need for really but...I needed an elective and that was what was offered. It was taught by Dr. Carl Parish. I'd had him actually for a semester of renaissance music. He was a visiting professor from Vassar College and a noted authority in renaissance music. And this notation course was just an absolute killer. I was studying that 8 and 10 hours a day. I think I still made a B. [laughs] But anyway, that was a very, very hard summer. And then the next summer, I went back and took the qualifying exams. That would have been the summer of 65. That was a major hurdle, a very major hurdle and I just took a room in a, actually it was in a fraternity house there and I worked around the clock on that darn thing. But, I got those out of the way and I still needed to do a language. You had to do French or German. I'd never had any foreign language, well except for the semester of German I failed in...in my Freshman year. [laughs] I think I told you about all I knew was Bleistift – pencil. That wasn't enough to get me by however at SC. So...I was told that if you didn't know anything of either one that probably French was the easier route to go. All you had to have was a reading knowledge, not...an ability to speak it at all. So, one of the luckiest things that happened to me was I went to the head of the French department to ask if I could possibly take the French exam at home, in Canyon. I don't think ordinarily they would ever allow you to do that, but he...was leaving, he was very angry about something. He said, "Yeah, go ahead that's fine." [laughs] He didn't care. So, the arrangement was, I was going to go home and study French and what you had to do was select a book that they would approve and then...the

exam was they'd set you down in a room by yourself with the book for three hours and they would tell you where to start in the book and you would translate for three hours and then they'd see whether the translation was acceptable. So they agreed to let Pless Harper, who was the head of the language department at WT, grade the exam so I could do it there. And I took a few French lessons from some woman that was teaching French at WT. I've forgotten her name. But then, I took that book. It was Schoenberg and His School [Schoenberg and His School: The Contemporary Stage of the Language of Music by René Leibowitz] was the name of the book and the reason I chose it was 'cause there was an English translation of it [Translated from the French by Dika Newlin?], and boy I poured...I did a very poor job of teaching that semester because this the top of my priority list. And I just kind of winged it in my classes and rehearsals. I shouldn't have been paid...but...I just studied it constantly and practically memorized that book. And you could also use a French/English dictionary in the test. So I can still show you that dictionary with all of the notations I've got in there - special words and expressions. And by the time I got to the point of taking the test, I sat down and I wrote furiously for three hours and...I know...I did great 'cause of all the time I spent on it. In fact, I had the book virtually memorized. So, there was no problem with that. I passed that with flying colors and, of course, proceeded to forget about everything I learned. But that wasn't the point, the point was just jumping through that particular hoop, you know, one more hurdle to be overcome on the way to the completion of the degree. So once I got that done, then the only thing that remained was a dissertation and I got a dissertation topic approved which was really a transcription. It had to do with trying to achieve a historical balance in band performance which is not so hard to do now. At that time, there were no transcriptions, nothing from the 16th or 17th century. There's a lot now. So I found a ton of music, instrumental music that I arranged for band and that was the thesis, and Bill Schaeffer was my...the chairman of my thesis committee. Oh and my craft, you had to have a craft field, and mine was band arranging. I did have a semester...take band arranging from him [Bill Schaeffer] and...so that was a piece of cake. I had to do a band arrangement. I did a movement of the Prokofiev Fifth Symphony and then for the exam they sit you down in a room for I don't know two or three hours and he gives you a piece and says transcribe this for band. That was, for me, that was easy. The real killer was everybody had to have music Ed as one of their, I mean music history as one of their fields. You had to pass this listening test, which was really a killer...and then take an exam in music history and it boy...it was all encompassing, but I did work very, very, very, hard and got that all done, completed the dissertation went out and took the final orals in the spring of 1967. And that was that.

RT: hmm

GG: But I didn't tell you that...I thought a minute ago I wanted to tell you about my learning how to play the bassoon. As I said, I...I had a fairly good knowledge. Well I played a lot of flute, clarinet, and saxophone. And had a fairly good knowledge of oboe when I started teaching, but bassoon terrified me. You know you look at that thing and I could see no similarity to any other woodwind instrument at all. It just had all of this hardware all over it and it just looked so formidable to me. And one day, I guess this was maybe my third year to teach, Larry Glazener, now when I started bassoon players, I gave them a bassoon and a fingering chart and from that point on it was up to them. So some how they kind of managed to struggle through, but one kid did really well - Larry

Glazener. Larry came to me one time and said, "Could I challenge you?" I said, "What do you mean?" He said, "Everybody is having these challenges all the time. It just seems like so much fun." And the second chair bassoon player who was a year behind him, his name doesn't come to me right away, wouldn't challenge Larry and it wouldn't have mattered if he had 'cause Larry was well ahead of him, although this other kid was a pretty promising player. He said, "I just figured maybe I could challenge you. I'm missing out on all the action here." I said, "Larry, I can't play bassoon." He said, "Well, you could learn." And I thought, well you know maybe now is the time. If it will provide him with some incentive and then give me an opportunity to learn something I need to know and know nothing about. So I got a school bassoon and took it home and Keith McCarty, whose name I've mentioned a few times, the clarinet teacher at Tech – they had no bassoon teacher, but Keith could play a little bit of bassoon so I got him to help me for a few times. And I practiced hard...and so, I don't know, after a month or so I let Larry challenge me. He challenged me on his solo which is a piece called [Polish Chancel?] and...[laughs]...I didn't want to lose. I practiced that solo...night and day. 'Til the week expired and we had to have a challenge and I let two or three of the first chair players judge the challenge with their backs turned. And, son of a gun, Larry won. [laughs] So I immediately challenged him back and, you know, you have to wait a week and so the next week we had our challenge and I beat that rascal. Well, of course, he challenged me again, so the whole rest of that year, we had a weekly challenge and probably split about half and half, but when the year was over Larry was...he made All-State the next year, the first year he was eligible. He was a heck of a player and I was a pretty doggone good bassoon player. And then when I got to SC, as I said, I took those two semesters of bassoon from Ray Nowlin. Then when I got back here to WT, they didn't need a flute player in the symphony [Amarillo Symphony, but they needed a second bassoon player. So I played second bassoon in the symphony and the next year, the guy who was playing principal bassoon – a young guy, very fine player – was killed in a car accident so I played first bassoon that year. Then the following year, Darlene Dougan who had been the principal flute, left. She was a teacher at Amarillo College. I could of played second flute, but I didn't think it made much sense for me, the flute teacher at WT, to be playing the second chair to the flute teacher at Amarillo College. But the next year, Darlene left and so I started playing flute then. I got a lot of good bassoon experience and I'm still indebted, all these years later, to Larry Glazener.

RT: How long did you play flute in the Symphony?

GG: You know I played flute in the Symphony in high school. I guess maybe all three years of high school I was first flute in the Amarillo Symphony, although it wasn't nearly the orchestra then that it is now. And I played, I guess starting in the fall of 65 until they went to Saturday night concerts. It used to be they had a pair of concerts on Monday and Tuesday night and then they changed somewhere in the mid seventies, maybe early seventies, to Saturday night concerts and I just had too many Saturday night conflicts so I quit. So, I don't know – seven or eight years.

RT: You had said there was an opportunity at the University of Oklahoma, but we didn't talk about that. I know you didn't even interview for it, but what was the situation?

GG: No. Let's see what was his name? The composer guy that was the dean there. He's still around, I think...I can't think of his name. He called me and wanted to know if

I'd be interested in the job at Oklahoma and I said no. I had a lot of calls like that you know, Wichita State, Penn State, Trinity College in San Antonio, twice – two different times at Arizona State, but I was happy here and...I don't know, I just felt like it would be disloyal anyway. I didn't want to uproot the family so I didn't pursue any of them except the one's I told you about and two of those I didn't pursue. The only one that I took a real active interest in is Sam Houston State and that was all because of Ed Roach [former president of WT], as I told you.

RT: You said you had one day of conducting as an undergrad and...you didn't really have conducting at USC. So, who were your influences in that way?

GG: Well, some of my friends, notably Ted Crager and Joe Hadden. Ted Crager, whose name I've mentioned several times and you're familiar with, and Joe Hadden was the assistant band director at Tech when I was at school there later left there and went to Midland High School and left there and became the band director at Midwestern University and he was a guy I liked a lot. He had a great interest in conducting and was a good conductor and Joe went up to Columbia University, got a doctorate, and studied conducting there. His doctorate was in music ed I think, but he took a lot of conducting with Professor Church, Norval Church. He...was so high on Church and so Ted Crager went up there and also got a doctorate and studied with Church and he was sky high on Church. Church was rather unorthodox in his conducting approach in a lot of ways. And there were a few other guys that I knew that went up there and took a semester or so, but principally those two. Well and Paul Lovett, Paul another friend of mine actually finished his doctorate at Columbia and they were all just great Church admirers. And so when Ted would come back in the summers, I'd get his conducting course all over again and now I was very interested in it too. So we spent a lot of time talking about conducting and what he'd learned at Columbia. And then, they had Church down to do a one day conducting workshop in Odessa some time in the mid fifties and they had there as a demonstration group a little all-star band made up of the best players from Midland High and...Odessa High School at the time. I remember one thing he did was the Finale to the Franck d minor Symphony, but I could see that this guy had some kind of magic in his baton. He could get those kids to do things with practically no explanation and it was just stunning to me and to everybody there. So, you know, I soaked it up as much as I could in addition to everything I got from Ted. And, oh quite a number of years ago when he was ninety years old, I got Kappa Kappa Psi to bring him down here for a day and that was very enlightening. So most of what I try to do as a conductor is...is based on what I've learned from Church and you know what you see, but it really all stems from that. I've sort of added to it, you know, for my own purposes in various ways. I attribute whatever I know about conducting for good or for ill to Norval Church much of it through Ted Crager.

RT: Do you know if Norval Church has anything published about conducting?

GG: No, he wrote a book...or was writing a book, but to my knowledge it never got published. I don't think he completed it before he died, but as I said he was ninety when he came here and still very alert and very energetic – a very charismatic character, sort of curmudgeonly...but...a great experience.

RT: As far as reading conducting books did you do anything like that?

GG: I've got, oh yeah, I've got a jillion conducting books down there. Most of which...they're all pretty much the same, but the one...that impressed me the most is the

Elizabeth Green book *The Modern Conductor*. There are a lot of things in there that I think are very good. She is probably the most influential conducting pedagogue of our time. Of course she's been dead for a while now, but her book has been used by countless colleges and I think there's a lot of good stuff in there. It's very well organized, very well thought out. And I've seen...just one...George Biffle [Retired Choir Director, WTAMU] had a tape of her teaching about conducting that was very interesting.

RT: Did you use conducting method books in your classes or was it all things that you wrote out?

GG: No, the only book I ever used was the book called *The Conductor's Workshop* by R. Gerry Long. The reason I used it was not for what he had to say about conducting, much of which I didn't really agree with, but because he had all these little music, actual musical examples and the class could play. I don't think conducting to a record is much help. It's not really conducting. You've got to have some live players in front of you to be able to respond to what you're doing, and so that book is really good for that. And that's where some of those things in those handouts came from. I especially used the very last thing in the book. It's called *Variations on a Russian Folk Song*. It's about, I don't know, several pages long and it's again in three parts and it encompasses at one point or another practically every conducting problem you can think of. So I used that a lot. I quit asking students to buy books cause they're so doggone expensive. And you know, I'm sure it's just the same now, so many of those kids are just kind of hanging on by their financial fingernails and I hate to ask them to go out and buy another fifty dollar book especially one that were not going to use a whole lot of. So, that's why I started making up all those examples myself and in the graduate conducting we always, usually would start out with that last thing in the Long book, the Russian Folk Song thing. A lot of it, especially variation seven is really hard, but if they can get through that and do it well, I think they're pretty well prepared from a technical point of view to handle most problems they're confronted with.

[Interview ends with researcher going back through the course materials provided by Dr. Garner]

GG: [Interval – Ear Training Handout] Oh yeah well this thing was the first thing that we did in that score reading class. When John Paynter was here for our band clinic we were having breakfast one morning and they took a limited, a very limited number of doctoral students in conducting there at Northwestern and they were...sort of...they didn't study band conducting or orchestra or choral conducting. They studied just conducting and those three people the Director of Bands, Orchestra and...the Choral Director, they worked with all of them. And the three of them, he said, were just very distraught over the fact that their conducting students even at that level, just didn't seem to have very good ears. And he said, "You know, they can't even sing, most of them, can't even sing on a given note all the various intervals above or below that note." So they started having them go [sings intervals of minor second, major second, etc. above starting note] expanding the interval by a half step each time. And I thought that sounded like a really good idea, but I thought they need to do both ways. So, I started having them go and name the interval as they're doing it to try to associate the sound with the

interval. Having them go [sings exercise as it is printed on the handout] all the way up to the octave in both directions and found a lot of people just couldn't do that. But after a while, nearly all of them could. This is...one thing they had to do to pass the course and then the next step was to be able to sing one of these [songs listed on handout] in every key 'solfege' it but not using the solfege syllables really what they're familiar with – the letter names. They're going [sings My Country 'Tis of Thee] G G A F G A B B C B A G and they also have to go A A B G A B and we don't worry about sharps and flats a G is a G sharp or a G flat whatever the case is. They could pick any one of these, but they had to do it in eight different keys on pitch and they could pick one of these three or any other folk song of comparable difficulty.

RT: And that was for graduate students, in the summer.

GG: Yeah, in the score reading class.

[Rhosymedre, *Jhon Come Kisse me Now*, and *Canzona* Handouts]

RT: And these were sung on pitch.

GG: Yes for purposes of ear training and transposition.

RT: Did you ever have them play them?

GG: Yeah, oh yeah. In fact, we did both of those. They had to play them. You're a trumpet player so this would be a cinch for you but then over here you have to transpose the bassoon part on trumpet or the Eb. So the players of non-concert pitched instruments have it a little bit harder. They've got to be able to do two transpositions you know. They have to be able to do it on their instrument and they've also got to be able to do it at concert pitch when they're singing it. But that turned out to be, I think a very helpful exercise because a lot of them got...I think I saw some notable improvement in most cases. If you're going to be much of a score reader, you've got to be able to do that sort of thing.

[Converting Concert Pitch – Handout]

GG: I think I did that for that book [TRI] that Harry Haines, J. R. McEntyre and I did, but ultimately we decided not to use it, but this is pretty much what I used to do with my junior high kids. It seems to me that one of the real important things for them to do is you need to be able to say concert F# and everybody knows what that is for their instrument or they need to be able to go both ways. They need to be able to look at their...any given pitch and know what concert pitch is or you ought to be able to say a concert pitch and they can relate that to the pitch on their instrument. So I'd always draw this very exact thing up on the...on the...chalkboard and give them a pretty detailed. I told them they all had a magic number. So if you're a trumpet player your magic number is three and if I say play me a concert F# then you know you start on F# and go one, two, three. Either up or down depending on whether you're going from written to concert and after enough of that eventually they were able to do it just fine and some of them can figure it out just almost immediately and then eventually of course you can eliminate this crutch. They learn how to do it and then eventually they don't even have to think the interval. You just know that you're A is G, with enough repetition.

[Musical Terms – for under graduate conducting class]

GG: That was for conducting class and I'd make them take that test until they could make a 100 on it. For some of them, it took a lot of times. What I'd do is give them ten terms and they'd have to define them. The same thing for the fingering test [Graduate], I don't know if you still do that.

RT: Yes.

[Carmina Burana and Aegean Festival– Asymmetrical Meters]

[Song of the Blacksmith – Rule 2]

[Symphony No. 104, William Byrd, Water Music - Subdividing]

GG: I think that's one thing I don't have on that sheet is subdivision. The direction of every divided beat is in the opposite direction of the next main beat.

RT: Go ahead and explain that.

GG: Well if you're going to subdivide two, then the subdivision of two will be in the opposite direction of three. Three is going to be over here so the subdivision two will be over here. [demonstrates] And then the last division of the beat is always down.

[Tchaikovsky Sixth Symphony Mvt. II]

GG: That was...we do that to [demonstrates] One, two, three, four, five and the main reason for that is this little gesture here. That I never really did come up with a name for that but...it resulted...years ago it was when Brad was in school we were playing a piece by Paul Creston, Anatolia. And the beginning of it is in 9/8 time although Creston says 9/12 which, I don't know what a 12th note is, but it's really in 9/8 time and it's highly rhythmical, lots of notes, but it's very slow. It's going, one la li, two la li, three. Doyle Gerken who was a great clarinet player was playing first clarinet, Brad was playing first flute and it starts off with flute and clarinet, that's all the people who are playing for a fairly extended period of time in octaves – playing exactly the same thing in octaves. So...I tried doing it in a slow three [demonstrates]...but, as good of players as those guys were...they were still...it was...still very imprecise and they couldn't do it at exactly the same time, but it's so long between beats. I always think of that as [it's] like trying to march eight to five on the field that only has lines every twenty yards. You know there's so many opportunities...you might...you might get together every twenty yards but then you've got nineteen more opportunities for mistakes. And the same thing here... it's so far between beats and if you've got a jillion notes between beats boy to put every one in...exactly the right place and coordinate that with somebody else is no easy task. So...then I tried doing it in nine, beating eighth notes [demonstrates] one la li two, but that was at such odds with the basic flowing, lyrical quality of the music, visually it just didn't work, I mean they could keep it together and somehow I just stumbled in on actually going [demonstrates] one la li two la li three and it worked. It worked great and I have found that simple little gesture to be so helpful so many times. So that is what this is here [Tchaikovsky 6 Mvt. II] and the same thing is used in Lincolnshire Posy in the Rufford Park Poachers Movement, the fifth movement. I just found it to be a life saver time after time. When it's really slow compound meter or in that case [Tchaikovsky 6 Mvt. II] asymmetrical meter where you've got three eighth notes or the equivalent of it –

three divisions anyway – in some beats. Just go, 1 2, 3 4 5. You can...I think, you can actually see all three of those divisions of the beat in there and so you sort of get the best of both worlds. It is reflective of the basic lyrical, flowing character of the music, but still it's easy to identify the divisions of the beat so you have a chance for some kind of rhythmic precision. Does that make sense?

RT: It does.

GG: Yeah.

RT: Do you have any common mistakes that you see in young conductors?

GG: Well, in a very general...you know I guess much of my concern conducting and I'm sure a lot of people would take exception to this. I know if you go to a conducting clinic say given by any of the big name college band directors all of the focus or the greater part of it has to do with musicality, expressiveness...looking good [laughs] and not much concern with just the practical aspects. What is the conductor's most fundamental job? Now it certainly doesn't end here, but the most basic fundamental thing you hope to do as a conductor is keep everything together. That's really why...the basic purpose why you're up there. So they'll know where to start and stop and all stay at the same place in between. Just the mechanics of conducting, I think is often overlooked and even looked...if it's looked at, at all...looked askance at. As though there is something profoundly unmusical about concerning yourself with the actual mechanics of conducting. And so I think the thing that I too often see in a general way, I mean it could be much more specific, is conductors that are of little or no help and even worse sometimes a deterrent to good ensemble. They are doing things by virtue of the gestures they use, that are not helpful to the ensemble and at its worst, as I said, even a deterrent to the ensemble. You know now there are a lot of smaller things at the micro level that I personally take exception to and I should preface this by saying that conducting is really a highly individual thing and there are many ways that fine conductors get excellent results by different means. So I wouldn't for a moment suggest that there's only one way to do anything. The only test, and I mention that in that handout there. The only test is...Does it work? Is it helpful? And beyond that does it look graceful? Is it so awkward that it detracts from the music. And to the extent that that's true then it's bad. And to the extent that it helps the ensemble either in the most basic way of playing with good ensemble precision or beyond that playing expressively to the extent that it does that then it's good. Now as I said there are a lot of small little things that I don't like to see. Things like reaching too far forward, the spread eagle kind of thing, and a lot of good conductors do this giving preparatory beats plural in order to get them in. You know [demonstrates] that kind of thing. I see a lot of very successful conductors do that and I guess I was so imbued with that whole Church way of thinking that, to me, that's...very bad. My idea about it and this comes directly from Church. I never heard him express it in these words, but you want to give them as much preparation as they need and not an instant more. Because every instant you give beyond what is needed is an invitation for somebody to enter early. So standing up here...and this is I think a security blanket...I think it reflects insecurity on the conductor's part to stand up there and go [demonstrates a conductor quietly mouthing and conducting in a small beat pattern 1,2,3,4]...like so. You know the student's don't need it. Now I must say I've stood in front of a lot of bands and said, "OK, here we go." Bang, and been greeted with dead silence and of course that immediately tells you that they're accustomed to a lot

more preparation than that. But, I've never had it fail that...say, "No, look. Here's all I'm going to do. I'm just going to give you this much and when the baton says play, you play. Alright here we go." Bang. I don't think I've ever had to do that at most more than a couple of times and then they are ok with it. So that's another thing I hate to see. I hate to see overly emotive conducting where the conductor is clearly trying to demonstrate to everybody within view how incredibly sensitive he is musically and how...how beautiful his conducting is. Conducting is...merely a means to an end and not an end in its self as I see it. The music always has to take precedence over everything else. But, you can spot those guys instantly...that are extremely flamboyant. The unfortunate part of it is, in my view, that so often audiences and sometimes even musicians are taken in by that. But everyone of those guys that I've ever seen, I think if you just close your eyes and listen to the music it's generally imprecise and sloppy. Where they may just be painting the most beautiful pictures up on the podium, but what's it worth if the music is not well served? And...that's another fundamental belief of mine. This is impossible I think to achieve, but certainly an end worth striving for. Namely, that every gesture should have some musical purpose and if it doesn't it ought to be eliminated. Now, I can't do that and I don't know that anybody can, but I think...we're well advised to make every effort to try to come as close to that ideal as we can.

GG: Let's see other things that bother me are excessively floppy wrists. You know if you're flopping your wrist too much it increases the speed of the baton by a lot and at a certain point the baton just becomes a blur and that makes it very difficult if not impossible for the ensemble members to be able to define...exactly where is the pulse? What is he trying to do? Another one is getting through the beat too rapidly. This is especially true I think in mixed meters. Where you see people in 5/8 frequently for example going [demonstrates] 1 te 2 te te 1 te 2 te te. You just finished the beat and you hang out until it's time to go to the next beat. Well, that is quite a common thing, but I think it's self-defeating. It works, but it's certainly not helpful even at best. Because...what is the definition of a conductor? The conductor is a leader and when you're doing this you're not leading anywhere. You're just waiting for the beat to get there and then you move with it. So that's of no help to the ensemble. That's another one that bothers me a lot...and excessive duplication. Now Church, would make no exception for that at all. No duplicating, period. I don't really go that far, but I don't really think it's a good idea to simply mirror the right hand with the left hand all the time or even a great deal of the time. In so doing, what's happening is you are essentially...diminishing the...value of the left hand which is for...such things as cueing, dynamics...shaping phrases and not just mindless repetition. Now, I think sometimes when the music is big enough that a little duplication is perfectly in order, but it should be done I think with...great...discretion. 'Cause if it's just up there all of the time then when you need it for something special...You know it's like making idle threats to your students all the time because you make a threat that you're not prepared to follow through and then somebody...If you say, "If you do A...then I'm going to do B" and they do A and you don't do B then you have no more credibility anymore. It's the same thing with the left hand. It doesn't have any credibility when you do need it for something, because it's been flopping through the breeze up here all the time. So I think excessive duplication is another thing I object to and these are all pretty standard things. Also burying your head in the score without looking up. Now, this is very popular too now

with a lot of artist college band directors. Conducting without a score. I did a TMEA concert without scores one time. In 1988 I didn't use any scores just to prove to myself, I guess, that I could do it. I guess it is a bit of a security blanket. I still feel even if I rarely look at it sometimes, I still like to have it up there. You ought to hear what George Solti – I wish I still had that – said about that. He always used a score. But as far as conducting without a score merely to impress somebody, I don't think that's very helpful and then when one of those people gets lost in the score – if it happens – it doesn't do much to engender much confidence on the part of the ensemble either. So even if I know the thing backward and forwards, I really do prefer to have a score on the stand. And if I don't know the thing backwards and forwards...I still don't like to look down too much. Eye contact is really important. So I think that is another thing that bothers...bothers me is people...that as I say bury their head in the score and rarely if ever look up. That's not very helpful. You know if you're going to cue the trumpets over here. It's not the same thing as if you're making eye contact with the trumpets and cuing them. Of course, that also depends on their making eye contact with you. Even if they know perfectly well when to come in, you know funny things can happen and if the two of you are having sort of an unspoken conversation where the conductor is saying, "Ok trumpets time to come in" and the trumpets are looking at you and saying "I know boss and here I am." And even if they know perfectly well to come in and when to come in and don't get a cue, it's likely not to be quite the same entrance as when they do get a cue. Those are some of the things off the top of my head, I guess that strike me as common things that I think some of our colleagues could do better and I could do better too.

RT: Great. I think we'll pause there

[Interview resumes]

GG: It's still not...it's not known for sure where the first instrumental organization was which was an orchestra. There were orchestras in the public schools in the United States before there were bands. One of them...there were two possible ones. One of them was Richmond, Indiana High School and the conductor...I haven't thought of this in years...gosh, his name [Will Earhardt] escapes me at the moment...but anyway...You know, I do remember this it all happened in 1910 when Joseph Maddy took the National High School Orchestra to play at the – in Dallas – at the National Meeting of Superintendents of Schools and they were so impressed with it that a lot of them started to have orchestras in their schools. Will Earhardt is believed possibly to have the first orchestra in public school in Richmond, Indiana and when we went to...CBDNA in 1981 we played a concert at Richmond, Indiana High School. And that was...it was really quite an emotional experience for me to think that this is where – one of two places anyway – where it all began, and we played a concert in the gym there. It was a great stop and a really – I think – high a little point for me in my career to be at that school where it all...possibly where it all started. But anyway, Joseph Maddy was the one that was responsible for exciting the interest of the superintendents and developing school music programs. That's the same guy that started the Interlochen, the national music camp. Why he was quite a...influential person. It's sort of sad really because so many people along the line that have been such great...contributors to this whole business are no longer remembered you know. You wouldn't find one music teacher out of a hundred, maybe a thousand, that know the name Joseph E. Maddy and another one that is

especially painful for me to contemplate his lapse into obscurity is A. A. Harding that started the first college band at the university of Illinois. Hardly anybody knows that name anymore and the debt that you and I owe Dr. Harding is immense. You know if it weren't for that, why, instead of talking about band you might be fitting me with a pair of shoes right now.

RT: [laughs]

GG: [laughs] But years go by and times change and names fade from memory.

RT: I know you performed with the band at CBDNA with the band once...

GG: Twice. The first time was in 1975 at the University of California at Berkeley and then in 1981. Certainly two of the most talented groups we ever had. Gosh a lot of good players. In fact, we were loaded, really loaded in every section. Those were great times to do it. The only possible weakness the second time was the saxophones and they were quite adequate but there just weren't any real stars, but there were stars everywhere else...everywhere.

GG: One of the things we did in Berkeley, I mean in Ann Arbor was a movement of the Strauss Concertstucke and we did the horn section, eight horns plus Ron Lemon. Ron was playing those real high parts, he had a special mouthpiece, it goes up to a D at least and maybe an E in there, I'm not sure. And he thinks maybe that's where he injured his lip.

RT: Oh really.

GG: That's another thing. Nobody around now really realizes what an astonishingly good player Ron Lemon was. But he was that...gosh.

RT: Did you ever hold an office in TMEA or TBA or...

GG: No. You know I...I got a few inquiries about that but I never sought that and as a matter of fact, I avoided it. I don't know whether I done the right thing about this. I do think I did the wrong thing in one regard. However, as I think about it, I don't believe I did, but [what] that is...is going to the CBDNA meetings. I wish I had been more active in that. The only times I ever went is when we played. But you know, WT wouldn't pay for it. I was raising three kids on a single income. My wife was a stay at home mom and I couldn't afford to go off to Madison, Wisconsin, or Atlanta or wherever. Take three days out of school, pay for the transportation, pay the room at the hotel, and I couldn't afford to miss three days of school either. So I just decided, in addition to the monetary considerations, I needed to stay at home and mind the store and do the best job I could there. So I never did do that and I do somewhat regret that I couldn't. Even...I just couldn't afford it and WT, you know, for a long time we got no money to go to TMEA. We went to TMEA totally on our own. Then they started giving us fifty bucks a piece to go to TMEA. So...but anything else was out of the question...Couldn't do anything else. I told Donnie [Lefevre]. I don't know if he's ever even thought about it again, but some of my parting words of advice to him were and with Ted [Ted Dubois – Dept. Head] present, "You need to be going to CBDNA."

GG: I was elected to ABA way back when and at first I thought gee that's a pretty nice thing. Now you have to apply and go through all sort of a vetting process to get in there. At that time, whenever somebody nominated you and you got recommendations from enough people and nobody black balled you they would just notify you that you've been elected to ABA and I got a notice to that effect. It said please send us, I don't know, so much money for your pin and plaque. So I did that and then never ever went to a

meeting. I actually, I don't think anybody else in the world feels this way, but...I have sort of the same feeling about...Phi Beta Mu and ABA. There's a certain elitism there that I'm not really comfortable with. I did participate in Phi Beta Mu for a while. Are you in Phi Beta Mu?

RT: No.

GG: Well, one of the things they did. I don't know if they still do it. At the beginning of it, all of those men – and it was only men then – stand around in a circle and hold hands and I just didn't like that. I don't know, they sing and...and as I said that whole elitism thing. It's like [whispers] hey let's get together and start a club with you and me and him, but were not going to let that guy in. That whole mentality is just sort of repugnant to me and I felt that way about ABA too, a little bit but I did send them my money. I never did wear the pin by the way. And years went by and I never went to a meeting....Even if I'd had the inclination, for the same reasons I mentioned, I could afford neither the time nor the money to do it. 'Cause, I'll be on my own, I'm going to have to miss school, I don't want to have to do that...so then the time came...oh yeah...Dick Strange called me from Arizona State and said hey why don't you bring your band out and play at ABA. And I had no interest in doing that under any circumstances, 'cause once you do, you take your band there and they have...you play ten pieces and they've got nine guest conductors. And that didn't hold much appeal to me. You know, if we're going to go to the trouble and expense to take the band some place. I want to present them at the best they can possibly be and that's not going to be with that...that has gone through a given piece with them a couple of times. So, I wouldn't want to do that under any circumstances and I said no. And so it was sometime after that that they...I guess I was not the only one that was not attending meetings, they...I got a notice saying – it was signed by my good buddy Harry Begian who later denied any knowledge of it and I believe him – “If you don't start coming to meetings, you're out of here.” And I wrote back and said, “Well thanks, but no thanks.” And so I sent them my stuff back and that was the end of that. I have no regrets about it at all, but a lot of guys sit around just salivating at the hope that some year, some day they'll be in ABA, but...it holds no interest to me at all. So, the short answer to your question is no. I never did do that and never wanted to do that.

RT: And not TBA or anything like that either?

GG: It takes up too much time. Somebody's got to do it, but there are a lot of guys that are...they'd probably do it better than I would and they're eager to do it. So why would I want to that. I always had more than enough on my plate here and that's where my interest lay. Trying to do the best job I can in the job I have and the student's I teach. Boy a lot of guys, that just is transcendent in their lives. Fine with me...but that's not my cup of tea.

Interview #3 with Dr. Gary Garner

Date: July 7, 2005

Time: 2:30 p.m.

Place: 36 Citadel
Amarillo, Texas

[Interview begins with Dr. Garner reading and responding to interview statements taken from pertinent literature and also used in Hile's (1991) dissertation, *Harry Begian: On Bands and Band Conducting*.]

Performance/Band

Interview Guide Statement:

Types of performance which call for long and fatiguing trips are open to grave question (Mursell, 1943, p. 301).

GG: I suppose this is a little bit beside the point to our overall project here but I can certainly think of a lot of outstanding exceptions to that...our two trips to Carnegie Hall, our trips to Ann Arbor and to Berkeley...Just for my own experience, those were high points of my musical life and I think of the students involved and so those were certainly long and fatiguing trips, but the point is I think is sort of irrelevant.

Interview Guide Statement:

The proper attitude in approaching the acquisition of technique, for instance, is that one's technical limitations limit one's musical enjoyment (Mursell, 1934, p. 179).

GG: Well, again, I think it's a point well made and one worth making because...I think there is a rather prevalent feeling among some people...who are looking for something to criticize in another musician that if that person is blessed with a prodigious technical command of the instrument that he is therefore unmusical. That there is some...sort of a phenomenon there that you can't be very musical if you move your fingers very fast. I remember a comment that Bob Spring [former clarinet teacher at WTAMU] made in that regard. He said, "I've never known anybody with – quote – too much technique. Oh he's no good, he's got too much technique. But...that seems to be a rather common viewpoint and I think it's one that is, as I said, expressed by those that don't have a lot of technical facility on their instrument. What are they going to attack then, musicality, because that's a much more subjective area. In fact, it's sort of a pet peeve of mine. I...I don't think Itzak Pearlman has too much technique, or Wynton Marsalis, or Yo-Yo Ma. Maybe they'd be more expressive if they just didn't have quite so much technique.

RT: [laughs]

GG: ...And it's true, you know if you're struggling with...technically with the instrument, obviously whatever expressive qualities you're able to bring forward are

going to be limited by the mere fact that you are having to struggle with the...with the instrument.

Interview Guide Statement:

A justifiable band curriculum must have a definite sequence of progressive musical learnings to carry a student through his four years in the program and to serve post-graduate needs (Papke, p. 40).

GG: I don't know that that bares comment...[Phone rings] Excuse me, but I've go to see if this might be for me...[Checks on the call and returns]...I don't have anything to say about that.

Conducting

Interview Guide Statement:

The conductor should communicate the essential feeling behind the music to his musicians to achieve a performance that elicits an emotional response from the audience (Izzo, p. 114).

GG: [reading] The conductor should communicate the essential feeling behind the music to his musicians...you can tell that all of these were written before the days of pc because now they would find someway to...to eliminate the masculine pronoun... [reading] feeling behind the music...to his musicians to achieve a performance that elicits an emotional response from the audience. What can you say? Yes.

Interview Guide Statement:

What decides the worth of conducting is the degree of suggestive power that the conductor can exercise over the performers (Weingartner, p. 55).

GG: Weingartner, that's Felix Weingartner the great German conductor...that is certainly a major criterion I would think of the success of a conductor. But you know, you think of somebody like Leonard Bernstein and he's such an interesting example. Bernstein, I think, is unquestionably one of the great musicians of the twentieth century...and he had great success as a conductor in many ways but...in my view and I know I'm not the only one to hold this view, technically, he was not a good conductor. There was one year when Brad (Garner) subbed with the New York Philharmonic practically all year long. He played nearly all of the concerts with them and he played several times under Bernstein and he told me one day that they had done one of the Beethovens...one of the Brahms's Serenades I think...and...as they were walking off the stage the then principal violist in the orchestra was a guy named Sal Greitzer (sp?) who Brad knew because his daughter Jodi was a flute player so Brad had had some...more that just casual acquaintance with him. As he's walking off stage he said, Greitzer walked up to him and put his arm around his shoulder and said, "Brad, I hope you realize you just made music with a genius." And, by that time, apparently the Philharmonic players had almost unanimously come to think of him in that way. Although when he first took over the reigns of the Philharmonic as a young man, he didn't have a great deal

of respect and the discipline in the orchestra apparently was just totally absent. But anyway, by now he was sort of a senior musical statesman. He was no longer and hadn't been for some time the conductor of the Philharmonic. He was just there conducting a guest concert, as a guest conductor. So Greitzer said he'd made...just made music with a genius, which I certainly wouldn't be one to dispute. But I said, "Well Brad, what about his conducting?" Let me back up and say...add something else, just a moment. The conductor at that time was Zubin Mehta who is a conductor that I admire a lot for both his conducting skills technically...his mechanical skills and his musicianship. But Brad said the orchestra members didn't like Mehta very much. They were crazy about Bernstein. Although they all recognized that Bernstein was hard to follow, but he was an inspired musician. They thought they made great music. In fact it was pretty sloppy. It wasn't very precise which was quite the contrary with Mehta. I said, "Now why don't they like Mehta." Now this is just one person's view. He thought about it a minute and I'll never forget his response. He said, "I think it might be because he's too clear."

RT: [laughs]

GG: Now, think about that. [laughs] He's too clear so, he probably is not very musical. These are highly sophisticated musicians, but...Brad may have been totally wrong. I suspect he wasn't.

Interview Guide Statement:

The conductor acts as though he were taming the orchestra, but his real target is the audience (Adorno, p. 105).

GG: You know that may be true in world professional orchestral playing. I personally don't think that's true in education. I don't think the audience can be...ignored, but in building a program for example I hardly ever, personally, I hardly ever considered the audience, just the band or the orchestra. And I wanted it to be music that I considered to be of high merit, not something that would just titillate the audience and preferably something that the students would enjoy playing and something that offered some sort of a challenge for them technically and musically and something that would in one way or another broaden their musical horizons. Those of us involved with band – especially at the public school level – I think have a bit of a problem in this regard. It seems to me, by the time they get out of school, they should have been exposed to music of a wide variety in respect to historical period, style, and...that's one reason I don't think there's a lot of room for light, pop music of any kind. That's what I think of as recreational music and although it's not a bad idea to maybe play some of those things occasionally, I think it should be very occasional, but that time is too precious. We don't want to let them get away from us until they've experienced the greatest breadth of music...of worthwhile music, possible. Of course, that term worthwhile is highly subjective. But after all, you the band director are the expert. We've got to decide what is music of high merit. Somebody else may not agree with our choices, but that's our charge. And...so I never did worry about the audience very much. Now it was a little bit different when we'd go on tour. I did worry about the audience then, but as far as the home audience that was almost of zero concern for me and I'm sure somebody else could make a very persuasive argument from the opposite side, but that was always my feeling about it.

Interview Guide Statement:

The musical score, in a sense, is the blueprint of the music originating in the mind of the composer. It is the responsibility of the interpreter to reproduce as faithfully as possible the intentions of the composer as outlined in the score (Ernst, p. 91).

GG: [reading] The musical score, in a sense, is the blueprint of the music originating in the mind of the composer. And that's, of course, exactly right...and I...this is one I think is...I agree with whole-heartedly. [reading] It is the responsibility of the interpreter to reproduce as faithfully as possible the intentions of the composer as outlined in the score. And I think we do have that responsibility and should take it very seriously. There are a lot of people that don't and there are a lot of professional conductor's that don't and especially toward the end of the 19th and the beginning of the 20th century conductor's were notorious for disregarding the apparent intent of the composer and trying to put their own inimitable stamp on the music. So it wouldn't be Beethoven's Fifth, it would be Teweleit's Fifth...which is extremely arrogant. And that whole arrogance was fed by the concert going public. Toscanini is the one that finally began to bring that around and he said that his greatest responsibility was to the composer and he tried to do everything he could to bring to life what the composer had intended when he put it down on the page and I do think that is sort of a sacred obligation that we all should have especially for music of first rank composers. Now, you know if it's John Edmonson or somebody, but even then...if we're going to play it, we should try to honor what he intends. It's not always easy to know, especially with composers that were working a hundred years or so ago. It's not always easy to know exactly what they intended, you know even with the Beethoven tempo markings for example. Controversy has raged for years about...when I say tempo markings I mean metronome markings. When he discovered the metronome, he thought he'd put aside for once and all...any question about how fast his music was to go. First of all, we don't know really how accurate that metronome might have been. And...second, you can listen to a dozen of performances of almost any of Beethoven works and hear dramatic departures from his metronome markings and great variations from one interpreter whether it's a pianist or a conductor to another. Gunther Schuller wrote a great book decrying that...very thing...that conductors – and this did apply specifically to conductors of orchestras – paid so little heed to things that...that seemed very clear in the music, that the composer wanted done. So, and I never did get a chance to hear any of these but what he did, there were several works that he took as representative works and his claim was that Beethoven did know what he was doing when he put down the...the metronome markings and he...he dissected performances by various conductors of these works and compared them. And then he actually put out some recordings of him conducting those same works and making every effort to adhere as closely as possible to the tempos and everything else that the composer had indicated he wanted. That was a fascinating idea and I think it's certainly a point to be made. But anyway, to get back to the basic idea here is yes I do think that if we're going to presume to interpret somebody's music, that while there is certainly latitude from one interpreter to another, still we do have an obligation to the composer to try to honor the intent of the music. Having said that, it's not always easy to tell what the intent...the composer's intent was. And sometimes, the composer himself didn't even know. When you think of band music, several years ago, Francis McBeth did, I think, a couple of long play records

of his music with the Texas Tech Band and he sent them to me. And now, McBeth is a very meticulous guy. When he does a long *accelerando*, for example, he'd say ok we're starting over here at tempo of 60 and then two measures later we're supposed to be at 72 and two measures later we're at 88. So he is very, very specific about it. So, I was really interested to take the recording, along with some of his scores, and see how closely he stayed to his indicated tempos. And...there were several places where he departed from them rather significantly – even McBeth. And, you know, you listen to performances of Stravinsky...playing his own works...conducting his own works and sometimes there are notable departures from what's shown on the music. When we had Norman Dello Joio on the campus – this was quite a revelation to me. You know we did a recording of his music for Crest records way back in the seventies and so Dello Joio was on site for that. And that was the whole idea of that series; it was called the composer's...let's see...The Authenticated Composer's Series. The idea being that the composer would be on site to either conduct or serve as a consultant on the interpretation new music. So...we're on the stage at Northen Hall and he's sits out in front and he'll say, "Too fast, too slow, too loud, too soft." Whatever. But, when he first got there we had a couple of hours together before the first rehearsal and I had studied those scores acidulously...so we set down and started going through the scores and every tempo I was doing he wanted either quite a bit slower or quite a bit faster. And I said, "How did you...how did you arrive at these tempos?" He said, "With my metronome." I said, "What kind of metronome do you have?" He said, "It was one of those little black Franz metronomes." ...Those things are notoriously inaccurate, so I think that accounted for some of it, but certainly not all. I think it's quite a different thing sitting in the quiet of your own study putting notes down on a piece of paper and imagining how you want it to sound and then hearing it come back to you from a live ensemble. And suddenly you think, oh this would go better slower or faster, whatever. And so, he made some huge changes in the music. So...getting back to the main point. Knowing precisely what the composer intends – even when the composer himself might change his mind a lot later on – is no easy task. But still, I think, my idea has been let's first go with what the composer seems to have indicated. I'm talking specifically about tempo, and if there are metronome markings then that's entirely objective. There's no question about...how fast 96 is. But if...my feeling has always been, if the music just doesn't seem to work at that tempo – having tried it, given it a faithful honest effort – then I will with a fairly clear conscience, knowingly deviate from that. One example, that...always comes to my mind in that regard is the Alfred Reed, Armenian Dances. You know it's...that one spot...[sings the spot]. He has marked I think at 72 and it has kind of a beguine background [sings] and I tried to go 72. You can check it out and see what the tempo is. It seems to me that's what it is. And...it just dies. But I did give it an honest effort and ended up doing it at about 96. Now that's a substantial jump in tempo and maybe felt a twinge of guilt over that but no more. However, some years later, I heard a recording of Alfred Reed himself conducting that with the Tokyo Kosei Wind Ensemble and guess what...he's going 96. So...there are all sorts of things you can point to of examples where what the composer appeared to intend was not his final thought on the matter, but I still think it's a good place to start. To assume that maybe the composer actually knew what he wanted.

Interview Guide Statement:

May Heaven defend us from programs made up solely of masterpieces (Ormandy, p. 100).

GG: Ha...Eugene Ormandy here...says [reading] May Heaven defend us from programs made up solely of masterpieces. Ahh...I don't know what he had in mind. I just don't know.

Interview Guide Statement:

The first condition for the materialization of a musical work is perfect clarity of conception (Scherchen, p. 17).

GG: Well...I don't know how you could argue with that. I wouldn't know what to add to it either.

Interview Guide Statement:

The interpretation itself must be interpreted if we are to evaluate what the executant is contributing to the performance (Copland, p. 50).

GG: [reading] The interpretation itself must be interpreted... The interpretation must be interpreted...well this is Aaron Copland...[reading] if we are to evaluate what the executant is contributing to the performance. I don't know...that's a little confusing to me. I don't exactly know what he meant.

Interview Guide Statement:

Performers give to music a personal interpretation, so that two renderings by two different persons may be quite different in important respects. The performer adds something of his own personality to any piece of music (Brooks, p. 296).

GG: [reading] Performers give to music a personal interpretation, so that two renderings by two different persons may be quite different in important respects...And that's sort of what we just said...[reading] The performer adds something of his own personality to any piece of music...and I think that's indisputable and more than that it's unavoidable.

Interview Guide Statement:

There is a dual function of the ear – namely, to give direction according to the dictates of the ideal, and to exert supervision under it's influence (Walter, pp. 85-86).

GG: There are a lot of quotes in here by Bruno Walter who was a great conductor...and highly regarded for his...especially for his interpretations of Brahms and Beethoven...and also for his musicality and he was presumably a more humane conductor during a time when Toscanini was...quite and autocrat – although there were more autocratic, autocrats to come. [reading] There is a dual function of the ear – namely, to give direction according to the dictates of the ideal, and to exert supervision under it's influence. Yeah, I think that's rather profound. So that you mount the podium

knowing how you want the piece to sound and to conduct your business in such a way as to bring your...your conception of the piece to life.

Interview Guide Statement:

Developing a wide array of expressive gestures allow conductors to achieve musical goals without always discussing them (Willard, p. 38).

GG: I don't know who Willard is...and that's a good thing. It's easy and I know I'm very guilty of it. Spend too much time talking on the podium and I think I...I did get a lot better about it as the years went by. But, there are a couple of things about that. If – I have several thoughts about this – one is, I've seen some very good bands conducted by what I consider to be...very poor conductors. And...I think...what accounts for that is the fact that they're probably very good teachers and very demanding and insistent. And, that those performances are brought about by a lot of repetition. And maybe a lot of haranguing...No, it's not together. Well you know, look up. Well, that's the problem maybe they are looking up. There's not much there to see...so, if those people...were more skilled, they wouldn't have to talk so much. I mean more skilled from a conducting point of view. They wouldn't have to talk so much. The gestures that they employ would be clear enough that we would eliminate the need for a lot of that discussion and haranguing...but then at the other end of the spectrum there's also a fairly widely held opinion now that a really good conductor can get the job done virtually with no...verbal direction whatever from the podium. And that, that's just a function of his great artistry and skill. I think that's...a good idea taken much too far. It's not possible, in my opinion. How are you going to get the oboes better in tune by a more artful gesture? I don't know. And even you know, a thing like affecting balance, you can do that to a certain degree, but still, it does require comment. So many aspects of a good performance just simply can't be conveyed visually, but it's still a very worthy goal to try to keep the oral instruction to a minimum. And then that's the one other point I wanted to make about it. That being that, a lot of oral instruction from the podium – no matter how insightful it might be – tends to fall on deaf ears...because even the most conscientious, highly motivated musicians...by and large, tend to dial you out after a few seconds. So you could be saying all sorts of wonderful things and you might as well be talking to the wall...so I've always figured maybe you've got a three to five second window of opportunity to get through there and you better slip it in quick. Now, there are special times, of course, when...when you've got to do more than that. But...I don't know if I've ever succeeded in doing this, but what I would...hope...aspire to is that every stop you make, you stop...you know what you're going to say when you stop, you say it very quickly and it's very succinct and to the point and comprehensible and you start again immediately. So...the trumpets are too loud. You stop. You say, "Trumpets you're too loud. Let's play mezzo forte. Here's letter C." Bang, you're back on the horse. Instead of giving a long discourse about why the trumpets are too loud and what the history of the trumpet is and how it fits into the history of the western world. You know...it's easy to get long winded and it means nothing and even if it does most of them are not listening anyway. So those are all of the thoughts that come to my mind in reading that Bruno Walter quote...oh...this is Willard...developing a wide array of expressive gestures. Well, that's certainly a good thing.

Interview Guide Statement:

The art of conducting cannot be taught by private tuition, diagrams, or the written word, and I am convinced that the art of conducting cannot be taught unless the student can face a complete orchestra with an experienced conductor by his side to watch every movement of the baton and gesture, and to tell him why certain things do not come off (Wood, p. 13).

GG: [reading] The art of conducting cannot be taught by private tuition, diagrams, or the written word...this was an interesting one I thought...[reading] and I am convinced that the art of conducting cannot be taught unless the student can face a complete orchestra with an experienced conductor by his side to watch every movement of the baton and gesture, and to tell him why certain things do not come off. Well if that is literally true, there are going to be very few competent conductors in the world. How many people have that opportunity? That's certainly an ideal thing of course, but I don't believe it for a moment.

Interview Guide Statement:

By concentrating on precision, one arrives at technique; but by concentrating on technique one does not arrive at precision (Walter, p. 93).

GG: [reading] By concentrating on precision...oh this is Bruno Walter again...[reading] By concentrating on precision, one arrives at technique; but by concentrating on technique one does not arrive at precision. I don't know that's just a little too arcane for me. So, I don't know what to say about that.

Interview Guide Statement:

Supreme intensity of feeling will always take possession of the entire personality (Walter, p. 93).

GG: Again that's, Bruno Walter and I'm sure that's true for him. I suppose. Again, I don't know exactly...what he might mean by that. Takes possession of the entire personality.

Interview Guide Statement:

The value of a conductor's achievements is to a high degree dependent upon:

1. His human qualities and capacities
2. The seriousness of his moral convictions
3. The richness of his emotional life
4. The breadth of his mental horizon

GG: [reading] The value of a conductor's achievements is to a high degree dependent on...you know a funny thing is that when you talk to, or read about, or hear conductors talk about what are the qualities required to be a good conductor...to be a great conductor...what you usually get from them is what their own experience was. It might be, well you have to be a pianist, you have to be a string player...you have to have had experience as an opera coach. Whatever they did and that's the road. Truth is, I think

there are probably many roads...let's see, who said this? It's...oh I guess this is Sir Adrian Boult. Well he has here nine suggestions and I bet they're all exactly what he did...[reading] to a high degree dependent upon: His human qualities and capacities. The seriousness of his moral convictions...I have a lot of moral convictions, but I'm just not very serious about them [laughs]. I believe that thou shalt not kill...unless you really...unless the need is pretty urgent and then in that case you know [laughs].

RT: [laughs]

GG: [reading] The richness of his emotional life...maybe so. The breadth of his mental horizon...mental horizon...I guess that means...how great a knowledge you have on a wide variety of subjects.

[Due to a possible error in the page order of the interview guide Dr. Garner jumps to number eight of the following statement. However, he does respond to the statement in its entirety later in the interview.]

A formidable list of qualifications for the practising conductor. Here they are:

1. He should be a master of four or five orchestral instruments.
2. He should have played in an orchestra for some years, perhaps on different instruments.
3. He should have had similar experience in a choral society.
4. He should have a very full knowledge of the whole classical repertoire from the point of view of orchestration, structure, phrasing, etc.
5. He should have a clear pattern in his mind of the necessities of style in performance in regard to the many different schools of music, which the normal conductor must tackle.
6. He must have a power of leadership, an infinite capacity for taking pains, unlimited patience, and a real gift of psychology. He must have a constitution of iron and be ready to appear good-humored in face of the most maddening frustrations.
7. He must be a master of the actual control of the stick. This may look easy but needs a good deal of thought and hard practice.
8. He must also have knowledge of musical history and of all great music: songs, organ, chamber music, pianoforte, etc.
9. He should be a connoisseur of many other forms of art. (Boult, p. xiii)

GG: [reading] He must also have knowledge of musical history and of all great music: songs, organ, chamber music, pianoforte, etc. Well I don't think that's a bad thing, but there are not very many people that would really fall under that category very well.

[reading] He should be a connoisseur of many other forms of art. Well, if we're thinking about band directors. I'm not sure I know any that qualify in that category. There must be some somewhere. I've got a book downstairs by...a great conductor – I've forgot which one now – where he discusses this very thing. And in order to...and I'm sure he fills the bill, perfectly. But my word, you've got to be able to...you've got to be fluent in 20 different languages, know all the great literature of the world and the great art of the world and...(sighs) and be a brilliant pianist and on and on and on. Which he may have

been, I guess he was. But, if you're any less than that, you can't possibly be a good conductor.

Interview Guide Statement:

Now I find that this total picture is best taken in if the score is first read through somewhat faster than its appropriate performance pace. I go through it several times in this rapid way – naturally not hearing it as a complete score, but noting its shape, its balance, the structure of its keys, its climaxes, emotional and dynamic; and getting, as it were, a bird's eye view. Then, examination of detail, perhaps taking difficult passages to the pianoforte, put relating them continually to the main lines of the work as one goes along (Boult, p. 7-8).

GG: [reading] Now I find...let's see, this is Sir Adrian Boult again...Now I find that this total picture is best taken...taken in if the score is first read through somewhat faster than its appropriate performance pace. I go through it several times in this rapid way – naturally not hearing it as a complete score, but noting its shape, its balance, the structure of its keys, its climaxes, emotional and dynamic; and getting, as it were, a bird's eye view. ...I think that's pretty standard advice and I think that's pretty much what I tend to do. [reading] Then, examination of detail, perhaps taking difficult passages to the pianoforte, put relating them continually to the main lines of the work as one goes along. Well, I think that's all great advice, especially if you're a good pianist.

RT: So how do you approach a new score?

GG: Well the first thing that I do is just sit down and...and this is what Bob Reynolds calls the leaf through. Just kind of leaf through the score and just get a very general idea of what the whole thing is like. And...then go back through it a number of times, you know and, taking a progressively closer look at it. I'm sure Adrian Boult never had to do this, but I certainly look at the individual parts and tried to anticipate what I think the problems are going to be and try to...formulate some possible solutions to those problems, preferably...several solutions. Sometimes you find...often you find that your first approach doesn't work very well. And then it's also a matter...I think there is a lot of truth to that, that people do learn in different ways. That you try...you do one thing one way and that makes sense to player A – not so much sense to player B. But then you approach it from a different perspective and it certainly comes into focus for player B. So I think the more approaches you have...the better off you are. Somebody told me this one time and I think it makes perfect sense. That the...the definition of a good teacher is to know when something is not working...Rather than you make your mind up, ok here's the problem. Here's how I'm going to approach it and that approach is not yielding positive results, but you stay with it and stay with it and stay with it. You are, in effect, beating a dead horse. So...that is one of the definitions certainly, I think, of a good teacher is to recognize early, this is not working, I need to shift gears and try a different approach. Which may not even be today, I need to go home and think about this some more tonight, and tomorrow try to come at it from a different angle. But...I think I do tend to get...to leave the forest pretty quickly and become immersed in the trees, so to speak and looking at it in more minute detail. That's one thing I always admired about Bob Reynolds. He was always able to see the big picture.

Interview Guide Statement:

This matter of fundamental pace is the conductor's gravest problem (Boult, p.9).

GG: [reading] This matter...this is still Adrian Boult...[reading] This matter of fundamental pace is the conductor's gravest problem. You know, the first time I ever heard that idea expressed is in that Bruno Walter book where he said the biggest problem is to find the right tempo. And I remember being very dubious of that. I thought that's silly. What's the big deal about finding the right tempo? But as the years went by, I came to feel more and more that that was the case. To find the right tempo, the right tempo for the music at any given moment, and then how it relates to the other tempos within the piece – assuming it's a longer work – and sometimes the right tempo for the hall, and sometimes the right tempo for the players. There are a lot of different things to consider, but it is a problem.

Interview Guide Statement:

How much should one write in a score? Personally I feel that if possible nothing should be written at all (Boult, p. 12).

GG: If you know the score well enough, that's true. I...I write in the score quite a bit. One thing I do have a particular aversion to – I used to do this and I still feel some guilt over it – is writing in the score in anything other than pencil. I think it ought to be able to be erased. In case...first of all it... Now if I own that score, I can do whatever I want to with it. But if the...the school district or the state of Texas, whoever happens to owns the score, it's just, you're the temporary custodian of it and you need to treat it carefully. Whatever marks you put in it, I think, ought to be erasable and I just hate to see – and band director's do this all the time – scrawl across the score in ink or felt tip...Pitch! Balance! Precision! ...or something. Which I think is really defacing it...if they want to make notes in it...do it with a sticky note that can...be removed. I mean, something like that. But what I do is, in pencil, I'll write places mainly that I want to cue something and especially...you're not forty yet are you.

RT: Not yet.

GG: When you...get there and beyond, you're going to find that it's a little more difficult to see things at a distance and so I have long since now...especially if they're marked very small in the score. I'll mark big tempo changes in there, especially if they come very close, because they're easy for me to...miss when I'm standing back and seeing them from a distance and they're kind of small. So, I'll write the time signatures in and I'll write sometimes the dynamics in – always in pencil – and sometimes write...often write cues in. Here comes the clarinet, here's the horn, here's the saxophone or whatever. And then, you know after you've really spent enough time with it and especially worked with it awhile. You don't need them so much anymore, but I do write in the score. I don't disagree with what he says, however.

Interview Guide Statement:

The available rehearsal time, or most of it, was used to affirm the important things, and the players could then be trusted to apply what he said to similar and parallel passages (Boult, p. 17).

GG: I don't know what he's talking about, but Sir Adrian Boult made the comment. And that's the way professional orchestras do. You know, you...arrive in Chicago as a guest conductor and you're going to do a concert tonight and play a familiar work from the standard repertoire. It's highly unlikely...unlikely that you're going to go through the whole piece. But you'll check transitions, maybe a few balances here and there. But, you don't stop and try to work things out. There's no time to do it and it's with highly seasoned professional players. It's not necessary. So he's talking something about a situation that is quite different from what you and I are dealing with.

Interview Guide Statement:

I often find that after playing a work straight through and then perhaps making three or four general comments, I can repeat a few relevant passages, and if time is short trust the players to apply these points to the rest of the work (Boult, p. 17).

GG: This is still Adrian Boult and I'm sure that with players of that level, you can do that.

Interview Guide Statement:

Intonation, as is well known, creates a great number of problems. It is impossible to hope for perfect tuning throughout the varied kinds and sizes of instruments, which make up a full orchestra unless everyone has it in mind all through every rehearsal and performance (Boult, p. 26).

GG: I was surprised to hear him talk about intonation. Adrian Boult again...[reading] Intonation, as is well known, creates a great number of problems. It is impossible to hope for perfect tuning throughout the varied kinds and sizes of instruments, which make up a full orchestra unless everyone has it in mind all through every rehearsal and performance. I think most...professional orchestras...tend to...players...tend to be resentful if the conductor says anything about intonation. It's such a highly personal thing and it's a little like saying...you know, you're breath is just really not very good. [laughs] To say you're sharp or you're flat...or worse of all to say you're flat. I'll never forget what Kathy Greenbanks said when she was a WT member...she was the visiting oboist...the oboist in the St. Paul Chamber Orchestra – this may have been before your time – and the quartet had her as a guest artist and she did a little master class and one of the things she said with a wry smile on her face was, "It's alright to be out of tune, as long as you're sharp, right?" [laughs]

RT: [laughs]

GG: And then she did, elaborate a little bit on that. That somehow in the eyes of most musicians, being flat is a much greater sin than being sharp. When, if you stand back and look at it objectively, of course, they're equally bad...neither one is more acceptable than the other. But, I think we are seeing a day and time through...the improvement of instruments no doubt and a lot of the other technological advances that we enjoy where...especially...bands in the high school, well, public schools and colleges are playing far better in tune than used to be the case. Far better in tune, and that's a very good thing. It used to be when you'd go...in my early days as a teacher, you'd go to a band contest and everybody's going to be out of tune...well everybody is going to be out

of tune, but that's a whole different subject...but I mean you could listen to almost any of them and hear sometimes pretty egregious...problems in the intonation area and with the better groups that just doesn't happen anymore. I mean there will be slips here and there every now and then there might be one that's rather blatant. But by and large...the better bands these days, the level of intonation is just infinitely better than it was twenty five years ago. And I think band directors have had to become more aware of it just in order to remain competitive for one thing because so many people do it so well and so if you don't you're going to be choking on their dust. Well, I could go on about that for a while, but maybe we'll talk about it later on.

Interview Guide Statement:

Nerves are sent to stimulate us to do more than our best, and must be welcomed, and harnessed to help our work whether at a concert or before an athletic ordeal (Boult, p. 44).

GG: [reading] Nerves are...this is a good point – that's still Adrian Boult...[reading] Nerves are sent to stimulate us to do more than our best, and must be welcomed, and harnessed to help our work whether at a concert or before an athletic ordeal. I think musicians can get in the zone just the way an athlete can, but of course...nerves can also be a great hindrance if they get out...totally out of control.

Interview Guide Statement:

The ability to balance an orchestra properly depends also on the conductor's knowledge of the orchestral instruments themselves: their capacities, their exact ranges, their weaknesses, and their particular colors (Bernstein, p. 147).

GG: That's Leonard Bernstein...point well taken.

Interview Guide Statement:

The basic trick is in the preparatory beat (Bernstein, p. 150-151).

GG: Now this is really interesting. The basic trick is in the preparatory beat. That's Leonard Bernstein. And Leonard Bernstein, I would say again, in my opinion, and the opinion is not mine alone...from a technical point of view, left a lot to be desired as a conductor. In fact, Leonard Bernstein...I read...a quote of his...in fact maybe I saw him say this on television...he has no idea what he's doing. He doesn't think – physically – what he is doing when he's on the podium. He's just reacting to the music - the music in his head and the music that's coming to him from the players. And so he's not thinking in terms of any kind of mechanics involved and...and it shows. I mean...he's sometimes impossible to read and that's one reason his performances...so often were just, very imprecise. And there are people that would criticize that too. People that...this used to be fairly...a fairly common viewpoint I think among college directors and...I don't think it's yet totally...out of the picture. A lot of people think if it's too precise, too accurate, too well in tune, too clean, it's therefore unmusical. I'll never forget when Brett Parker. Do you know Bret?

RT: (yes)

GG: ...He came...he and Rebecca showed up at our...one of our Christmas Concerts one time when they were still in Illinois – teaching in Illinois. And we had a conversation out in the parking lot and I was very curious to hear what their teaching situation in Illinois was like. The term in the conversation, Texas clean, came up. He said some of the band director's up there talk about bands being Texas clean. [Bret said,] "Do you have any idea what that means?" And I said, I think I could guess. I bet it means that it is so precise and accurate that it is therefore by definition unmusical. And Bret said, "Bingo." [laughs] 'Cause you know they hear those Texas bands at...Midwest and everything worked out well. And so because it was so clean, it seemed antiseptic and sterile, but it relates back to that same point that I made earlier about having too much technique. It can't be musical...It's ridiculous of course. That's an easy target to...attack and you can do so without having anything to substantiate it...whatever.

Interview Guide Statement:

His real control of them does not require rigidity, and there is a certain technical gain by, for example, varying the tempo slightly between one rehearsal and another (Bowles, pp. 60-61).

GG: ...This is Bowles, I wonder if this is Richard Bowles who used to be the band director at Florida. [reading] His real control of them does not require rigidity, and there is a certain technical gain by, for example, varying the tempo slightly between one rehearsal and another. I don't know if he's talking...about a person in particular but there's something to be said for that and I've even advocated it. I've just never been able to do it very much. You know, I have an idea about how fast I think it ought to go and it's hard for me to deviate from that. But...you would hope that your...musicians are...attentive to and responsive to...the baton. And that's certainly one way to do it, to do some unexpected things and things differently from time to time.

Interview Guide Statement:

The principal avenues of unspoken communication, with or without conscious gesture, are the eyes and the facial expression (Bowles, p. 89-90).

GG: This is Bowles again. I'll never forget Bobby Brown talking about...being a participant in one of Bob Reynolds...conducting...clinics and he got Bobby up there. He said, "Ok, now conduct it with just...using your facial expressions. No, don't use any hand gestures or anything." [laughs] ...His description of that was pretty funny. But it...now...I think it's weird. Zubin Mehta is great too and when the camera hones in on him, especially in a very dramatic spot in the music with a lot of intensity...it's there in every pore of his face and if you're watching you can't help but react to it. Although it was, of course, too clear.

RT: [laughs]

Interview Guide Statement:

The qualities of a great conductor include a rare combination of:

9. Musicianship
10. Discipline
11. Charisma

12. Psychological insight
13. Ruthlessness
14. Business sense
15. Acting ability
16. Unusual physical and mental strength (Loebel, p. 30)

GG: [reading] The qualities of a great conductor include a rare combination of: Musicianship...Who's going to argue with that...[reading] discipline, charisma...I don't know, was Fritz Reiner charismatic? Maybe in his own way he was...[reading] psychological insight...who is this? Loebel? Psychological insight...well I guess that would be true...[reading] ruthlessness...Think he was thinking about J.R. McEntyre?...[reading] Business sense...now I don't know about that. Business sense. Does a great conductor have to have business sense? I think that's certainly open to question...[reading] acting ability...and I agree with that...[reading] Unusual physical and mental strength...I suppose Arnold Schwarzenegger might have been a great conductor. That...doesn't seem to make a lot of sense to me.

Interview Guide Statement:

To be able to command orchestra and audience alike, additional non-musical considerations enter the picture:

4. Good looks
5. Knowledge of many related fields, including art, literature, politics and history
6. A world outlook acquired by travel and social relationships (Loebel, p. 30)

GG: [reading] To be able to command orchestra and audience alike, additional non-musical considerations enter the picture: Good looks...[laughing] I knew I was in the wrong profession!

RT: [laughs]

GG: Good looks?...[reading] Knowledge of many related fields, including art, literature, politics and history...this is Loebel again...[reading] A world outlook acquired by travel and social relationships...I think that's a bunch of nonsense.

Interview Guide Statement:

Players also expect the director to bring to his programming considerable knowledge and insight into the historical body of wind music (Phillips, p. 107).

GG: [reading] Players also expect the director...this is Phillips whoever that is...also expect the director to bring to his programming considerable knowledge and insight into the historical body of wind music...ahh, Just a minute sir, before you give that downbeat, ah precisely what was happening in wind music in the 18th century? [laughs] Well, I'm sure it would be helpful to know that, but I don't know if the musicians ever give two thoughts or even one to...I don't know whether I want to play with this guy, cause I'm not sure what he knows about the history of wind music...maybe I'm taking that too literally.

Interview Guide Statement:

Conducting has both a mental and a moral side (Green, p. x).

GG: Now this is Green/Malko...Elizabeth Green does cite in her book Malko several times, who apparently was quite a fine conducting teacher. Has a mental and a moral side...well I think there have probably been a few successful conductors who were not exactly the most moral people in the world. I'm not sure what morality has to do with it.

Interview Guide Statement:

A great deal of the conductor's craft is learned by observing other conductors (Fuchs, p. 57).

GG: Yeah, of course.

Interview Guide Statement:

The conductor should prepare the orchestra technically, but keep a reserve, which comes out only at the concert (Fuchs, p. 68).

GG: I don't know who this Fuchs is...that may be true. Do you want me to keep going with these?

RT: Yes.

In short his personality, has a decisive effect on his achievements; if his personality is unable to fulfill the spiritual demands of the works he performs, his interpretations will remain unsatisfactory although their musical execution may be exemplary (Walter, pp. 105-106).

GG: That's Bruno Walter...I don't know when he says spiritual he's thinking strictly in a religious sense...I don't know that's all a little too high flown and too elevated for me.

Interview Guide Statement:

Rehearsal techniques are best learned by listening to or participating in rehearsals (McElheran, p. 103).

GG: I don't know who McElheran is either, but I think that's a good point, of course.

Interview Guide Statement:

While conducting technique is more or less universal, rehearsal techniques are personal and specialized (McElheran, p. 103).

GG: And that's also McElheran and I think he's also right on the money again.

Interview Guide Statement:

Rehearsing has a purpose yet deeper than the preparation of single performances: the gradual establishment of a musico-personal relationship between conductor and orchestra (Walter, pp. 113-114).

GG: Well, I guess that's right. I don't know.

Interview Guide Statement:

In general, it can be said that a violent manner of dealing with people will either be defeated by their resistance or result in their intimidation. On the other hand, the milder methods of psychological empathy, persuasion, and moral intermediation will have an encouraging and productive effect (Walter, p. 120).

GG: You know I wouldn't be surprised [that] he had Toscanini in mind when he made that statement...I don't think that a climate of fear is...the best way to make music, but I know it can work. I think it did work for Toscanini. I think it certainly did work for...some certain band directors that I know and it worked great for Fritz Reiner. And I don't think...a little...a little fear at times is – on the part of the players – is a bad thing. One...comment I got on one of my faculty evaluations several years ago that actually bothered me a little bit. I mean it made me feel a little guilty, but at the same time, I thought it wasn't altogether a bad thing. It was written...critically, but the student – whoever it was – said, "I'm scared to death to make a mistake in rehearsal." And I felt...very guilty when I read that. And I thought...but then I thought, well, that's not altogether a bad thing. If it keeps them on their toes and their making maximum effort not to make a mistake, then that's...that's good. I guess I would like...I would like students to be kind of like that...a little fearful of...of playing poorly and not playing their best. Not that I want to be seen as just an overwhelming and intimidating figure. I'm not comfortable with that certainly, but I sure would like for them to be on their toes and making maximum effort.

Interview Guide Statement:

The great conductor is always a despot by temperament and intractable in his ways (Hanai, p. 22).

GG: [laughs] This is...this is almost the antithesis of that previous quote. Hanai, H A N A I. I don't know who that is. He says. [reading] The great conductor is always a despot by temperament and intractable in his ways...Well that seems to be a little extreme in the opposite direction.

Interview Guide Statement:

The conductor cannot really be an educator, if education is to signify the modeling of the individual (Walter, p. 121).

Interview Guide Statement:

The conductor is always a teacher (Kurth, p. 29).

GG: And I think that's absolutely so – at any level. But you know the problem for a lot of professional conductors conducting top flight orchestras is more often than not it's almost a contest of wills between the player and the conductor and the players often seem to see it as...almost a sign of weakness to like the conductor and often feel – I think – because the conductor is in charge and they're not and they know in their own heart they're really the better musician.

Interview Guide Statement:

Precision can never contain or effect spirituality (Walter, p. 126).

GG: Ok...now this is one that escapes me entirely. [reading] Precision can never contain or effect spirituality. ...I don't know. You'll have to explain that one to me Russ.

RT: [laughs]

Interview Guide Statement:

What matters, apart from talent, is the convictions and intentions of the conductor – his musical abilities and his character together affect the method of his practical work with the orchestra (Walter, p. 125).

GG: I don't know that's...too far out for me to even ponder.

Interview Guide Statement:

The fewer liberties, the easier the technical task of the conductor, but also the more inflexible and lifeless the performance (Walter, p. 127).

GG: I know exactly what he's saying. If you just hack through the music without any liberties of any kind – no rubato or anything – then that makes life simpler for all concerned, but...the performance...is less...satisfactory. In a lot of music I'm sure that's quite true. Probably wouldn't apply to a Sousa march.

Interview Guide Statement:

The musician must be aware of the important fundamental difference between the quantitative-dynamic concept of *forte* and the qualitative one of *energy* (Walter, p. 136).

GG: That's Bruno Walter and...he's probably right, but I'm not sure that is of great concern to the typical middle school band.

Interview Guide Statement:

Here is one of the fascinating aspects of conducting: there are no rules, only guidelines (Vaughan, p. 19).

GG: Now I do think that's a great point. There aren't any rules in conducting. There are rather universal...practices. 2/4 time on practically any place of the earth is always going to be fundamentally down up down up. You could do it up down up down, but I'm sure that that would be pretty confusing wherever you went. So there are universal practices, but, in truth, the only thing that really matters is does it work? Does it work? And there are no conducting police out there that are taking notes on whether you're going down in out up when you conduct 4/4 time. So...I agree with that exactly. That's Vaughan, V A U G H A N, I don't know which one that might be.

Interview Guide Statement:

Sound comes from gesture, basically (Vaughan, p. 20).

GG: That's Vaughan too. It would be interesting to read the entire quote that that came from because by itself I have a hard time agreeing with that...with that sound comes from gesture. I know, Jim Drew did a conducting workshop with...what's his name at the University of Houston now? Very arty guy, conducts the orchestra there. And so Jim was negating in some places and he said, "What are you doing? Why are you stopping?" And Jim, explained, you know, where he learned that and why. And he said, "Well, don't do that." He said, "That works alright for Gary Garner but not for you." He said, "The sound is the movement of the baton." That's the air that they're putting in the instruments. Well obviously that's a different approach from what I prefer to do and this almost sounds like that. Sound comes from gesture, basically. But that may be...part of a larger point that's not clear in this one little excerpt.

RT: Could you go ahead and talk about negating and when you would do that?

GG: Well negating is Church's term. Actually, Elizabeth Green talks about it in her book and every...every good conductor...that, in my opinion, in regards to conductor(s) that I've ever seen does negate. And the term is Church's but what it applies to is that if there is no rhythmic activity at a given point, you don't just stand up there and...aimlessly keep...beating. You may pulse lightly to show the passage of the beat or depending on the context...depending on the context in which it occurs maybe not beat at all. So, if it's something that's very heavy and marcato and you're doing half notes in 2/4 time, you might show a heavy 1 and no 2 whatever. Where as if you're beating half notes in 4/4 time in something very sustained lyrical and perhaps slow, the second and fourth beats might be present but melded into the first and third beats. And there's no precise ictus on those beats. So that, in a nutshell, is the Church idea of negation.

Interview Guide Statement:

The conductor has to criticize the errors and defects during the rehearsals, and to organize the resources at his disposal in such a way as to derive the best use he can of the players (Berlioz, p. 304).

GG: [reading] The conductor has to criticize...oh, this is...this is Berlioz, a couple of Berlioz quotes here. [reading] The conductor has to criticize the errors and defects during the rehearsals, and to organize the resources at his disposal in such a way as to derive the best use he can of the players. Which is a very obvious, but important point. That you ought to make the best use of the time that you possibly can, and have your rehearsals carefully planned, but then almost invariably you'll have to deviate in some degree from the plan. Depending on what the real life situation offers. But...I think it's imperative to start with a plan and to be well organized. To know what you're trying to do, how you're going to go about it, and have...anticipating problems and have in mind more than one possible solution to those problems.

Interview Guide Statement:

A faithful, well colored, clever interpretation of a modern work, even when confined to artists of a high order, can only be obtained, I firmly believe, by partial rehearsals [sectionals] (Berlioz, p. 316).

GG: And this is also Berlioz...[reading] A faithful, well-colored, clever interpretation of a modern work, even when confined to artists of a high order, can only be obtained, I

firmly believe, by partial rehearsals...meaning sectional rehearsals. He would have probably been a great junior high band director. Well I don't know if that's the only way it can be obtained, but boy it...you know I know that when Brad was playing with the Philharmonic they did a premier of a Husa piece – *Concerto for Orchestra* by Husa. I have a recording of it as a matter of fact – very complex. And...they actually had – this was with [Zubin] Mehta – they actually did have...two or three section rehearsals...just woodwinds, just brass, and just percussion separately, in addition to full orchestra rehearsals. So even at that level, especially a new and difficult work, section rehearsals are very helpful. And I don't see any way, with a school organization, be it a junior high, high school, college – maybe not so much college depending on the caliber of players – that you can really excel at a very high level without section rehearsals. Certainly you can...you can accomplish so much more in a given amount of time with section rehearsals. You know how are you possibly going to spend the amount of time with the third clarinets in a full band rehearsal that you can in a section rehearsal. Or even discover what kinds of problems they might be having with the full band. So I couldn't agree more with the idea of section rehearsals.

Interview Guide Statement:

There are two major ingredients for a conductor. One is talent; the other is experience – 70% talent and 30% experience (Neidig, p. 27).

GG: This is Neidig. I wonder if that's Ken Neidig. It might be. That sounds like a pretty practical statement and I think he's probably about right.

Interview Guide Statement:

A formidable list of qualifications for the practising conductor. Here they are:

1. He should be a master of four or five orchestral instruments.
2. He should have played in an orchestra for some years, perhaps on different instruments.
3. He should have had similar experience in a choral society.
4. He should have a very full knowledge of the whole classical repertoire from the point of view of orchestration, structure, phrasing, etc.
5. He should have a clear pattern in his mind of the necessities of style in performance in regard to the many different schools of music, which the normal conductor must tackle.
6. He must have a power of leadership, an infinite capacity for taking pains, unlimited patience, and a real gift of psychology. He must have a constitution of iron and be ready to appear good-humored in face of the most maddening frustrations.
7. He must be a master of the actual control of the stick. This may look easy but needs a good deal of thought and hard practice.
8. He must also have knowledge of musical history and of all great music: songs, organ, chamber music, pianoforte, etc.
9. He should be a connoisseur of many other forms of art. (Boult, p. xiii)

GG: [reading] A formidable list of qualifications for the practising conductor. Here they are: One, he should be a master of four or five orchestral instruments...Well that can't be a bad thing. I wonder how many professional conductors that could be said about though. I bet not many. [reading] Two, he should have played in an orchestra for some years, perhaps on different instruments...Well, I wonder. Think about some of the big name conductors right now...Zubin Mehta is a bass player and I don't think was a great bass player, but I presume he did some orchestral...playing. And...Lorin Maazel – the New York Philharmonic – you know I don't know what his instrument is, probably piano. I don't know if he ever played in an orchestra...And, I don't think Bernstein ever played in an orchestra. Of course he was a pianist and a very fine one. I doubt if he ever played in an orchestra and I doubt if he ever played anything other than piano...What's his name in Chicago is a pianist and I don't think played anything other than piano. So I don't know, I think that would be a little hard to...hard to defend on the basis of what the actual conductors have and can do. [reading] He should have had similar experience in a choral society...and that's probably a good thing too...if for no other reason than...being able to...intelligently rehearse a chorus for combined orchestra and choral works. [reading] He should have a very full knowledge of the whole classical repertoire from the point of view of orchestration, structure, phrasing, etc...I'm sure that's true...I talked to a guy one time that had been in Dimitri Metropolis' conducting class – I think it was just a one day seminar or something – and...he said, Metropolis was telling him how important it was to know a score thoroughly and have it memorized. He was gifted with a natural photographic memory and I think Lorin Maazel is the same way. I think Zubin Mehta largely is too. But anyway, he was sort of boasting about...although he was not really boastful, I recently read a biography of his. It was very fascinating. He was a modest man. But...he's saying I can tell you what is in any part of...at any point of any of the standard orchestral works. And to prove it he had some of his flunkies bring in these heaping arms full of scores of all the standard repertoire. He said, "Somebody name a piece." And some body said, I don't know... "Beethoven Third." He said, "Ok, give me the Beethoven Third. Somebody name a movement." Ok, somebody name a part, somebody name a measure so...anyway...what is the second clarinet...first note of measure thirty seven in the third movement of the what did I say the third, the Eroica Symphony? And he could do it, and he did it several times over. So you know, when you talk about conducting from memory, you have to ask...what does that mean? Does that mean that you remember all of the meter changes and you know when to show...dynamics when it's getting softer, when it's getting louder, you can make the proper cues, or does knowing the score from memory mean you know every note in every part? Metropolis did and I don't know how well some other people do that but I would dare say there are very few such people living or dead. He however was one...[reading] He should have a clear pattern in his mind of the necessities of style in performance in regard to the many different schools of music, which the normal conductor must tackle...Well that's true. Certainly you need to know what the performance practices of the time are, that are...appropriate to the work that you're doing...[reading] He must have a power of leadership, an infinite capacity for taking pains, unlimited patience...that's an interesting point. I've heard a lot of...kids say well I can't be a teacher because I don't have enough patience. And I always sight J.R. McEntyre as an example. He's the most impatient guy I know, but still he is unrelenting. He just stays at

it and stays at it and stays at it and stays at it. I don't think impatience...means you're not persistent. So yeah I think you do need to be...have unlimited patience but unlimited persistence as well...[reading] and a real gift of psychology...and that's not a bad thing. [reading] He must have a constitution of iron and be ready to appear good-humored in face of the most maddening frustrations...You know it begs an interesting question. Should you ever show anger? Should you ever show impatience? ...I think, for me, the answer is yes, but if you do it too much, it becomes meaningless. It should be reserved for very special times. Were you in the band in 1988?

RT: Yes.

GG: No, this was 1992. You weren't in the band in 1992.

RT: No. 91, the spring of 91 was my last semester.

GG: When we went to TMEA and we did that Vazzana piece that he wrote for us.

RT: I was at the concert.

GG: It was very difficult and we didn't have much time to work on it. That's one of two times in my entire teaching career that I walked out on rehearsal. [laughs]...ah, we...you know, we came back a couple of days early as we always do when we were going to TMEA. And so we were rehearsing, I guess on...I think classes started on Monday (doorbell rings) Excuse me; it's probably UPS or something.

GG: (Returns) Well, anyway...we were rehearsing on Saturday and I said, "Now, tomorrow we're going to do so and so." And somebody said, "Tomorrow?" I said, "Yeah." They said, "We didn't think we were rehearsing tomorrow." I said, "You didn't think we were rehearsing tomorrow." Somebody else said, "No, we're rehearsing tomorrow?" "Of course we're rehearsing tomorrow." It turned out...a lot of people thought. "Well, I didn't want to rehearse tomorrow." And it just made me so angry, I mean, to me this just seemed like the most important thing in the world was the band, right now. And I said, "Why did you think we came back on Saturday?" Well, we thought we were going to rehearse on Saturday and take Sunday off. And that just really flew all over me and I said, "Great, let's just stop right here and I'll see you on Monday." And I just walked off. I was just in a rage...and...Anthony Gilreath was a freshman, playing bass clarinet. I was just sitting in my office fuming and Anthony walked in and said, "Dr. Garner could you help me on my part. I don't understand how this goes." I said, "No" and I thought about it and said, "Sure Anthony come on in." And we set down and worked on his part for about an hour and [laughing] it really helped me cool off a lot.

RT: [laughs]

GG: So...he was trying to help himself and not realizing that he did me a great favor.

RT: What was the other time you said you walked out?

GG: It was a marching rehearsal and...I don't really recall the circumstances. I just remember walking off and telling the graduate assistant take over...I've had all this I can take. And you know...that's really kind of a childish thing to do and I don't recommend it at all, but it did have a real effect [laughing]. And, at a public school, you know, you'd be nutty...you couldn't do that and leave the students unsupervised...with the college kids that's not a concern.

GG: [reading] He must be a master of the actual control of the stick. This may look easy but needs a good deal of thought and hard practice. ...You know that's certainly true, a lot of people, composers in particular, and a lot of soloists apparently have the idea

that anybody can conduct. I'm a great musician. I can do that...but you see very few composers that are even...as much as barely adequate conductors. Aaron Copland became a competent conductor, but it took him a long time. You know that's all he did the last many years of his life. He didn't compose, but he did a lot of conducting and he got to be a reasonably adequate conductor, but he was not at all to start with. Stravinsky was a miserable conductor and of course conducting his music, a lot of it is quite a challenge. When I was in California, one of my best friends at USC was Bob Marsteller who was principal trombone in the LA Phil and also the adjunct trombone professor at...SC...and...he came in to campus one day and was kind of shaking his head and said "I've just been through a horrendous experience with"...they were recording I don't know *Symphony of Psalms* or one of the big Stravinsky pieces with the LA Phil and Stravinsky was conducting. He said, "It's just impossible." He said, "We finally all made sort of a tacit agreement. Whatever you do, don't look up...so we got through it but without watching the conductor." Francis McBeth, of course, is an outstanding exception, but a lot of quote 'band composers' were also band directors...but of the big time...I remember seeing Isaac Stern conducting...the Israel Philharmonic...it was Chamber Orchestra in one of the Mozart flute concertos with I don't remember if it was Galway or Jean-Pierre Rampal not that it matters. It was the most pathetic thing I've ever seen. Now here's Isaac Stern this great violinist, but he couldn't pass the first semester of college conducting. It was just awful. And I remember seeing Placido Domingo, who's making quite a career now apparently as a conductor and maybe he's gotten better but he was conducting this broadcast of *Die Fleidermaus*. And the overture to *Die Fleidermaus* is not an easy thing to conduct to begin with. It showed him, in the pit, conducting the orchestra on the Overture to *Die Fleidermaus*, and it was just laughable. It was just so bad. They played just fine, but it was just a matter of playing it well in spite of the conductor. So he may have gotten better. Anyway the point is, a lot of people like that think that conducting is just a cinch – anybody can do that – but, it ain't so. Ok, let's see...moving ahead. [reading] We've already done all of this haven't we?

RT: I think that's the end of the conducting part.

GG: Yeah. Every bit of it.

RT: Well great.

GG: Oh I did think about another thing about conductors. You...asked me about what I see in other conductors that I don't like. What was it, I thought of one the other night that I thought oh yeah I need to be sure and add that. Oh well, there are a few others. Knee buckling. I hate to see people bouncing up and down and I hate to see people at a concert suddenly look over to somebody and...do this (holds hand up as if frantically trying to get someone to play softer). You know that should all have been taken care of in rehearsal. [laughs] First of all it just looks so out of control and it looks rude and embarrassing to the person or people to whom it's directed...but that still doesn't get to the main one maybe I'll think of it later.

GG: (remembers)...(Holding the baton at a 90-degree angle to the hand. I think you lose a lot of the effectiveness of it. And...I don't like to see people conduct left-handed. 'Cause...I think it's confusing, simply because we're so inured to seeing people conduct with the right hand. That's what we expect and it...it's confusing. Besides we use both hands in conducting anyway. It shouldn't be hard for a left-handed person to conduct with the right hand. Except for Melvin Scott. I had Melvin in a graduate conducting

class. He and I suffered through that six weeks together. It was painful, very painful for him and for me. It was so hard for him, but he got out of the class and got his grade and that baton went right back to his left hand and never came out again [laughs]. But you know, you play a woodwind instrument whether you're right handed or left handed. Are you going to put the left hand on top? And the fingers on both hands work equal amounts. It shouldn't be a problem, but...it is for some.

RT: Ok. (Interview ends)

Conducting Clinic
WTAMU Band Director's Workshop
Dr. Gary Garner
2005 WTAMU Band Camp

Date: July 20, 2005

Time: 4:30 p.m.

Place: WTAMU Fine Arts Building
Band Hall – F 110

GG: [recording begins in progress. Dr. Garner is speaking of the recent announcement of Dr. Sarah McKoin being named the director of bands at Texas Tech University.] I think it's pretty exciting news. It's the last, the last bastion of male dominance and it's been broken through now and I think it's a great thing.

Workshop handout:

The three fundamental tests. 1) Does it help the ensemble? 2) Does it help the music? And 3) is it in control and graceful.

[audio problems]

GG: ...keep saying to him or herself...that whatever he's doing calls attention to himself and distracts from the music then the minute...after that happens, it's a bad thing. Those, to me, are the three fundamental tests.

Workshop handout:

Extraneous movement. Every gesture should have a purpose. Among the mannerisms to be avoided are: 1) excessive extension of the arms, either forward or to the side; 2) bouncing from the knees; 3) excessive head movement.

GG: Now...this next one is an ideal that I don't think is achievable. That every gesture has a purpose, but I think that is...we need to continually...an ideal that we should try to achieve, but you can always keep getting closer. If there is no purpose in doing it, then don't do it. And there are certain mannerisms that...this is far from a comprehensive list...excessive extension of the arm. Anytime I see a [conductor] mount the podium and stand up here like this. I mind that, in my mind that...this guy is a loser.

[audience laughs]

Or extension like this [demonstrates]. So that's one thing that you should assiduously avoid. And I'm going to emphasize again, this is far from a comprehensive list.

GG: Bouncing from the knees. We had a drum major a few years ago – who shall remain nameless – that tried out for drum major three times and always did this. I told him, "Well I'm sorry." He said, "Why didn't I make it?" [Garner] "Well, you're bouncing all the time." So then, the third year he stood up here, I know by extreme effort, he got...he made drum major. Summer came and went and he got up here to

conduct the fight song. [demonstrates and sings fight song intro while bouncing] And I'm sitting over here and I jump up and grab him by the knees and...

[audience laughs]

GG: It didn't last. That's what I refer to as the jockey.

[audience laughs]

GG: Excessive head movement.

GG: You know...there's all sorts of things. If it looks frantic...I hate to see conductors looking frantic. And all of a sudden you see this [motions frantically for someone to play softer]...at a performance. Hey buster! You should have worked that out during the rehearsal. Did this person or that section just suddenly, for the first time, play too loud? Anyway, those are the kinds of things that I think are examples of what you need to avoid.

Workshop handout:

Preparation. Everything must be prepared. The basic goal is to give as much preparation as is necessary and not an instant more.

- 1) If the note comes on the beat, move immediately after the preceding beat.
- 2) If the note comes on the upbeat or last third of the beat, move on the downbeat.
- 3) For pickup notes totaling less than a third of a beat in duration, move after the beat [same as rule 1].
- 4) For pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest.

GG: Now, part of this is Church, part of this is not. The preparation for notes come on various parts of the beat. The first one is very much Church and it is entirely unconventional. Every textbook you ever see, every...conducting teacher you ever hear will tell you to give the preparatory beat. It makes sense – one beat ahead of time.

[demonstrates] So you think to yourself one, two, three, four, one. Church said, "No, no, no, no. You move after the beat. You don't move on the beat." Now when I first heard that, it didn't make a lot of sense to me. I was a junior high band director, you know as I said, I was soaking this up like...like a sponge. I was so interested in it and so I had my own little laboratory group I could experiment with every day. So I tried that and by golly it worked. It worked better. I didn't understand why. It didn't seem like it should. How are you going to know what tempo to go, if you don't move on the beat? Like everybody in the world does it, well not everybody in the world, some people like to give a lot of...preparatory beats...[shows a four beat count off]...you know, that kind of thing. And that's when I want to vomit, if you want to know the truth.

[audience laughs]

GG: It is...it's just like sending a written invitation saying, "Would you be good enough please to play early? The earlier the better."

[audience laughs]

GG: So anyway...I could tell that Church's rule one...a lot of people I think even think rule? Rule? Conducting? You don't conduct by a rule...it sounds so...mechanistic. So unmusical...It's just a way of identifying a particular gesture, ok. Rule one!

[audience laughs]

GG: You move after the beat. And I never did understand that until many, many, years later I think I finally discovered the whole idea. When do you go to beat one? After, you arrive at beat four. Right? When do you go to beat two? After, you arrive at beat one. So if you're going to give a downbeat in four... Let's all do this together. First of all, there's a little television screen here in front of you. This is the...analogy...that Bob Reynolds used to use and I think it's a good one. The baton starts off about waist high, the arms converging at about a sixty-degree angle. Not out straight like this, about waist high. And, you think to yourself, now don't move down first. You think to yourself [demonstrates at about 60 bpm] one, two, three, four, one. When do you go?

Immediately after four. I tried to pin Church down on that. I said...I wanted it to be really specific. "Professor Church," everybody called him Professor Church, "when exactly after the beat do you move?" And he said, somewhat impatiently, [Dr. Garner, speaking in a gruff voice] "You move after the beat." I said, "Yes sir, I understand that, but...do you move on the second eighth of the beat or the second quarter of the beat." [again, in a gruff voice] "You move after the beat." And, like an idiot, I tried one more time. "Yes, but I want to identify exactly when to move."

[audience laughs]

"You move after the beat!"

[audience laughs]

I said, "Oh!?"

[audience laughs]

But that's as specific as you can be. You move after the beat! [demonstrates] Two, three, four, one. Now if the beat is really slow, you might move after the upbeat if you're thinking [demonstrates at 45 bpm] 2 te 3 te 4 te 1. Ok. That's rule one. And we'll get a chance to try one of these in a minute. Number two, if the note comes on the upbeat, and this is not original to Church. He just calls it rule two for purposes of identification. Elizabeth Green, in her book, refers to it as the gesture of syncopation. You move on the beat. So if you're going to do Yankee Doodle, which it goes [singing] te one te two te one te two__. You move when?

[some in the audience answer]

GG: On?...no...on two. And there are three different places from which you can move and where you're going will depend whether you move from here [across and to the left – drop on beat two], whether you move from here [across and two the right – drop on beat three], or whether you move from here [drop on beat four]. But one thing is for sure, you won't move from what I call home. This is the home position and you can't give a rule two from here. You can't go [sings Yankee Doodle while demonstrating] te one. They wouldn't ever see it. So you know you stop at the end of one. [demonstrates] One...oh here we are. So here's where we move and you think to yourself, "one, two, one." [singing] Te one te two te one. You want to sing it with me, ok. [audience conducts and sings] te one te two. Right, and did you notice everybody was exactly together and everybody did it with authority and conviction. That is all...they...need. I think I say someplace on here. Well, yeah. The basic goal is to give as much preparation as necessary and not an instant more. With every additional instant, then there is another opportunity for an early or imprecise entrance. So we want to give them what they need – not an instant more. Ok. So that's rule two. You know, if you were going to go te two three, where do you think you would start? Where do you end up on beat four?...If we

are in 4/4 time or any meter, where do you end up the last, the very last, beat of the measure? Some place up here, right. So you think three, four, _te 2, three. You want to just say that with me?

Audience: Te 2 3.

GG: Ok. Is that enough preparation?

Audience: [a few answer affirmatively]

GG: Do you think...it wouldn't be for junior high kids or middle school, though I wouldn't suppose though, would it?

Audience: [more answer affirmatively this time] "Yes" and "yeah" and "Sure it is" can be heard.

GG: [laughing] Absolutely. Of course. I had a guy ask me that one time. "Well, ok, but I couldn't conduct my middle school kids like this. This wouldn't work with my middle school kids." [laughs] Of course it works for middle school kids. It might not work at the school for the blind, but any place else.

[audience laughs]

GG: Ok. Number three. For notes totaling less than a third of a beat...I...I've revised this a little bit...less than a third of a beat...you just treat it as a rule one. And as a matter of fact...Fascinating Ribbons [which the WTAMU Band Director's Band was currently rehearsing and many of the workshop participants were members] starts with a rule...three. You've got a sixteenth note pick up. So you think to yourself, one, two, three, four, [sings a sixteenth pick up to an eighth] ta tum. Now can you see...you don't have to move fast, just give a downbeat, that's all. Ok, can you say ta ta with me?

Audience: ta ta

GG: Was that together? Sure, that's...that's all you need to do. That is all that is necessary. Now, I would hasten to say, I've stood in front of a lot of groups and for the first time and given a rule one or whatever it happens to be – it's usually a rule one – appropriate at that time and given a down beat and gotten total silence. What does that tell you? That tells you that they are accustomed to seeing and or hearing the director count off. And by the way, I think that is a very poor idea, to count off to your students. What you're doing is giving them a license not to watch. I mean if you wanted to, you could just stick your head in the door and say, "One, two, ready, go" and take off for the teacher's lounge because there's no need to watch you. So don't give them that license. You make them watch you and...what always happens when I experience that and, you know, and get silence is, "No, look...You're not going to get any extra beats. All you're going to see is this." [demonstrates a rule one] "Ba. And when I do that, you play. Ok? Let's try it again." Invariably, they get it and you don't have to worry about it anymore. I've never experienced it any other way than that. By the way, interject questions at any point if you have one.

GG: Number three, for pick up notes...yeah...same as rule one. Now...for...notes a third of a beat. I usually treat those as a rule...two. [begins singing the Fantasia on the Dargason from Holst's Second Suite in F, Op. 28 No. 2] Ta di a dum [etc.]...I think one, two one, [singing] ka di, [etc.]. However, once the music is in progress, I probably would treat it more like the traditional rule three. [sings several entrances from the piece – cuing each one.] Once the music is...the tempo and all have been established, you don't have to give that much preparation. Everybody with me ok?

GG: Ok. Rule four, for pick up notes of more than a half beat in duration. Most times you encounter that...usually it's three sixteenth notes. As far as I know Church didn't make any provision for this, but what I do, is move quickly – actually they get more preparation than a regular rule two or three...really more than a rule one. Suppose I wanted you to go [sings the beginning of Beethoven's Fifth Symphony] ta ta ta dahhmm. Then I think to myself a beat ahead of time with a quick move and stop and then drop right on the beat. So I think to myself, one, two, [sings again] ta ta ta dahhmm. Let's see if we can do it.

Audience: ta ta ta dahhmm.

GG: Right. And that has bedeviled conductors I think since it was...written. So that's all of it. I'm trying to get through this as quick as we can get to some of the musical examples.

Workshop handout:

Dynamics and cues. Dynamic changes require the same amount of preparation.

GG: Dynamics and cues. Dynamic changes require the same amount of preparation. If you've got a subito piano, you're beating along at four beats to the bar, you've got a subito piano on one...when does the...indication for the change of dynamic occur? [inaudible answer from the audience] Well, on the previous beat, in this case, I think is fine. [demonstrates] One, two, three, four, one. Ok...you don't want to raise it too soon...[demonstrates again] One, two, three...so they're going to get soft too early. If you raise it too late, they'll get soft too late. The same thing exactly as...and the same thing as a cue...if I want to cue...the clarinets over here...on one, I...I will look at them. It not...I don't think you have to be quite as precise as this as a rule, but a beat ahead of time. [demonstrates a cue] One, two, three, four, one. Ok? Eye contact on cues is critical. You know, you can give all the cues in the world up here and they don't mean very much if you've got your head buried in the music. If you don't know the score very well...it could be a little bit of a problem. It's going to be a problem a couple of times in the...in the Joan Tower piece, Fascinating Ribbons [a piece that many in the audience were preparing for a Director's band concert on the following day]. But you still...I think it very important to look up.

Workshop handout:

The principle of negation. If there is no rhythmic activity, pulse lightly or, in some cases, not at all.

GG: The principle of negation. This is about a thing that every good conductor that I...that I would consider to be a good conductor does. The term is...original with Church. The principle of negation. If there's nothing happening on a beat, you either – no rhythmic activity of any kind – you either don't beat at all – it depends on the context – or you may beat it very lightly. So if we had a series of whole notes, we'd be perhaps going [sings and conducts] tahm 2, 3, 4, bahm, 2, 3 and you notice I'm not showing four because I want to move after four. Let's play some whole notes. How about a concert F? [jokingly asks] Does everybody know what a concert F is on your instrument?

Audience: [laughs]

GG: Just play open G clarinets, ok, here we are.

Audience: [audience plays another series of whole notes on concert F. Dr. Garner negates.]

GG: Now...compare that to this. Ok, here we go.

Audience: [audience plays a series of whole notes on concert F. Dr. Garner does not negate.]

GG: And you guys, being the advanced musicians you are, you could make that work just fine. Actually I'm not sure it was quite as precise the second time through. But you can go a long way towards...achieving good ensemble precision using...making good use of the principle of negation. The end of the Wasps [another piece currently being rehearsed by much of the audience members in the director's band], for example, where it goes [sings excerpt] beep _ bop _ bahmm_. It's in 2/4 time, as you recall. You've got notes on one, rests on two. Now it would be entirely possible to go [sings and conducts excerpt again without negating] dah _ dah _ dahmm_. And no doubt some people would do it that way. And no doubt, sooner or later and probably sooner rather than later, there's going to be somebody playing early. Now doing it the right way doesn't automatically mean it's always going to be perfect because there are always those people who don't watch and can't count.

Audience: [laughs]

GG: And, that are mean spirited to begin with. Ok. So, instead of...in this case negation means not beating anything. We just go [sings and conducts] bahm_ bahm_ bahmm_ And by the way the same thing with releases...everything...I have rebounds on here, yeah, rebounds coming up in a minute. Everything...if the baton stops always finishes with a rebound. Am I going too fast? Ok.

Workshop handout:

Left hand. The left hand serves four purposes: 1) cueing; 2) dynamics and expression; 3) alternating; and 4) duplication [rarely].

GG: Ok. The left hand should serve – my opinion, and everything here is my opinion, that's all – the left hand serves four purposes. Cuing...[demonstrates] 1, 2, 3, 4, cue, 2, 3, 4...it's very good for cuing. For dynamics, and...expression.

Audience: [laughs]

GG: And...occasionally, well certainly alternating. When Church was here that time, Joe Hadden, my former teacher, college teacher, and Church's former student, conducting student, went out to lunch together that day. And I remember walking into the restaurant...Church...no it was in the restaurant, excuse me. Joe Hadden said, "Professor, if you had you're life to live over, what would you do...differently?" He said, [in a gruff voice] "I'd alternate more."

Audience: [laughs]

GG: It wasn't "give more to charity" or "I would tithe more" or

Audience: [laughs]

GG: "I wouldn't kick the dog so much." [again, in a gruff voice.] "I'd alternate more."

GG: So anyway, it is good for alternating. And...Church would allow no duplicating, ever, under any circumstances under penalty of death. No duplicating! But...I don't

subscribe to that, wholly. I think...a little, occasional, judicious duplicating is perfectly defensible. Especially when things, you know [sings and conducts the Great Gate of Kiev from Mussorgsky's Pictures at an Exhibition with duplication]. But let's face it, when you're doing nothing more than duplicating with your left hand all of the time, what you do is greatly diminish the value of the left hand because it no longer calls attention to itself when you really need it. So anyway those are my ideas, mostly gleaned from other sources, about the left hand.

Workshop handout:

Rebounds. A gesture ending with a stop of a beat or more in duration should culminate with a rebound; the rebound should not be forced and should be consistent with the vigor of the gesture.

GG: Rebounds. And, I've never seen a good conductor fail to do this. A gesture ending with a stop of a beat or more in duration should culminate with a rebound. So, if we're going one that direction, or three over here, or four over here, always rebound. I'm going to try to press ahead a little faster.

Releases. The release should be prepared when the music doesn't continue but not prepared if the music does continue.

GG: The release ought to be prepared when the music doesn't continue but not prepared if the music does continue...we'll talk about that more when we get to fermatas.

The wrist. Wrist movement can be very helpful, especially at slow tempos, to help define the ictus more precisely. Take care, however, to avoid chronically floppy wrists.

GG: The wrist. Wrist movement is helpful, but I hate the floppy wrist. We had a guy here from some college in Oklahoma years ago. He came to talk to me about...coming, and...studying conducting. And I said, "Well good, I want to see you conduct something." And I told him that ahead of time...and he was up there [demonstrating a floppy wrist]. And, he was a pretty good trombone player too. I thought, hey this would be a good guy to have. I said, "Great, we'd love to have you. But one thing, you won't be able to flop your wrists like that. You won't be able to use that much wrist movement." And he took extreme exception to that and I never saw him again.

Audience: [laughs]

GG: But...[demonstrates] look at the baton when I'm doing it. Can you tell what the baton is doing? It's just a blur, isn't it? As opposed to this [demonstrates]...so...and I don't say...no wrist movement. I'm saying excessive wrist movement, and I think you need to be...prudent about that.

Workshop handout:

Fermatas. Three kinds: 1) no break after fermata – baton moves slowly through fermata, increasing in speed in preparation for next beat; 2) break for a breath – release without preparation and move in tempo into next beat; and 3) complete stop – release without preparation and rebound, then prepare the next beat normally.

GG: ...Fermatas. Ok, three kinds of fermatas. No break after the fermata. The baton moves slowly through the fermata increasing in speed just as you get to the next beat. [sings the Star Spangled Banner without words but starting at "land of the free.") You probably do want a break there but...keep it moving and then the baton moves ever slightly up...the speed increases slightly towards the next beat. And second, a break for a breath [sings again]...no preparation [shows release] off. And finally a complete break [sings again]...no preparation...off. So those are the three kinds of fermatas, and you need to be able to do all three of them.

Workshop handout:

Sub-division. The division of a beat will always be in the opposite direction of the next main beat.

GG: Sub-division. The division of a beat will always be – this confuses people. I just don't know a better way to say it – the division of a beat is always in the opposite direction of the next main beat. So, if I'm subdividing in four...since two is going to be over in this direction, then the division of two will be in the opposite direction. Maybe it would make more sense if I did it this way. One te, now I'm ready to go to...two te...now...here goes three...three and four is going to come in this way, so I'm going to go the opposite direction. So it's going to be one te, to the left, te, to the right te. And the last beat, for lack of a better term, the last division of the...last beat, always finishes with a fish hook...what I call a fishhook because it kind of resembles a fishhook pattern. One te two te three te. Now it kind of dips down and up and then forms a letter J or a fishhook. One te two te three te. Suppose you had 12/8 time, then there would be two divisions of the beat. So it would be...one two three...let's think of this as one te te two te te. One te te two te te three te te four te fishhook. Does that make sense? Ok. Well a lot of you have been through this before. How many of you have I had in conducting class? Oh, my lord. You came anyway, well thank you.

Audience: [laughs]

Workshop handout:

Extended meters. It's not necessary to learn elaborate beat patterns. Simply change direction every two or three beats as dictated by the internal rhythmic structure of the measure.

GG: Extended meters. You're probably not going to encounter this a lot with your middle school band, but you know some times you have really screwy meters like 11/4 or something, and if you'll look in most conducting books you see the most elaborate kinds of beat patterns for those things. You know, you'd have to live in a cave on a Tibetan mountaintop for years studying that for hours a day to really master it. Well let's take 11/4...all you do go, any direction you want to on the second beat right or left...and...oh. Let's say it's 11/8...[draws on chalkboard] there will be some three eighth note beats and some two eighth note beats...let's make it a 13/8. So all I need to do, is give a downbeat and change directions here, here, here, and here. That's all; I can start to the right. I can go 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13. I don't even remember which way I started. To

the right? I could just as well start to the left. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 1. I don't have to worry about the beat pattern, at all. I just have to change directions wherever the internal rhythmic division of the measure dictates. Does that make sense? So you don't have to worry about all that junk. And, you know, if I ask you...what direction is beat nine in 13 beats to the bar? Do you have the vaguest idea? Now, if I ask you what direction 3 is in 4/4 time you have some very definite ideas about that, but once it gets into those high numbers, it doesn't matter. So it's not going to confuse anybody as long as you change directions at the right time.

Workshop handout:

Asymmetrical meters. In 5/8, for example, don't move quickly through the three-8th-note beat. Either 1) move slowly through the first two 8^{ths}, increasing the speed on the third 8th or 2) stop on the beat and move immediately after the 2nd 8th.

GG: Asymmetrical meters! Now this is...the most common way I see people conducting asymmetrical meters. The long beat...that's what I think of the three-8th-note beat. Let's see 5/8 time, 2 plus 3. You see a lot of these. [demonstrates] 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. So what they're doing, is just getting through the beat and hanging around for a while until the next beat arrives and then they go with this [demonstrates]. Which, of course, is antithetical to the whole idea of conducting. You're a leader, right? You're not leading them anywhere. So, if the tempo is slow enough, you might sort of treat it as a rule one after the second eighth note. [demonstrates] 1 te 2 te te 1 te 2 te te 1 te 2 te te 1. Or, you know the 5/8 that...that Dave Samuels is doing in the second movement that we're [2005 WTAMU Band Camp Director's Band] playing...of the marimba piece. It goes, pretty fast...and so here I just feel an extra drag on the long beat 1 te 2 te te 1 te 2 te...and here's where the wrist come in handy by the way. Actually...the wrist stays down the first two thirds of the beat and comes up on the last third. 1 te 2 te te 1 te 2 te te 1. Now I can...that way I can really lead them into the beat with some certainty that way. You can tell exactly where that emphasis is going to be, right? I'm leading you into it, rather than...going on the beat with you, and I realize a lot of this really bears discussion, but we don't have time to do it.

Workshop handout:

Beating one beat to a measure. Determine the phrasing of the music and use the appropriate beat pattern(s).

GG: When you have one beat to a measure and this is not...I think most good conductors do this, try to determine what the internal phrasing of the music is and...and beat that pattern. So...if you're doing...a Strauss waltz...[sings and conducts Blue Danube Waltz]... da da da da one li two li three li four la li one li two li three...rather than li one la li one li one li one li one la li one...[a few in the audience chuckle]...I've experimented with this many times and it is amazing. I'm sure that the ensemble often doesn't have the vaguest idea that you're doing anything different, but it is amazing how much easier it is for them to keep their place. So you don't really beat one in one.

Rules 1, 2, 3, & 4

Measures 1-4 of the musical score. The score is written for three staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are *p* (piano) for measures 1 and 2, and *f* (forte) for measures 3 and 4. The notation includes quarter notes, half notes, and rests.

Measures 5-8 of the musical score. The dynamics are *pp* (pianissimo) for measures 5 and 8, and *f* (forte) for measures 6 and 7. The notation includes eighth notes, quarter notes, and rests.

Measures 9-11 of the musical score. The dynamics are *f* (forte) for measures 9 and 10, and *p* (piano) for measure 11. The notation includes eighth notes, quarter notes, and rests.

GG: Now, let's just...look at some of these things. This first one is a little exercise...to encompass all of the rules. So the rule for the...very first measure is rule what? [rule] One. And then the next measure? [rule] One. And then [the next] measure? One. What kind of a rule do we have in measure five?

Audience: [a few answer] Rule Two

GG: And in measure six?

Audience: [a few answer] Rule Two

GG: And seven?

Audience: [a few answer] Rule Two

GG: How about eight?

Audience: [a few answer several numbers]

GG: ah hah. No. It's a three. Ok so, we're thinking to ourselves. Now here's what...if you really had this and everybody had the same thing. Everybody had a 4/4 time, quarter rest...dotted half note on beat two...I sure wouldn't want to do this. I wouldn't want to go [demonstrates and sings measure 1]. Can you imagine the result there? But at the same time, if all you see is your part, you're probably going to assume that somebody has the downbeat. So then, in this case, you the conductor has to say, "The first beat is silent. The first thing you'll see is beat two." Ok, so you'll think to yourself, "3, 4, 1." [sings measure 1] 2 3 4 and then show a release, on 1. Then we move after 2, 3 4 show another release on one, then move after three 4, 1, 2, 3 another release and I like to do a lot of left hand releases in cases like this. But then, you have to leave yourself in position – we're going to play this in just a second – you have to leave yourself in position to deliver the rule two in measure five from the right place. Where would that be? You have an upbeat on 1. So it has to be up here right in the center of the body and that means that you have to leave yourself there when you finish the release in measure four. So you're going [sings and conducts measure 4 and 5] 1 2 3 off and here we are and then drop te 2 te 3 4. Now where do we have to be to deliver the...rule two in measure 6? Carl's [Carl Veasey] got it. Where are you at the end of beat two in 4/4 time? Right, you're going to be over here. So, when we show that release at the end of measure 5 [sings and conducts] te 2 te 3 4 release here I am now in the right position now to go te 3 and I'm going to leave myself here again. Te one ta te. Uh oh, I did a rebound. I'm at home, but now I've got a beat and a half. I can't...show the thing from here. So what I do is 1ta te. I drift over here. I sneak over – this is Elizabeth Green's word – without any impulse of will. Impulse of...her phrase rather...impulse of will means...if you do a gesture with no impulsive will it's a gesture designed to show the passage of beats or a gesture designed to put you in the proper position to...deliver the next gesture you're going to do. So we want to do it without...is this impulse of will? [demonstrates] Yeah, plenty of impulse of will. Is this impulse of will? [demonstrates] No. So, what we're going to do is sneak over there after we show the rebound on 7 [measure 7] we're going to drift over here to the right on two. One ta te two mm te 4 te...I'm sorry we're going to drift to the left, excuse me. 1 ta te 2 uh te 4 te 1. Does that make sense? 1 ta te drift te 4 te 1. So when we do move we show plenty of impulse of will. Then on the downbeat of measure 8, again, just like the downbeat of measure 7. When do we next move?

Audience: [several answer]

GG: After three. It's a rule three. 1 ta te 2 3 ta 4 ta. When do we move here?

Audience: [several answer]

GG: After one. ta 2 ta Wow! We get to do a rule four. When do we move here?

Audience: [one person answers] On four.

GG: On...beat...

Audience: [several answer]

GG: Three. Yes. Ok. On beat three quickly with a stop. So measure 9 looks like this.

[demonstrates] ta 2 ta 3 ta te ta 1 ta te. Another rule three ta 3 ta 4 ta, another rule one, 2

3. Ok. I don't expect, unless some of you happen to remember this from conducting class, I don't...expect you to get, but let's see what we can do with it. Here we go. We'll conduct it together and then we'll play it. Let's conduct it again. Ready?

GG: 3, 4, 1, 2, pulse, pulse release, move after 2, 3, release, move after 3, 4, 1, 2, 3, off stay high, te 2 te...I didn't tell you about the left hand did I...to the right te 3 te, 1 ta te drift to the left te 4 te 1 ta te 2 softly ta 4 ta, mm ta 2 ta Three! m ta te ta, 1 ta te ta 3 ta 4 ta 2 3. Ok pick out a line and let's play it. Play the concert pitch though, the concert pitch. That's another thing I always try to do in conducting class...one thing that you've got to be an expert [at] is...transposition. So rather than write out parts for – which would have been easy to do on the computer in the key of their instrument – I want them to be able to look and this and see those notes in concert pitch and be able to play them on their instrument. Here we go 2 3 4 1.

Audience: [plays 1st note on their instruments]

GG: [laughs] It looks to me like...oh I know what I did here...I'm sorry the first two parts are Bb parts, apparently I did what I said I didn't do. So it's concert Eb...which means your going to have a lot of transposing – some of you – to do. However, if you're a trumpet player or clarinet player – that's no doubt what I did for them – then you play it as it's written. [laughs] Ok. So this is concert Eb. Everybody with me? The first note is a concert Eb. Alright, so we think to ourselves...and...start with the hand up here to show that it's soft. We think to ourselves [but not conducting!] 3 4 1

Audience: [plays]

GG: [gives instruction while conducting]...move after 2...now we move after three...hands up...off, over here...hand comes up...woops...I...heard that...alright...here's measure 9, measure 9 we're thinking 1...

GG: Ok...the next one; let's skip it now because we don't have much time. The next one is a bunch of rule three's and four's. Let's skip America too.

Barber of Seville

This musical score is for the opera 'Barber of Seville'. It consists of four systems of three staves each (treble, alto, and bass clefs). The music is in 3/4 time and B-flat major. The first system contains measures 1 through 3. Measure 1 is marked with a piano (*p*) dynamic. Measure 2 is marked with a piano (*p*) dynamic. Measure 3 is marked with a fortissimo (*ff*) dynamic. The second system contains measures 4 through 7. Measure 4 is marked with a piano (*p*) dynamic. Measure 5 is marked with a piano (*p*) dynamic. Measure 6 is marked with a fortissimo (*ff*) dynamic. Measure 7 is marked with a piano (*p*) dynamic. The third system contains measures 8 through 11. Measure 8 is marked with a piano (*p*) dynamic. Measure 9 is marked with a piano (*p*) dynamic. Measure 10 is marked with a piano (*p*) dynamic. Measure 11 is marked with a piano (*p*) dynamic. The fourth system contains measures 12 through 14. Measure 12 is marked with a piano (*p*) dynamic. Measure 13 is marked with a piano (*p*) dynamic. Measure 14 is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

GG: Let's look at Barber of Seville. This is for subdividing. So it's a sixteenth note but it's in eight. You hear this played two ways, by the way, sometimes you hear it played as an actual sixteenth note [sings], sometimes you hear it played as a thirty second note [sings]. But let's go ahead and play it as an actual sixteenth note, which is a half-beat here so we're thinking. 3 te 4 te [sings] bahm bahmm__ off, te ta ta ta 3 te ta ta ta 4 te ta ta ta 1__ off, 2 ta te ta 3, now that's a rule 2, in measure 2, we show 2 with a little rebound mm and then move on te, 2_ta three and there's no point in subdividing when...we had a series of [quarter?] notes here, we won't really play dah__ dah__ dah__. We'd go dah__ and move after te 2_ te 3_ te 4_ te. Does that make sense? If there's no rhythmic activity, there's no use in flopping around through the air here. Ok. Let's try a little of it. Ok...

Audience: [someone asks] What kind of part is this...is this a C part?

GG: Yeah, this is...this is in C...I mean for C instruments so it's a concert score, concert F. Ok, here we go, ready?

Audience: [plays]

GG: off...ok I've got to drift over...a little bit of a pulse here.

GG: [stops] Who'd like to come up here and do this?

[a volunteer is coaxed from the audience]

GG: Where do you need to start? That's all right. Where do you need to start? No.

Well but yeah...it wouldn't be down here. It would be more up here. [sings and demonstrates] Yeah.

GG: Yeah, but you don't need to be subdividing through there. Look...whoever gets up here, I expect them to do some things...not to remember all of this stuff. I mean this is a particular way, my particular way of doing it so...it's quite understandable if...some of this slips by.

GG: Yeah, but you started in the wrong place. You've got to give a rule 2 from here.

GG: Good, who'd like to take over there?

[another volunteer takes over]

GG: If I could change anything about what [you're doing]...to suit my personal tastes it would be, less wrist and not trying to help them so much on this. Ok. Good job. I wish we had more time.

GG: Let's look at...let's turn the page there and look at...El Torro. Now this is...if you don't already know this. Who can figure out...what the phrasing of the music is here? It would be a 2 pattern, a 4 pattern, a 7 pattern, what? [sings] What?

Audience: [someone answers] 5

GG: A five pattern. Right...for a while. So...we start with a rule two over here again.

[singing and conducting] li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la 5, but now it changes. Li 1 la li 2 li 3 la li 4 la 1...let's see li 1 la li 2 li 3 la li 4 la 1 is that right...it changes at measure 16 to a four. Sorry, measure 16. 1 la li 2 li 3 la li 4 la Then what do we have? A two. 1 2 li 1 la li 2 It starts all over again. 5, li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la 5, then li 1 la li 2 li 3 la li 4 la 1...ok, and we don't even show anything in measure 42, we negate it. Then what do we have?

GG: It's a four. 1 la li 2 3__ ...come up and...drop li 2 3__off. Then, I'll just tell you, we have a [rule] three and a [rule] two...no wait a minute...we have a [rule] four, excuse me... 1 la li 2 3, then a three, 1 2 3 1__. Let's just conduct through it together once now.

GG: So we're starting over to the right and we're thinking to ourselves 1 2 3 4 li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la now 4, li 1 la li 2 li 3 la li 4 la now two, li 2...1 2 3 4 li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la 5, li 1 la li 2 li 3 la li 4 la 5, 2 here's a 4, 3 la stop with a rebound, 1 la li 2 this is a four slowing down and drop, li 2 3 off. 1 la li 2 3 4 1 2 3 1__off. Ok, let's play it. Maybe a little bit faster.

Audience: [plays El Torro]

GG: Yeah...let's start at the meno mosso. [demonstrates] Ok, meno mosso.

Audience: [plays beginning at meno mosso]

GG: You do change notes at 56. How's our time situation. Well we are really out. Let's look at...there are still a few...with your indulgence...a couple of minutes. Royal Fireworks music, now this is a really awkward tempo. It says 108. Does somebody have a handy metronome?

[an audience member turns a metronome to 108 bpm]

GG: Ok. Now this is supposed to be...rather expansive...but if I'm beating 4 beats to the bar, [demonstrates] and it's a long time between beats. On the other hand, if I'm beating 8th notes, [demonstrates] It's very much at odds with the character of the music here. Wouldn't you say? So...here's what we do. We bounce on one, on the first...note of every...the first 8th note of every measure...and then move through the second and third. So we go. [demonstrates] It's as if you hit some obstruction and it bounces momentarily off and then it...continues on its way...to the next beat on the second eighth note of the beat. Hit bounce and hit bounce __, hit bounce __, hit bounce...

GG: So, leave it [the metronome] on for a minute. Let's just play a measure or two and...we'll do that. Ok.

Audience: [plays]

GG: And the other two ways. Ok. Again.

Audience: [plays]

GG: That has the visual look of the general character of the music, but it sure leaves a lot up to the ensemble...to be able to make proper division of those beats. On the other hand, ok I'm more concerned now about rhythmic accuracy. Let's try it again.

Audience: [plays]

GG: Now, that will help keep things together but I think that, visually, it's very much at odds with the basic nature of the piece. So, we get sort of two for the price of one here. We have our cake and eat it too. Does that make sense? I have found that to be a very, very helpful device.

Rufford Park Poachers from "Lincolnshire Posy"

Grainger

This musical score is for the piece "Rufford Park Poachers" from the "Lincolnshire Posy" by Ralph Vaughan Williams. It is written for four staves (treble and bass clef) in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into two systems, each containing four staves. The first system (measures 1-5) features a melody in the first staff with a *pp* (pianissimo) dynamic, followed by a *p* (piano) dynamic. The second system (measures 6-10) features a melody in the first staff with a *f* (forte) dynamic, followed by a *p* (piano) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

GG: Let's see right quickly...here's Rufford Park Poachers from...Lincolnshire Posy...so there are a lot of asymmetrical meters here and this is that same awkward tempo. If I'm beating eighth notes it's...in distinct contrast to the very flowing character of the music. But, if I beat...on the long eighth notes, if I just beat through them 1 2 3 4 5 that...leaves too much up to them. So if I'm going...I think to myself...[demonstrates]. Pick out a part. Let's try this.

Audience: [plays]

GG: That sound you heard was Grainger turning over in his grave.

Audience: [laughs]

GG: Ok. I guess we really don't have time for Profanation. That's a quick really once over lightly but...

Audience: [applauds]

GG: Conducting is...one final shot...Conducting is like playing an instrument. You really need to practice. You really need to hone your skills and you need to continue practicing, because it's like playing you're horn it slips away. [jokingly] Lovely playing. Thank you so much.

Audience: [laughs and then applauds]

Interview #4 with Dr. Gary Garner

Date: August 17, 2005

Time: 3:00 p.m.

Place: 36 Citadel
Amarillo, Texas

Interview Guide Statement:

The strongest element in every artistic presentation is conviction (Fuchs, p. 112).

GG: Well, I don't know what context that might have been said in, which could certainly put it in a much different light, but just taking that statement as it is, makes very little sense to me. You know you could have all of the conviction in the world and still do a lousy job. It's hard for me to think how that might be true under any circumstances. That conviction, believing in what you're doing, is the most important aspect of delivering a good performance. I just don't believe that, but maybe if I read that whole statement, that in context it might make more sense.

RT: Maybe, he means [conviction) as impulsive will. Using it in that way.

GG: Impulsive will. Is he talking specifically about the act of conducting?

RT: Specifically about conducting.

GG: Well, that's certainly important. Yeah, if we think of it in those narrow terms, then I would agree that it is an important element, but still probably not the strongest one. But, I don't really have anything to add to that except say in my mind the statement is very suspect.

Interview Guide Statement:

Printed orchestra parts are in most instances edited, and therefore the dull admonition "Play what's printed" rarely represents the composer's intentions (Leinsdorf, p. 186).

GG: However, I did...on this next one, I did get out the Eric Leinsdorf book, which I hadn't read in years. And, I looked up that part about playing what's printed, and I think he does make a very good point about that you can't place total credence about what's on the page because there are a lot of engraver's errors. Often you'll find disparity between the...the score and the parts and when that happens usually you can place more confidence in the score than the parts because...most often the engraver will be engraving the parts from the score. So, the opportunity to – it doesn't mean the score is totally reliable either – but here's just one more opportunity to introduce a mistake that wasn't there the first time. So I think nine times out of ten when there is a disagreement between the score and the parts, the score is the more reliable. But, I think his point is well taken. He goes ahead to tell another interesting story there. I don't know if it's in this same part. That's such a good book, that Leinsdorf book, brilliantly written in so many ways. It is very immodest, much of the book, the tone of the book is critical of almost everybody in the world except Leinsdorf, but he was a brilliant guy, no question about that. Now I've forgotten what the point was that I was going to make. Oh yeah, he

was talking about a class he had done where he had four aspiring young conductors. He was playing for them a recording I presume of a horn part or maybe he was playing at the piano for horns...from one of the Brahms Symphonies with a misprint in it. An E flat instead of an E natural in a C major chord, something like that and none of them recognized it. He said what does that say about their aural preparation when they can't even detect an error in something as blatant and simple as that...and that's true. That is rather surprising because I would assume that by the time they had got to him, that these people were pretty advanced and had proven themselves in other ways. But anyway it's a very interesting book and if you believe Leinsdorf, in order to do this job of conducting you've got to be virtually superhuman. You've got to know all the languages. Not just one or two or three. If you've got a Russian score, you need not just to know what the English translations of all the indications in the score are. You need to know it in Russian or in Italian or French or German or whatever. And, no doubt he did. Of course, if you're talking specifically about band, that's not as big a thing for us because we normally don't have to worry about anything but English and Italian. And the Italian terms are for the most part so universal that it's almost like English for us, but it's never a bad idea to own a good Italian English dictionary. But I'm getting ahead.

Interview Guide Statement:

Leadership is both a long-range and a short-range matter. A conductor must develop in each of his performers:

7. A desire to belong to the group.
8. A pride of membership when accepted.
9. The willingness to practice the music on his own time and to keep his technique and himself in top shape.
10. The willingness to attend all rehearsals regularly and punctually, despite conflicts and inconveniences.
11. The willingness to work hard at rehearsals, and not just have a pleasant time running through the easy parts.
12. The desire to give the utmost, technically and emotionally, when the concert takes place. (McElheran, p. 3)

GG: [reading] Leadership is both a long-range and a short-range matter. ...Well, I concur whole-heartedly with that and also all of the things that Mr. McElheran, whoever that is, says here. These are all good things. A desire to belong to the group, pride in membership, willingness to practice on their own, willingness to attend all rehearsals regularly and punctually, willingness to work hard, the desire to give your utmost. Who could argue with any of those? Those are all good things and I don't think require any particular insight. Those things should, under the best of circumstances of course, develop naturally. As far as the pride in membership, a lot of that comes with success and it's a cliché, but nothing succeeds like success and experiencing a little success makes you desire still more success. But the willingness to practice on music on their own time, that's good if it's possible to cultivate that desire in other ways. Some people do it through intimidation and I probably shouldn't admit it, but I think a little

intimidation is not a bad thing. Of course, that can be easily over done as has been so ably demonstrated by several people that we both know or know of. Although you know, I got a comment on a teacher evaluation one time that still sort of haunts me, and I wasn't quite sure and I'm still not quite sure how I feel about it. But anyway, the student said about me, "I am terrified of making a mistake in rehearsal." That could be viewed in two ways. It's not at all an altogether bad thing if that [laughs] tends to focus the mind a little bit, but on the other hand I don't want to be seen as some kind of ogre and there's a clear implication there that suggests that. So I had very...mixed feelings about that comment. I would want them to be not afraid of making a mistake in rehearsal necessarily, but making their maximum effort to play as close to their potential as they can. [laughing] To miss as few notes as possible, I would like for them to feel that way. But as I said, I don't want...and I don't think I came across that way, but sometimes those evaluations can give you surprising insights and often insights that can be more than a little depressing. I don't want to be seen as a person to be frightened of. You would hope to be expected and hope to have high standards that are communicated to and adopted by your students, but being a Revelli never appealed to me. I don't want to do that, but maybe that's the way that one person thought of it. I got another little insight at band camp (2005), which didn't make me feel very good. Jonathan Cantu', you know, was playing in the Director's Band and I was talking to somebody and Jonathan walked up to put his music in the cabinet and I said, "Well Jonathan, I'm very glad you're playing in the directors' band," or something and then I turned to the other person I was talking to and I said, "This is the guy who's second semester here, wouldn't try out for band. I was very unhappy with him. He didn't tryout for symphonic band." When I asked why, he said because he was afraid. And I said, "What were you afraid of, Jonathan?" And he smiled and pointed a finger at me [laughs]. Now why would Jonathan Cantu' be afraid of me. I would be afraid to meet him in a dark alley [laughs]. Anyway, maybe sometimes you have – well I'm sure it's true – sometimes you have effects on students that you find very surprising. And both those instances were very surprising to me. And maybe that was more common than I thought it was. I never thought it was common at all.

RT: I know the first year I went to camp. I had Charles Nail in the Concert Band. I was twelfth chair in the concert band and I never concentrated so hard – on third part – in my life.

GG: Well, I can see how Charles would certainly...because he's a very intense guy. He could have that effect. The first time I ever went down and worked with J.R. McEntyre's band at Permian High School, they got there to warm up fifteen or so minutes before I was to get there. At that time – they were on the stage – and at that time the band room, the old band room was just on the other side of the stage, and I came in through the band room and as I did I heard them playing a unison B-flat scale and it was just...it was beautiful. I was having this spiritual experience...

RT: [laughs]

GG: ...listening to that scale, but at about that time he erupted with a loud explosive, "NO!" "How can you bear to make a sound like that?" "How many times do I have to tell you clarinets?" Blah, blah, blah, blah, blah. And, I'm sort of shaking my head, thinking, "My gosh, it sounded great to me." What does he hear that I don't hear? And so I sat down with great interest to hear what was going on and they played two or three more notes of the scale – same thing. He just reprimanded the whole band for being so

inattentive and so careless. So, I'm concerned about the fundamentals of good tone production and by this time I'm really amazed to think he hears something that I can't begin to hear. But as I began to look around, I noticed that every student was out on the edge of the chair just barely in contact with the chair you know; eyes focused intently on him, and it finally occurred to me. It sounded every bit as good to him as it did to me, but that was his own way of insuring that he had total concentration by every member of the ensemble. And boy, he did. Sometime after that, we used to get a lot of Permian students when J.R. was there – a lot of Permian students. And I asked some of those – the same people that were in the band at that time – recounted that story. I said, "What did you think was going on?" And was told that, "Well we thought we really sounded awful and we needed to try a lot harder to please him." So it was having exactly the intended effect. Well there are different ways to do that and I guess everybody...the trick is to find a way that is consistent with your own personality and that works for you. And that was very hard for me to do for a while and I don't know if I ever did it completely but...finding your own teaching personality that will inspire and motivate your students is one of the biggest steps I think in achieving any kind of success. A willingness to work hard at rehearsals, you know, J.R. never had a problem with that, boy they worked hard. And not just having a pleasant time running through the easy parts. So, clearly these are all things that are highly desirable and things that all of us aspire to cultivate in our students and that we do in different ways and in varying degrees of success. Sometimes it's a little difficult to know really how successful you're being. I mean you can get a pretty good idea, but I guess the ultimate test is how well do they perform.

Interview Guide Statement:

The conductor's eyes are one of his important tools (Kahn, p. 224).

GG: This is not very politically correct – one of his most important tools. You wouldn't write that anymore. There are a lot of people that place extreme importance on that and I place a lot of importance on that too. Perhaps not as much as some do, but I think it's a true statement. Especially, just in terms of just making eye contact with the ensemble. Failure to do that and just burying your head in the score is not going to yield very good results. I remember one of my former students going to a conducting workshop held by Bob Reynolds and Reynolds told him – they were conducting something or other – and Reynolds was making a point of how important the eyes are and he said, "Now, just conduct that again only just leave your hands at your side and conduct only with your eyes." Now that is a formidable challenge. And maybe there's a point to be made there, but I don't think I would get very far if I had to rely only on my eyes. But certainly, I think maybe more than eyes it's the face in general...that the expression on your face is reflective of the sounds you're trying to elicit from the ensemble and I think that's important. And I would amend this next statement slightly...

Interview Guide Statement:

There is no great difference between the techniques of band and orchestra conducting (Kahn, p. 235).

GG: I would just eliminate great and say there is no difference between the techniques of band and orchestra conducting. Now rehearsals, that's another matter, but as far as the conducting act itself, I don't know what the difference would be. In rehearsal obviously...with strings you're worrying about the right arm all of the time and bowing technique...(an) even pizzicato. So there are a lot of idiomatic string techniques that obviously you don't have to worry about in band that you do in orchestra. But again, I would say that in terms of the physical act of conducting, I don't see any difference at all. And I don't see much difference between instrumental conducting and choral conducting. But, I don't speak as an expert in that regard at all because I've done very little choral conducting, but as much probably as I want to do. They do need to worry about things like closing vowels that we're not concerned with in instrumental conducting. But still I think the basic act is 99% the same.

GG: And I looked this next quote up to0...

Interview Guide Statement:

Richard Strauss is said to have told a would-be conductor who wanted instruction, "What there is to learn I can show you now." With his right hand he drew a diagram of the four-beat, then the three-beat, then the two-beat, and finally the six-beat. That, he commented was all that was teachable. The rest one either acquired by oneself or not at all (Leinsdorf, p. 168).

GG: ...this Leinsdorf quote of Strauss saying that all you have to do is...I can show you all there is learn about conducting right now...I think there is a very common myth among both artist soloists and composers that conducting is something anybody can do. There are a few composers that can conduct or learn how to conduct. But, I remember Halsey Stevens telling me one time. Do you know that name?

RT: Yes.

GG: You probably played his trumpet sonata.

RT: Yeah.

GG: When I at USC...he was head of the composition faculty there. He said, "Anybody can conduct, there's not much to that." You know the implication being, you just stand up there and wave your arms around a little bit. I think that is not an uncommon belief. So, people like Stravinsky will get up there and attempt to conduct his own works. Of course, I'm sure he knew the music inside and out and knew exactly what he wanted, but as far as offering any kind of physical betrayal of the music, he was totally inept. At the same time that I was out there (USC), one of my closest friends was a guy named Bob Marsteller. He was adjunct trombone teacher at SC and the principal trombone player in the L.A. Phil and I remember him coming in one afternoon to the campus just shaking his head saying, "I've just gone through the most frustrating experience of my life. We just tried to...do Rite of Spring" - or something - "with Stravinsky conducting and it was just hopeless." He said, "The only way we could get through it was, we just came to an unspoken agreement. Whatever you do, don't look up." And yet I'm sure Stravinsky had fallen victim to that same erroneous notion that conducting is just a very simple craft that any good musician can do. And you see people like Isaac Stern...conducting. Isaac Stern, of course, had a brilliant solo career. I saw him conducting one of the Mozart flute concertos with Rampal one time with the Israeli

Chamber Music Orchestra on television. He wouldn't make it through the first semester of conducting class, but of course he had world-class musicians and it sounded fine. In spite of, certainly not because of the conductor...and there are many other examples. Because he's Isaac Stern, he can do that...I mean he can find a job doing that. Placido Domingo, now he is really seriously pursuing a conducting career now. Several years ago, I saw him on television conducting *Die Fledermaus*, the opera. And...the overture, of course...the camera was on the orchestra and mostly on him the whole time. He didn't have a clue and yet you could close your eyes and think wow he must be doing great job. These are world-class musicians. They could do it...somebody could sit out in the audience and say, "One two ready go," and be just fine. Domingo may have learned to conduct better by now. I don't know. That did happen with Aaron Copland. He was a thoroughly incompetent conductor. You know the last many years of his career that's all he did. He didn't compose. He just went around conducting his works and he did get better. He became an adequate – I suppose would be the proper word – an adequate conductor, far better than he had been before. So let me see what brought all this on...oh yeah, Strauss. Well, maybe...I don't have any idea what kind of a conductor Strauss himself might have been. I'm guessing probably not very good, but yet you know there's Gustav Mahler. I've never seen a film or anything of Mahler conducting, but he had to have been a... he's certainly a highly successful conductor. And thinking strictly in terms now of conducting technique that's all, he had to be at least competent or adequate and maybe far more than that. But I think about...I was surprised to read in a recent addition of the *Instrumentalist*. You may have seen this...an interview with Harry Begian, where he really takes Bernstein's conducting to task. Did you happen to see that?

RT: No I didn't.

GG: He said a lot of highly disparaging things about Bernstein's conducting. And I think he was dead on, except you know, that takes a little nerve to be able to say that about such a revered musical figure in print, but I think he's exactly right. That Bernstein, again thinking strictly in terms of baton technique, left a great deal to be desired. But then, and I think this point is made in here somewhere else. No...it's in the Leinsdorf book. Leinsdorf was talking about...gosh who was it...that was such a poor conductor...but still produced marvelous results because he was so inspiring to musicians and he had such wonderful insights into the music? (Serge Koussevitsky) And I think that's the way it was with Bernstein. My son Brad played most of one season with the New York Philharmonic when he was living there – on a substitute basis, but one of the flute players was out nearly all year so Brad played nearly the whole season and he played a number of times besides that season too. So, he got to play a lot with the Phil Harmonic and under a lot of different conductors. Now one of my favorite conductors is Zubin Mehta. I think from a technical point of view, Mehta is terrific and talk about facial...the role of the face in conducting. I don't think there is anybody better than Mehta. But, Brad said...well they had just performed a concert with Bernstein who at that point was guest conducting. And as they were walking off the stage the principal violist, a guy named Sal Greitzer...Brad knew him fairly well because his daughter was a flute player. And so as they were walking off the stage after the concert, Sal Greitzer walked up to Brad, put his arm around him and said, "Brad, I hope you know you've just made music with a genius." And I said, "Well is that a fairly typical view of Bernstein

in the orchestra.” He said, “As far as I can tell it’s unanimous. They all think he’s a genius.” This was not true, incidentally, when he first became permanent conductor. But, I said, “Well, do they really like his conducting?” He said, “Well there’s general agreement that Bernstein’s hard to follow, but that he’s just so inspiring.” And I said, “How do they feel about Mehta?” Now Mehta was the permanent conductor at that time. He said, “Well they don’t like Mehta that much.” Now understand this is one guy’s – a substitute player’s – impression so it may be entirely wrong, but I think probably not. He said, “No the don’t like...Mehta very much.” I said, “Why?” He said, “Well they don’t think he’s very musical.” I said, “You’re kidding. They don’t think he’s musical. Why not?” And this is Brad’s take on it. He said, “Well, I think maybe because he’s too clear.” [laughs]

RT: [laughs]

GG: Now to me that sounds entirely believable. Another time I was...that’s a whole other different subject, but I’ll stick this in because I thought it was so interesting. I went to one of their rehearsals one time at Lincoln Center when Christoph von Dohnanyi – who later became the...resident conductor at Cleveland (The Cleveland Orchestra) he’s no longer there – when he was a guest conductor. And so after the rehearsal, Brad and I went to the cafeteria there at Lincoln Center, which Julius Baker was, at that time Brad’s teacher and principal flute player (New York Philharmonic). And so during lunch I said, “What did you think of the conductor?” Baker looks up at me as if I said something in Greek. He said, “What?” “The conductor, what did you think of the conductor?” “What conductor?” I said, “Dohnanyi...the guest conductor.” And he said, “ahh” and just shrugged his shoulders, “I don’t know. We don’t ever pay any attention to those guys.” [laughs]

RT: [laughs]

GG: But the New York Philharmonic is probably the worst of all of orchestras about things like that and to be a guest conductor for, but they certainly – apparently – revered Bernstein. Let’s see where was I, oh yeah, Richard Strauss. Well, that he commented was all that was teachable. ...It’s preposterous. Can you teach anybody to be an artist? I’m talking about actual art, painting. I think you can. You might not be able to teach them to be a great artist, but to be a workman like artist, of course. There are certain fundamental, rudimental things you need to know and practice and you can be some kind of an artist, maybe a pretty respectable artist. Can you teach somebody to write? Yeah, I think you can. Maybe they’ll never turn out another Moby Dick, but...I certainly think you can teach them the principals of good writing. I’m convinced of that. You know, it’s a no-brainer. And can you teach somebody to conduct something beyond the basic beat patterns? Of course you can. Undoubtedly you can...and it’s...been done millions of times. So I would completely discount Strauss’ comment on that.

Interview Guide Statement:

The conductor:

11. Must be a perfect sight-reader and sound musician.
12. Must study the art of singing.
13. Must have a good physique.
14. Must have a good temper.
15. Must have a strong sense of discipline. (Wood, p. 14)

GG: I don't know if there is such a thing as a perfect sight-reader. I suppose a perfect sight-reader would be one that can read anything at sight perfectly the first time. I don't think that person exists, but maybe he's just exaggerating to make the point. And sound musician, of course. Of course the conductor has got to be a sound musician. But I'm reminded here again a little of Leinsdorf. When you ask people what skills you need to have, what preparation do you need to have to be a conductor, I think most people are inclined to say what skills they have and what preparation they had. Must study the art of singing. I don't know that that's a bad thing, but I know a lot of conductors and you're looking at one who are terrible singers. But still you use your voice from time to time. So being able to do it well, Roger Edwards, I think is a good singer and that's a good advantage, but I don't think a conductor must study the art of singing. But this is the one that really struck me as a little short of ludicrous. Must have a good physique. Boy, I was in the wrong business for a long time. What does he mean by that? Must have a good physique. Gosh, you know if that's the case somebody like Brad Pitt would... Does he have a good physique? I'm not even sure. I'm sure there are a lot of Hollywood types with great physiques that would be wonderful conductors, if we're to accept that at face value. Must have a good temper. I suppose it means by that an even temperament. That's another subject...should a conductor ever show any temper? With a professional orchestra now that's more problematic than it used to be. The union is so strong. You can't even have a player play his or her part alone anymore. Now you sure can't operate. It was Koussevitsky by the way. It just came to me that...Leinsdorf was talking about that was such a poor conductor. And he was. I've got a videotape that Brad gave me one year for Christmas called, I don't know, *The Great Conductors* or something like that with...recorded performances by a lot of the old big name conductors of which Koussevitsky is one and a lot of them were not very impressive. And I dare say most of them were not – to my eyes anyway. But, the least impressive of all was Koussevitsky, certainly. Gosh, he looked clumsy and awkward and totally unskilled, but apparently he was a great bass player and, as Leinsdorf said, had the skill to produce good performances. But back to this...have a good temper...there are times when the even temperament and control of the temper certainly is a good thing, but I think also, and I'm speaking of course about student groups which is primarily what my experience has been, showing a little judicious temper from time to time I think is perfectly defensible. But...it can easily be too much. Must have a strong sense of discipline. I don't know whether he means self discipline or discipline in the group, but both of those are good things. I think I'd probably come up with a much different list than this. There's not too much to take exception to...well...yeah, I don't think it's a very good list.

Interview Guide Statement:

The finding of the melody in every bar has been marked as the first task of the interpreter. Melody is the basis of music (Finn, p. 11).

GG: Now I do subscribe totally to that. Somebody once said that the conductor's primary job is that quote, helping the audience discover the melody. I do believe that. Let's see that's everything isn't it.

RT: That's it on that...

GG: OK

RT: ...follow up from the other interview. The next set of questions I have for you is a follow up from the first interview that we did.

GG: Oh yeah.

RT: I wanted you to just talk about some of your experiences as a contest judge.

GG: You know...I never enjoyed doing it very much, and I stopped doing it altogether in 1966 or so. I judged a contest in Odessa that was, for a long time, referred to simply as the blood bath and...there were a lot of...Jim Matthews and Norval Howell and I were the three judges and on that one occasion at least the three judges I think all called them just like they saw them. So people that had never made anything lower than a one and that were highly esteemed, made something lower than a one and created an incredible backlash. I made some really good friends really angry by being totally honest and candid with what I thought. After that I thought, well this is really not a smart thing to do because I depend on these guys and people like that on their good will to help send us students. Why should I go out and alienate them? It makes no sense at all. So what are the other options? Should I be dishonest and give praise where there is none deserved? I don't think so. So I resolved right then not to do that anymore and I haven't...with a couple of small exceptions. The only time I've judged anything for a rating was at Washington State. I couple of my former students from SC had been after me to come out and judge the contest there at Seattle. So I reluctantly agreed to do it. It was a nice trip and I enjoyed seeing them and being with them, and I gave both of them a second division, which I didn't feel good about. I gave my own high school band director, the person that was a second father to me, I think I told you that, a person that I truly loved, I gave him a third division. It was very hard to do that. I thought why am I doing this? And the other thing...people...I have a rather cynical outlook about this. For the most part, I don't think people want to know the truth or what you judge to be the truth. What they really want is for you to brag on them whether that praise has any merit at all or is at all deserved. But the best thing you can do, even if you went to a contest thinking, "Ok my sole purpose here is to make everybody happy." You can't do that. If you were to give everybody a first division, then the ones that really deserve it get mad about it and should. The only...I think you can do this with total assurance. You have the capability to make one person really happy by giving that person a one but nobody else. That way you know that one person is going to be happy. So...and I think judging is very important, but I think the quality of the judging has tended to deteriorate a little bit. There's a lot of the good 'ol boy syndrome that goes on. So I really don't like holding somebody's life in the palm of my hand like that, which is pretty much what it amounts to in this state. And I sure don't like to...would refuse to say something I didn't believe and to heap praise where it's undeserved. So I just won't do that and I don't. So my experience in judging, by and large, is rather limited for the reasons I mentioned...and not terribly pleasant. I don't want to do it.

RT: How about you work as a clinician? Do you have any particularly memorable experiences?

GG: Well the especially memorable ones tend to be the worst ones. And I've had some very bad ones, but also, a lot of really good ones. I really enjoy it especially when the...students have been trained well enough and they can play their instruments well enough that they have the ability to respond to what's requested of them. Now if their

playing skills are so limited that they can't, then it's pretty much an exercise in futility and frustration both for them and the clinician. And...yeah I've done my share of those too. But when they can, when they can actually play their instruments and the music is within their range of capability and when they've been properly prepared by the director, which more than anything means you're going to be on your best behavior here, and the clinician is going to be allowed to focus strictly on the music and not have to worry about whether paper airplanes are sailing through the percussion section...or any other section. Then, it can be a very enjoyable experience. I was moved, in fact you ask about this elsewhere, a couple of years ago to write a little article about that. I was driving home. I think probably after the last or one of the last...clinics of the contest season and it was a long drive and I was having a little trouble staying awake. It was kind of late, and I thought, "I need to find something to occupy my mind that will hold sufficient interest for me to keep my eyes open and help me get home." And I started thinking about some of the clinics. I'd just done a bunch of them and some of them were very good and some of them not so good and I thought, "Well you know I've never seen anything written about this. Maybe I could write an article for the Instrumentalist on how to have a good clinic and that did excite my interest," and I stayed wide-awake until the time I got home. And...the next day I went to the computer and wrote it all down and sent it to the Instrumentalist. And a long time later, I had a fax from them, which...had come while we were out of town somewhere. And it said, here is the revised...the edited version of your article. Please fax your approval before midnight on Friday or we'll publish it as is. Well this was fairly late on that same Friday and I looked at and I was horrified. It wasn't even close to what I had written. They had changed it entirely. There were even some things there that I disagreed strongly that they just, I guess, just pulled out of the air and I immediately wrote them...faxed them. It was still beating their deadline and said please do not print this article. I would be embarrassed to have this go out under my name. A few days later I had another fax back saying, well too late it's already in the mail. So I was extremely unhappy with that. I sent it to my son Bryan who, as you know, is a linguist and world renowned expert on the English language and on writing and Bryan just picked it apart...and I sent that to them. And, never had a response to it. Then later on I got a fifty-dollar check in the mail for it. I certainly didn't do it for the money. I didn't care whether it was fifty dollars or nothing, but I sent the check back and told them that I cannot accept this for an article I neither wrote nor agree with. That was the end of that, but I'm still embarrassed about that. Fortunately, you're only the second guy who's ever said anything about the article so I'm hopeful that almost nobody read it. I'd prefer that nobody at all had read it. But anyway, yeah I enjoy doing clinics. Some clinics though, I think some of the recent clinics that were especially enjoyable...working with Marcie Zoffuto's band (Coyle Middle School) is an absolute joy because those students...their skill level is so far beyond their years. You know they did...one of the things they did this year was the *Chaconne* the First Movement of the *Holst Eb Suite* and she gave me...no she didn't give it to me...she let me hear it...the CD of her contest performance and that could be...it was so good...you could believe it's the best band there is. It's just wonderful. The quality of the soloists is so mature and so professional and the whole ensemble is just stunning, stunning, stunning. I think I may have told you about working with Deborah Haboray's band. Did I tell you about that?

RT: Yes.

GG: Which is one of the most unusual experiences I've had in a long time. She and Marcie are just at polar opposites of the spectrum in how to do this job and yet they both achieve just outstanding results. Which proves yet again that band directing is a lot like skinning cats. There's a lot more than one way to do it. Both of them just have outstanding success. I enjoyed that day a lot and would under any circumstances but I think especially so since...I've never encountered that kind of approach. It's entirely new and fresh to me so it was a very exhilarating experience. But then working with bands like Randy Storie's band in Midland is always great fun. Those kids, I know I'm not telling you anything you don't know, are extremely motivated and that's Randy's big thing. Randy lies awake at night thinking about ways he can find to motivate his kids. He's very, very good at it. He's very creative, very imaginative. And working with the Clovis band is great fun. I had thought that when Gordon (Hart) left that that program would probably...was just going to go down hill, but it's flourished. Bill Allred is doing a wonderful job and it's very much like working with the Lee Band because they are so highly motivated and because they do play their instruments well. So you can get a lot done. In fact this year one of the most enjoyable experiences I had was going to Lee and I spent all...most of one Sunday, I think starting about twelve and finishing about eight, doing section rehearsals with everyone in Randy's band, every section in his band, except the percussion. He did have bassoon and bass clarinet together, but otherwise it was...and flute – he only had one oboe – flute and oboe, clarinets, saxophones, and bassoon and bass clarinet were together, trumpet, horn, trombone, euphonium and Tuba. So I guess I did nine hours of section rehearsal and that was...that was just a glorious time for me. I loved doing that and then the next day we put them all together. That was one of the high points for me of this year. Great fun. So, I probably don't need to go into the bad experiences do I?

RT: No.

GG: Ok.

RT: Now, you mentioned your lessons on bassoon, oboe, and flute. Was that part of your requirements (at USC)?

GG: Well the way they did it at SC, you had to have four fields. Your principal field, which in my case was Music Education, and a craft field, which in my case was band arranging, and then music history which was automatic for everybody, and then a fourth field which could have been a variety of things sort of like an elective and I chose do that in woodwind performance. And I gave a, I think I probably told you I gave a recital on all the woodwind instruments. But, I don't think the hours that I accumulated doing that I think I took one summer one six weeks summer session on flute with Roger Stevens and that's S T E V E N S by the way...and I had...I believe two semesters of oboe with Bill Cris and that's C R I S and two semesters of bassoon with Ray Nowlin and that's N O W L I N. So I would have wanted to do that anyway. In fact, at the time that I did it, I didn't even know what my fourth was going to be. I don't think I even knew that I had to have a fourth field probably, but I did that for my own edification and as it turned out is was...very helpful because it did fill that need for a fourth field.

RT: Was completing your master's and doctorate required as part of your job as the marching band director?

GG: No. No. I went there with, I think I told you, with seventeen hours or so on my master's degree. They weren't really concerned about that. They just wanted somebody

to do the marching band. That wasn't my only responsibility, but that was the big was the marching band. But that part of it was not very pleasant, there were a lot of...a tremendous number of obstacles to be overcome and it made it very hard. I did enjoy the students a great deal...I still occasionally will see or hear from one of them. We went to Hawaii last year...a year ago June with the Palo Duro Band and I called Emmett Yoshioka who was a flute player in the band. In fact, he and I played...a flute duet on a doctoral recital there and Emmett's father owned the biggest music store.

GG: I'm getting off track. Do you need to hear this?

RT: I don't know.

GG: Well, I'll try to make it brief. He owned the biggest music store in Hawaii called Harry's Music store. Harry was his dad. And Emmett after SC he went to West Point and played saxophone in the West Point Band went back to Hawaii after the service and ran his Dad's store for awhile, but then he turned that over to somebody else and now he's a full time teacher and composer - doing a lot of composing - a wonderful composer; great, great talent. In fact, he wrote the piece that Harvey Pittel - who was also one of my SC students - played with us a couple of times with the band. Once at CBDNA in Berkeley and once at TMEA and Emmett composed that piece, the *Concertino for Saxophone and Band* - a marvelous piece. Anyway, I called Emmett and he and his wife and my wife and I all went out to dinner and had just the greatest time there. And then at TBA this summer I ran across again Mario Guarneri who I... Now do you know that name?

RT: No.

GG: He's the guy that invented the B.E.R.P.

RT: Oh ok, yes. I've met him.

GG: And Mario is...there were a lot of great talents there...of which Mario was another. A wonderful trumpet player from San Francisco, a great band member, and after school Mario got a job with the L.A. Phil playing second trumpet. Another one of my ex band members, Tom Stevens, was playing first trumpet. So anyway, I had a nice visit with Mario at TBA and he gave me a CD he had recently made - a Jazz CD. I didn't even realize he was a jazz player. He also played principal trumpet with the L.A. Chamber orchestra so were talking about pretty high-powered stuff here. He gave me this CD of his jazz quartet and it is an absolute knock out. I mean he plays as well as anybody. Great jazz. So, I have (on) occasion, infrequently but from time to time to see or hear from some of those people. I had just a lot of terrific people in that band. Huge talents. So, no...I didn't have to have any kind of a degree other than a bachelor's degree to do that. That's...I guess the main reason that I took that job is I could see that there was the opportunity for further graduate study that I probably never could have afforded to do otherwise. And, that was one of the selling points when I interviewed. They said, "Now if you do this, boy you'll have a chance to finish a master's and get a doctorate." ...That was one of the very best things about that whole experience. Having the opportunity to do that and do it pretty economically because it's a very expensive school. It's a private school. It is now the second largest music school in the country and I would imagine maybe the best. Just a fantastic faculty there.

RT: When you came to WT was it (Doctorate) required there?

GG: No. It's amazing how things have changed now.

GG: I did have my master's at that time and was getting pretty close to completing a doctorate, but no that was not even a concern and...I don't even know if I ever got tenure at WT because I was never told that I did. I certainly never had to apply for it. After I did finish the doctorate. No, no, I hadn't finished the doctorate. One day the department head, John Green just said in a passing, "Oh, by the way," he remarked, "You've been promoted to Associate Professor." I said, "I have, hey, great." He said, "Yeah, that'll mean a little more money." I said, "That's terrific." That's all there was to that. Then that next spring I finished the doctorate and it was another, "Oh, hey by the way you're full professor now." "Ok, that's pretty neat, good." [laughs] Of course now, gosh, the contrast is amazing. So many things were so different then. If you needed a little money, or a lot of money for something, you just went to Mr. Hanson who was – I've forgotten what his title was – Vice President for Financial Affairs maybe. "Well, I need some money for this that or the other," and you'd get a yes or a no. Times were so much simpler, and I think better then. Certainly in those areas they were.

RT: I know you did a lot of arranging. Did you ever have any of those arrangements published?

GG: No. I never even tried. I never had any interest in it. My arranging, you know it's not that I have a great interest in doing arrangements. I really don't. I wouldn't say I have no interest in it, but they've all been done for specific reasons, I think almost in every case. Probably not every time, but...oh when I was at SC there was a really good bassoonist that was going to play the Hungarian Rhapsody – is that what it is – of Weber and he asked me if I'd make a band arrangement of it for him. So I did that, and they played it. I've done a ton of marching band arrangements, but again it's for a specific purpose. And, oh, done things like...I heard Joy McCattern play the Gordon Jacob Oboe Concerto – this would have been back in the seventies probably – on seminar one day. I thought that was so great we've got to do that on tour. So I wrote a band arrangement of the third movement for Joy to play on tour. And (I) heard Mike Sheffield play - what was it now? – A piece (*Danca* by Rosauero) on a seminar or student recital one time. I thought boy that would be great for tour so I did an arrangement for that. Russ Blanchard came to me one time and said, "You really need to...you featured other sections of the band on tour, but you've never feature the tuba section." I said, "Well Russ, what would it be on?" and he said, "On the first movement of the *Gregson Tuba Concerto*." And I said, "Well is there a band arrangement?" He said, "No, but you could do one." So, I did one and we wound up playing it at TMEA and I wrote an arrangement of Faure' Fantasy for the flutes to play at TMEA one time, another arrangement of *Polonaise and Badinerie from the Suite in B-minor (Bach Romance, Op.41)* for the flutes to do on tour one time and...I wrote an arrangement of the 4th movement of the *Benjamin Britten Four Sea Interludes* to do at TMEA one time. Just because I thought it would fit the band really well and show off the band. So they're all for specific reasons. I did have to send that Tuba thing (Gregson) to the publisher in England. That was part of the deal. Ok, you can do this but send us a score and a recording. So I did that and he wrote back and said Gregson thought the arrangement was ok and we'd like for you to do the other two movements of it and we'll publish it. I never did do it. That's as close as I ever got to publishing anything. I've just never have pursued that. So there you know...just utilitarian...

RT: Earlier you were talking about money. How did you go about getting the money for trips? Like the first time you went to TMEA...

GG: Oh I think I must have misspoken or you misunderstood. ...That was for faculty travel to TMEA.

RT: Oh, ok.

GG: We didn't get any money.

RT: But they did pay for the band.

GG: Well, yes they paid for the transportation and one night in a hotel. No meals or anything. That was totally up to the students. So the first several times we went, we'd go on two busses and the people that wanted to stay over – and we always played on Friday – the people that wanted to stay over through Saturday and go to the grand concert and take in the convention on Saturday...would have to pay for their hotel the second night. So one bus would go back on Friday evening and the other bus would go back Saturday evening. So the school would pay for one night, Thursday night in the hotel.

RT: Are there any other (publications) other than the instrumentalist article, the *TRI* book, and the *Band Director's Companion*?

GG: I've written an article for...I think I've written two articles for the *Southwestern Musician*. One was way back in the Lubbock days on the flute and another when I was Bandmaster of the Year. I don't know when that was – 87 maybe. I made my speech you know, which is an automatic part of that. Bill Cormack, who was at that time the head of TMEA, came to me and said have you got that speech written down, because I had a few comments about it and we'd like to publish it in our magazine. Well I didn't have it written down. I mean I had a few caption headings. So I did...write that speech to the best I could remember the principal points and they published that in the magazine." No, those are the only things that I've ever done and I'm really sorry that one of them ever got published [laughs], the instrumentalist one. And, oh the way that book came about, Harry Haines came to me one time and said, "Hey we need to write a book together." He was worried about getting tenure. "I need to have something published, let's write a book on directing band. We'll get James Middleton to contribute to it too." And I really had no interest in doing that, but I said ok. And so our first book...I can't even remember the name of it. It was published by Southern.

RT: *The Symphonic Band Winds*.

GG: Yes. Yeah, yeah. Replete with misprints...we asked them...they sent the galleys on it the first time through, and oh my gosh. It was awful and we sent them corrections. Sent it back and said please don't publish this 'till we see the next set of galleys and the next thing we saw was the published book and there's still a lot of misprints in there. Then a few years later, I don't even know whose idea it was, we did a second edition of it, which is very much like the first edition, but it's sort of new and improved a little bit. I never did like that first title. It was so long and cumbersome (*The Symphonic Band Winds: A Quest For Perfection*). It was my son Bryan that suggested the...*The Band Director's Companion*. So, that's really the same book – just two different editions of the same book. And then the *TRI* book, Harry Haines, J.R. McEntyre you know, had written some very successful beginning band method books and they wanted to follow it up with an...updated version of the *Fussell Book (Exercises For Ensemble Drill)* and asked if I would do something on intonation. Again, it...really didn't hold much appeal for me, but they are both good friends and I said sure. But then as we got involved in it, I

got more and more and more involved...in not just the intonation part, but all of it. And so, that's how that came about. I tell you what, it's a lot easier to write a book by yourself than it is with one or two coauthors. Everything is in a constant state of negotiation.

RT: In regards to the classes that you took at Tech before you went to USC...did you plan on getting a master's in music?

GG: No, I don't think they offered a master in music. My bachelor's degree actually is called a Bachelor of Science. It's a B.S. and...we were known in those days as band majors. But ostensibly, superficially, it was more or less like a B.M.E., but...I think I told you I didn't take private lessons. I never took private lessons. We had a conducting class that met once. I think I told you that. Never had a course...I had some good courses of theory, which I wasn't smart enough to take full advantage of. Never had any kind of music history of any kind. Never had piano; however, that's my fault. I was supposed to take piano. I didn't want to take piano...am I going over?

RT: No.

GG: I went to the department head and said, "You know I'm going to be a band director. I don't really need to play the piano. Why don't I take horn lessons instead from J.W. King?" He said, "Ok." Now that was very helpful. I did take horn lessons from J.W. He was not on the faculty, but they did it on some sort of adjunct basis and I practiced hard and I got to be a somewhat respectable horn player. And, what I learned from that experience...I drew on that experience throughout my teaching career. So it was very helpful, but I do regret not having to take piano, and I shouldn't have been allowed to do that. So my preparation there and everybody else's at that time was very, very poor. I had almost nothing that really prepared us to go out and be band directors. And what kind of a master's degree that was Russ, I don't really remember, but it did have to do with music. I do remember taking a marching band class with the clarinet teacher and a conducting class with the clarinet teacher who was a good friend and a good guy, but...those were hardly his areas of expertise. ...And whether I took any other music classes at the master's level, I don't remember. I remember taking a class in Canadian History, of course I used that a lot.

RT: [laughs]

GG: And I remember taking a class in the American novel. I had a couple of English classes. One of them was a graduate seminar where I was...thrown in there with a bunch of graduate English majors and I felt very much out of place. I don't remember what else I might have taken there. I remember the classes at SC though, pretty well. The first summer I was there I took...Renaissance Music and I was totally at sea there. As I said, I never had a music history class of any kind. It was taught by Dr. Carl Parish, who was a noted scholar and author, who was a visiting professor from Vassar, a very nice man, and a very scholarly person. And there were about sixty graduate students as I recall in that class. It met in Whitney Hall, which was the original building at the University of Southern California, un-air-conditioned. I sat on the back row next to an open window. If it hadn't been open, we'd all suffocated. And they were building...a building right next door and there were jackhammers going on out there and (whispering) Dr. Parish always spoke about this volume. So, I could hear maybe one word out of ten, but what words I did hear mostly I didn't understand because they were terms that I never heard before. And I just had a...gosh my stomach was tied up in a knot every day in that class

and...I went to him after about the first week and said, "Dr. Parish, I'm really at sea here. I've never had a class of music history." And he looked at me with an incredulous expression on his face, "What? You've never had music history?" "No sir, and I just don't understand what's going on." Well, he gave me a few words of encouragement, but what really saw me through that class was one day, this was...yeah, I'm sure you've heard me tell that story, I've repeated it so many times. Very near the beginning of the summer term at the end of the hour he said, "Now, I want all of you to look up a particular chant in the Liber Usualis." He started to proceed and then he hesitated for a moment. He looked around and said, "You all know what the Liber Usualis is, don't you?" with obvious meaning that...is there anybody here, so stupid that you don't know what the Liber Usualis is? I didn't want to raise my hand and display my ignorance, and as I looked around at the rest of the class, they all set there nodding knowingly. And I thought, "Ok." I raised my hand and said, "I'm sorry, I don't know." "Mr. Garner, you don't know what the Liber Usualis is?" "No sir." ...He turned to this guy in the front row and said, "Mr. Johnson, tell Mr. Garner what the Liber Usualis is." He said, "Well, it a (clears throat)...the Liber Usualis it, it's a" and he fumbled around for a while and it soon became apparent to everybody in the room, he didn't know. Well, I began to set a little straighter in my chair. I felt better. So he turned to somebody else. He said, "Ms. Smith would you tell Mr. Garner what the Liber Usualis is?" "I'm sorry Dr. Parish, I don't know." "Mr. Johnson?" "No." Now this is really amazing to think that these people were all graduate students and a lot of them were music history majors. There were some nuns in the class. And he said, "Does anybody here know what the Liber Usualis is?" Not a hand went up and by that time [laughing] I'm sitting there like this. That gave me a tremendous moral boost there that helped...see me through that class and I studied my head off and made an A. I've never been more proud of a grade in my life. But anyway, so I was taking that, and I took analytical techniques, which was really form and analysis with Ellis Cose who was head of the theory department. That was a very useful class. There weren't enough takers to have a class, so I...had private lessons in it, and that was, that was really great. And had to sign up for a course, I took flute as I told you, and I had to sign up for a course in...in what did they call it? ...Concert something but what it was, was they gave you tickets to a number of concerts. You had to go and hear these concerts. I remember hearing one of them was West Side Story which had just come to L.A. and also two concerts at Hollywood Bowl with the...the L.A. Phil. One of which was conducted by Herbert von Karajan and another by Andre' Cluytens the great French conductor. So, I guess it was just, Concert Music was the name of the class. Oh yeah, I also took community orchestra. No, I think that summer I took...a graduate string class with Ralph Metesky. So what I would do would be load up in the summers...when I wasn't teaching and then if you're on the faculty they'd let you take one course a semester. So each long term I would take one course and I finished the Master's in 1962 and proceeded to the doctorate. And I had everything finished on the doctorate except one summer of coursework and taking the qualifying exams, which were the big hurdle, passing a language exam, and doing a dissertation. Come to think of it, that's quite a bit of it. So I went back the first summer, which would have been the summer of 1964 with my family. We stayed in the married students' housing there and I finished the coursework. I'm not sure when I took the qualifying...well, yeah, I am too...exams. I took the qualifying exams the next summer. I went out there by myself. I took a room at

a fraternity house and studied literally day and night. I took the qualifying exams, passed those. Boy once you get past that, you've got it made. I still had to pass a...French exam, just a reading exam. And that was a major hurdle. That next year, I just flew by the seat of my pants on the job. That's all I did, was study French and I'd just go into rehearsals and wing it. I shouldn't have been paid a cent for that year, but it was either that or just not see this thing through. I couldn't do both. So I got the French exam out of the way, and then the dissertation. Then I had to go out and defend the dissertation, which I did in the spring of 67. So that was – I don't have to tell you – a huge burden lifted off. More than anything else, I think it's just an exercise in tenacity.

RT: You mentioned in our...second interview actually...

GG: Mentioned what?

RT: You mentioned that you...we talked about other (job) offers you received and you said that you thought that it would be disloyal in some way (to leave). Do you know what it is that made you feel that way?

GG: Well, I like it a lot. I liked it a lot. I liked the students a great deal. I already had the experience one time of going from a job I loved to a job I didn't like at all and I was terrified of doing that. That's a big part of it, but also, you know, if you expect loyalty, you've got to be ready to give loyalty. And I certainly did expect that and I did feel it very, very strongly. I don't know how I could have faced those students and said that I was leaving. I just couldn't have brought myself to do it. I did interview for two jobs. The University of Miami, did I tell you about that?

RT: Yes.

GG: Which I never had any serious interest in at all and even less after I talked to them. And nobody even knew. None of the students knew I even went and did that. Which I only did really to mollify my old friend Ted Crager, so I knew that was not going to happen. And I did interview for the North Texas job and everybody found out about that. I didn't think I was going to take that either and after I went down there and spent a day there, if I had had any interest it totally evaporated. So, I didn't tell them at the time, but when I got home I immediately called the...I very quickly called the dean. He was a terrifically nice guy whose name I cannot remember now. He's no longer living. And said thanks, but no thanks I don't want to come. So those, well then there was that whole Sam Houston episode which happened in the summer so I didn't have to...and I was going to do that for reasons that you know about. I didn't have to tell the students, but I did tell my colleagues and my goodness it was one of the hardest things I ever did. But it all ended up well for me.

Interview Guide Question:

You mentioned that Professor Church said, "I'd alternate more!" when he was asked, "If you had your life to live over, what would you do differently?" Looking back on your career as a university band director and music educator, is there anything you wish you had done differently?

RT: Professor Church said, "I'd alternate more."

GG: That's the one that kept me awake last night.

RT: Oh really.

GG: Yeah. And, gosh I thought, now I've got to come up with some things here. Because if I don't it will seem very immodest, as if to say, "Nope. I did everything perfectly."

RT: [laughs]

GG: I can't think any really substantive things in all candor that I would have done differently; a lot of them better if I could, but I can't think of any fundamental things that I would have done differently. There are a lot of...a few regrets. I really wish that I had had the foresight and determination to learn to play some kind of respectable piano. You know we had a great Steinway piano in the house. My wife was a good pianist. I had every opportunity to do that, and really resolved at one time, I'm really going to do it. It just never did come to fruition. I wish I had learned more about percussion, which I think is one of my great weaknesses and I never did do that. I took some percussion lessons when I was a junior high band director, but all I learned to do was a few of the rudiments and you know make a bad roll. But...yeah, I think that's a real deficiency in my band directing abilities. So I wish I had done those two things. On the other hand, as I look back, I always worked really hard and I tried to be mindful of the fact that I had three children that needed a father and I needed to be a good husband and father. And...I think this is a story worth telling. Did I tell you about my last conversation with A. A. Harding?

RT: No.

GG: A. A. Harding...organized the first college band in the United States at the University of Illinois. He himself was a wonderful musician, had a degree in engineering, was not educated in music. He was also a prolific arranger and he pretty much had to be at that time, because there wasn't much published music that was worthy of the band he had there at Illinois and he would go to all of those Chicago Symphony concerts and if he heard anything he thought might work for band, he'd go buy the score and he'd arrange it. And he had a staff of copyists that would work with him through the night very often and certainly into the wee hours of the night copying these arrangements as he churned them out you know. And...I came to know him fairly well. He...was an old flute player. He judged me on a flute solo at the Tri-State Festival in Enid (Oklahoma) when I was a junior in high school and then used come to the Texas Tech band camp which I was teaching at in those days...for a week every summer. He remembered me from that and there was, I think, a certain kinship. Fellow flute players although I was very much the junior partner there obviously, but I came to know him fairly well and liked him a lot. He was very kind to me and the last conversation I recall having with him there are two vivid recollections I have of it. One was, he had just been made honorary lifetime member of ABA and I had read about that in the School Musician. I complimented him on that. He said, "Well, thank you very much, but I'm not sure that that was such a good thing. I'm the third person to be so honored. The first two were John Phillip Sousa and Edwin Franco Goldwin." And I'll never forget this phrase, "and they both had the kiss of death on them when they got it." And, he too had the kiss of death on him, because it wasn't very long after that that he died. But the important part of that conversation that I wanted to relate was, he said, "You know all those nights I spent up at the Illinois band room working away on those arrangements. It just seemed of transcendent importance to me and in the mean time my wife." They had one daughter. "My wife died." And I'll never forget this either, he said, "and my

daughter grew up and I never knew her. And now what do I have to show for it.” I think that’s virtually word for word what he said. Well it made a profound impression on me. You know, I think I had no children at that time but was fairly newly married. So I resolved that I would never let that happen to me and I think I, fairly well, managed to avoid that trap. Not completely...but anyway between doing everything I was doing that was work related and trying to be a good family man there was no extra time. There was none. So if I had tried to learn how to play the piano, I don’t know when I would have fit it in. I sometimes feel guilty because I’m not better read in the classics. Now I have a chance to do it, I should be doing it, but I’m not really. And I really regret that I never learned to speak another language. What French I did learn, it was just a reading knowledge of it, but through lack of use, it’s pretty much evaporated as the years have gone by. So there are a lot of regrets like that that I have that given the opportunity I’d probably do differently. But as far as my job at WT, I’m sure there are a lot of people that could have done a lot of things better, but I don’t know what substantive decisions I would have made differently from what I did.

RT: The next part has to do with bands and band conducting and we can certainly stop there or keep going.

GG: Let’s go if you want to.

RT: Ok. Yeah, that’s fine.

RT: How did you feel about the results from the Red Line Tango handout at camp?

GG: Good. Probably not as good as I had hoped. It’s really hard to say. I’m not sure how well they would have done without that. I know how well they did with it, but to make a true comparison, you need something that’s impossible to do – to take the same group and prepare it without doing that. But I do think it was a real help and the band – I went through it a little faster than I had anticipated although the band members were very patient with it. But actually, I think it worked pretty well.

RT: You mentioned that Church’s approach was unorthodox. What parts do think would be considered...

GG: Mainly rule one.

RT: OK.

GG: That’s the number one unorthodox thing is rule one. Church looked different. Well every conductor looks different. I’ve never seen another conductor unless they were a student of his, that looked much like him, but he was phenomenally effective I thought. And it wasn’t anything awkward or clumsy at all about what he did. In fact it was quite graceful, but...just kind of his whole approach, the whole business of numbering the various gestures just seems so mechanistic I’m sure to people more...with a more of an artiste temperament...is kind of off putting. And he – now I didn’t do this – he did a lot of wrapping with the baton on the back of a chair. Did we ever talk about that?

RT: Rowie Durden, when I took conducting class, Rowie Durden had us do that.

GG: He did a lot of that. I never could quite grasp the importance of that. He placed great emphasis on it and I tried it a lot, both myself and with students. I couldn’t see that it was a great help. But that was certainly unorthodox. And, I usually don’t even talk about this, but he even had areas numbered. This was area one, area two, and area three. So it was all highly structured, which again can be rather off putting to somebody like Eric Leinsdorf for example who said that...or a better example is Bernstein. I remember

hearing Bernstein say this or I may have read it, but he said, "I never think about the gestures I'm using. I just respond to the music; to what I'm hearing in my head." And...to watch him, you know, that's entirely believable. I don't think in meeting to be what I consider a conductor's most fundamental responsibility, which is holding the ensemble together, he's not really a star in that department. He may be highly inspiring and I think without doubt he's one of our great, greatest twentieth century musicians and a true genius. That's another topic for discussion, which has already been discussed...

RT: In your teaching of conducting, what were some of the challenges you faced? Did the student's catch on as well as you would have liked?

GG: Some of them. I only really had two students. Two graduate students that I thought really got it. Who shall go, unnamed. But, they're the only two that I thought really understood it, from beginning to end and were able to implement every bit of it. And then of course some of them...one of the hardest challenges is just – I found – convincing them first of all of the importance of conducting and what I thought to be the importance of the techniques I was trying to teach them. I remember one student – this was in the undergraduate class – who had done poorly all semester long, but one day she got up there and did a remarkably improved job. And I said, "Wow, that is so much better. What happened?" And she said, "Well, I got so and so to help me with it and." Then this is the part I remember so vividly, she said, "She actually gets this stuff."

[laughs]

RT: [laughs]

GG: And the particular person she was referring to actually did pretty well get it. You know, it was still kind of rudimentary things we were doing at that time, but I thought that was so funny and at the same time a little depressing. "She actually gets this stuff." But some of them would really turn on to it, and others would (say) "Well, I've got to have this class to...graduate," and would give it kind of minimal effort. And for some, you know it was like anything. For some, they were just naturals and others it was square pegs into round holes. But I enjoyed teaching conducting, a lot. And I say I think, most of them did pretty well and a lot of them did extremely well and there would be stars in every class – more often female than male.

RT: How did you go about selecting the players for the symphonic band and did that change?

GG: Yeah a little bit. The first two years I was there we didn't have a symphonic band. It was just a band and I certainly immediately saw the need of dividing into two groups. I was a little worried about hanging on to the people that didn't make the top band. So the second year, what I did was start a wind ensemble. We had a separate wind ensemble concert just for them to get...for everybody to get used to the idea of having a select group. So we played a separate concert with this wind ensemble. I'm not sure when we rehearsed, whether we used some of the regular band time or not. You know that would have been the spring of 1965. So were talking about forty years ago here. But then the third year, which is also the year that Don Baird came and he was...part of his responsibility was as assistant band director. He'd help with the marching band and conduct the newly founded concert band. And so, of course we've got to find a way to select those people and we did have tryouts and at first I think I did sort of like we do the band camp now. I, as I recall I think I wrote tryout music for every section starting simple and getting more difficult. But then very quickly – I don't think that lasted very

long – probably by the next year I started using excerpts from the band music. And so I would just publish a list. Ok on piece A, trumpets measure...letter C to 10 measures after letter D and then the next excerpt would be this that or the other. But, that didn't prove to be entirely successful because I was getting a lot of complaints from some students about other students hogging the music and they couldn't get to it. Now that's at a time when we weren't making...we didn't even have a copying machine. We had a ditto machine, but no copying machine. So you couldn't make copies and that's when I decided well I'm going to have to make music available for everybody and maybe there's somewhere in there we got our first copying machine and from that point forward we always did that. I'd just pick out the most difficult spots in whatever the repertoire was and make copies for everybody to have so that eliminated the complaint that somebody else had the music and I couldn't get to it and that was a severe problem. Then I'd also start recording the...on the flute, everybody's tryout music putting it on a tape. At first I put all of it on one big reel to reel. It was hard for them to find and then I started doing separate cassette tapes for everybody. And then, actually it was Don Lefevre's idea, I had thought of it before, but I was a little nervous about even trying it. Having the band...doing it on tape, recording it...and he suggested we do that...there were always problems with it, somebody always would complain that one teacher or another was showing preference. I listened to him outside the door and I know he didn't do nearly as good as I did and Mr. or Ms. X or Y likes him or her better than me and, you know, you always got that. So, if we recorded it boy that eliminated a lot of that. It had from my point of view a lot of advantages. Because if, you know if you've got twenty clarinets trying out and you're hearing them all live. It's hard to be very accurate in comparing number one and number twenty, but if they're on tape boy that's easy to do. So that had a huge advantage. Also if you keep it anonymous as we did, we didn't know who it was, so that eliminated any legitimate possibility of anybody complaining that there was favoritism shown of any kind. So those are two huge advantages also the biggest one was and this is why the students disliked it so much. I heard this any number of times. "Well, I really don't like doing this because I'll get an excerpt on tape after I've practiced hours and hours and then I'll think you know I believe I can do it a little better so I practice more." Well of course that's music to my ears, but now with the capability I guess you were a part of this conversation the other night. The capability of doctoring the recordings and the fact that so few people have recording capabilities any more. You can't get a decent cassette recording. Then that pretty much eliminates that possibility, but anyway while we were doing it, the tape thing was great and they'd come into that first rehearsal, they'd have all of the tough stuff worked out so, you know, your challenge then was just to try to make music out of it. You're not trying to chase notes and what little note chasing you need to do...I think the two biggest advantages that I felt we had with the WT band which most and maybe which is to say almost no other college bands do is having section rehearsal which we started in I think 1979. I just couldn't do it before because I was doing everything under the sun, but then once we got a new flute teacher and I had all this extra time I went to – I think it was George Umberson (actually, Haines) – I said look why don't we just excuse them from Saturday's rehearsal, I mean Friday's rehearsal in exchange for a section rehearsal. Now for me of course, there's a lot of extra time because there are 12 hours of section rehearsal and so I'm...I'm...giving up one hour and taking on twelve, but for the students it's a great deal, and for the band it's a great deal.

Because you get to, I don't have to tell you, there's all sorts of stuff in the section rehearsal that you don't even know is happening or that you don't have time to attend to during the full rehearsal. It's just too inefficient to do in full rehearsal. So the fact that we had those section rehearsals and the way we did the tryouts, I think that gave us a huge advantage. And as a matter of fact, we had to have something like that because when we were going to TMEA for example, we're out there marching all fall long, where nearly all the other schools, all of our competitors are having concert band all that time. And it takes a while for even really good players to begin to really gel as an ensemble. So they have an enormous advantage over us in that respect, but I think it's more than compensated for by the section rehearsals and the tryout procedure. Whether, I don't think anybody else does the tryouts like that. I think by and large the pattern tends to be that the studio teacher will have them come in and they'll play something that they have prepared...and you know they may get them placed in approximately the right chairs that way, but it doesn't do much toward preparing the band music.

RT: I know there was nothing I worked harder on while I was in college.

GG: Yeah.

RT: There's not any single thing that I spent that amount of time on.

GG: And there's no time that those practice rooms are busier.

RT: I know.

GG: ...than the weeks preceding the band tryout. Some of the applied teachers don't like it for that very reason which I think is incredibly short sided. And some of them won't work on the tryout music, which I think is also incredibly short sided. Anytime you've got difficult music for your students to play and they're highly motivated to learn how to play it. Can't you help them learn their horns better using that as the vehicle than an exercise out of the Bische book or Rochut or whatever it is? Of course you can. Why all of them don't take advantage of it, I don't know. Now Doug Storey and Don Lefevre are always the two great exceptions to that and I think it worked to everybody's advantage. It worked to the private teachers' advantage; it worked to the student's advantage; it sure worked to the band director's advantage. I know that. But some of them are just incapable of seeing that.

RT: What about instrumentation? What are your feelings in regard to that?

GG: You know that was part of my speech at...TBA on that Bandmaster of the Year thing. Lamenting the continuing reduction in force and the ascendance of the whole wind ensemble philosophy in our school bands, which I consider to be a mistake. A lot of that I think has to do with the whole honor band situation. People thinking and maybe rightly so, if I can reduce this down to the cream of the cream and get a really good recording then I've got a better chance to win honor band and you'll see a little middle school band up there with forty people in it and maybe there are five hundred in the program. I think that is a total abrogation of our responsibilities as music educators. For years the symphonic band was always around 85, which I think is a pretty good number if you've got 85 good players. But then, later on, we had fewer music majors and you sure can't sacrifice the concert band. Having a viable concert band is incredibly important to the symphonic band. So eventually that 85 went down to about 72 and thereabouts is where it remained during most of my tenure...the remainder of my tenure. I'd really hate to see it get smaller than that. The problem with the wind ensemble thing as I see it. Now, I'm not opposed in any manner to wind ensembles, but part of the definition of a wind

ensemble should be playing music that's intended for a small ensemble. And a wind ensemble playing music that was written for a full symphonic size band, to me is like playing a Brahms's Symphony with a chamber orchestra. And a full size band – whatever that is – has – this is almost trite to say so, but it's true – has the capacity to be a wind ensemble too. If you want some sections in there played one to a part, you can certainly do that and sometimes should, but it doesn't work in reverse. So I do deplore the trend toward smaller and smaller groups in our school situations. Now it works fine at Eastman or the New England school or Oberlin or wherever to have a wind ensemble and that's probably exactly what they should be doing. I think it would be an unfortunate move at WT and know that during the current director's tenure that will never happen and that gives me great comfort by the way. There were any number of reasons that I was hopeful that Don Lefevre would succeed me in that job. First and foremost because I have such confidence in his abilities, but also part of that was I knew he wouldn't make any huge changes in what has worked very well and could imagine them bringing in somebody from outside that owned a turtleneck sweater and was going to go the wind ensemble route. I would have gone into deep mourning if that would have happened. So, I don't know, I think the ideal size for me...and I would emphasize that it's just a personal opinion, the ideal size band is between 70 and 80, 85 maybe. I wouldn't want to have many fewer than that. Unless it really...wind ensemble really, as the main performing group, really made sense. Another thing I find really annoying is all these groups that have bands and calling them wind ensembles. As if the word band is to be avoided at any cost. It's a dirty word. I'm proud of that word. I'm proud to be associated with the word band. It has a rich and proud tradition. Why should we go to such lengths to avoid it? The only one that's half way legitimate that I can imagine is that in the eyes of some, it might bring up visions of marching bands or something like that. That's a battle that is continuing to be fought and probably will be for many, many years trying to establish bands as a legitimate performance medium and one that is recognized as such by the musical elite. Whatever that is. 'Cause it ain't happened yet.

RT: Did you always use your instrument in rehearsal?

GG: Yeah, you know I got that through Ted Crager. I don't know if I would have or not. I might have, but Ted Crager as I told you was my, my mentor really, and the person with whom I student taught. He was a great trumpet player, and he always used his instrument in band and it was obvious to me that it was very effective. So I always did the same thing, and...I often said – not entirely in jest – that if there were some kind of divine proclamation declaring that I could no longer use the Eastman Counting System or my instrument in rehearsal, I'd probably have to go apply over at Wal Mart or something. I don't think I could do that job anymore. Those are just so fundamental to me.

RT: You stated, "Everybody's is always out of tune, but that's a whole different subject."

GG: Did I say that?

RT: Yes.

GG: Well, in tune is a very nebulous concept. The only thing you can say, in my opinion, with certainty about in tune is two notes in unison or in octaves where they're both vibrating at the exact frequency to eliminate any waves and then beyond that it gets

very, very complicated and to me the most remarkable thing is that the best groups can give such a good imitation of playing in tune. But gosh, there are so many things that mitigate against playing in tune...it's just amazing that we can come anywhere near close to satisfying the human ear. There are so many things that work in opposition of one another. You know a lot of people...there seems to be great interest now in Just Temperament, but it really doesn't work very well in an ensemble if you've got beat-less 2^{nds}, 3^{rds}, 4^{ths}, 5^{ths}, octaves, the whole works. Then when you try to play anything in melodic context – anything horizontally – it just sounds awful. We know that...a third in Just Intonation, a major third, the third needs to be 14 cents flat. And you can hear a C with an E for example and, 14 cents flat, and those two sound very pure – it sounds just right. But then try playing that same E as a part of a scale going [sings] C, D, E, and the E will be just intolerably flat. So there are all sorts of situations. String players want to play half-steps...want to contract the half-steps and that works fine when you're...playing melody and you're playing a single horizontal line, but put that in combination with other parts, other harmony, sometimes it can be rather painful. There's really a great website that you might be interested in seeing – and I can't recall the name of it. I can give it to you before you leave if you're interested – that bears on that a little bit (<http://violinmasterclass.com/intonation.php> ???). It's the hotshot violin teacher at Cincinnati Conservatory. Has this incredibly good website on playing the violin, but a lot of it has to do with Just Temperament. I think you'd find it to be really fascinating. It's the best website I've ever seen. So, you know, those are just examples. I've always said there are three things you have to satisfy to quote "play in tune." One is, you're concerned about the horizontal aspect of music. If you're playing (sings Sol, La, Ti, Do) "Da, Da, Da, Dom," you know you're ear is anticipating to hear (sings Re), "Da." And if that note is flat or sharp or the one that precedes it, if you have a half way discerning ear, you'll know that immediately. So, every note theoretically needs to be in tune with the note that precedes it. It also has to be in the right intervallic relationship to the other notes of the chord at any given moment. Sometimes those things are at odds with one another, and it also has to be in tune with other notes of the same pitch. And it's not at all unusual for there to be – as I said – those requirements to be in direct opposition of one another. You just have to pretty much trust your ear. You can't always trust a tuner. What you can trust the tuner for, as I see it, is in making instant comparisons. It's great if you and I are playing an A together and your tuner shows 10 cents sharp and mine shows 10 cents flat. That can be a very helpful thing. It's wonderful for learning what the innate intonation tendencies of ones instrument are – which we all need to know. Great for that, but I don't think they're always the last word by any means at achieving good intonation. Extremely helpful, but we need to be prepared at times and not infrequently, to consciously deviate from what the tuner seems to want to hear.

RT: Discuss your thoughts on cuing. I'm kind of jumping around here a little bit, but discuss your thoughts on cuing. Do you cue every entrance or?

GG: Well that's literally impossible, but

RT: Yeah [laughs]

GG: However, I did see Loren Maazel one time...

RT: I think you come closer than most...

GG: Did I tell you about seeing him do Symphony Fantastique at Carnegie Hall?

RT: No.

GG: It was one of his last concerts with Cleveland when he was there. And he has an incredible memory...and he was doing the Symphony Fantastique and there was one passage in there where he was cuing on every eighth note I think for...it really looked like a parlor trick. It was almost a little repulsive. It was impressive but...no...One trap that I've fallen into far too many times is to cue something every time in rehearsal, but then not at the concert. So you condition the player or players to expect a cue some place and then your concentration is diverted by something or maybe you just go to sleep. I've done both of those. And you fail to give a cue. So they either don't come in, or they come in late, or they come in weakly and it's not the players' fault. It's the conductor's because as I said they've been conditioned to expect a cue there. So if you do that in rehearsal you darn well better do it in performance. But I think the important entrances; sure, you try to cue if not all of them, a lot of them. And sometimes, sometimes you have to...It's almost like musical triage in a way. Who needs the cue the most and who can do without it at a particular place? So I've found myself sometimes cuing a part that musically probably is not of the highest priority, but because that player or players is the least secure whereas the more important part is more secure, probably cuing the...lesser part based on the exigencies of the moment. That's always been a hard word for me to get out.

RT: [laughs]

GG: Exigencies.

RT: I wanted to talk about the Eastman Counting System since that is certainly a big part of your teaching.

GG: Well that's one of my favorite subjects, as you well know.

RT: When did you first become aware of it or start using it?

GG: Well you know, when I was a sophomore at Texas Tech and had just become a music major. That's not quite right I became a music major my second semester for reasons we've discussed before. So it was my second year in college and my second semester as a music major. They hired a new music teacher, Mary Jean Van Appledorn who is still on the job. She had just finished her master's degree at Eastman and so that was one of her first missions I think, was...along with many others was to teach us all the Eastman Counting System. I've told this story so many times you are bound to have heard it, but...I was a little resentful of that because it sounded kind of dumb to me. I don't think I was ever taught "One and Two and." You just sort of learn it by osmosis. You just say that. It's not hard to define what one and two and means or one ee and ah two ee and ah. So to the extent that I'd ever done any counting at all...orally that's what I'd done, and that was probably very little. So here she (Mary Jean Van Appledorn) was telling us about "one tah te tah two," and as I said I'm sure I felt a little resentment over that because it sounded so dumb to me. And because I fancied myself an expert sight-reader. Why do I need to learn this? And then the first time – I do really have a vivid recollection of this – the first time I ever heard her say, "One tah la tah li tah," I thought come on give me a break, this is ridiculous. But I also knew that I needed to pass the course too, so I didn't have to repeat it. So I learned it well enough to satisfy her. I could go on. And at the first opportunity, I'm sure I just put it completely out of mind and never gave it another thought. Until some years later, and of course you have to remember that I had...three years in the Air Force and some more college to complete before I started teaching. But then when I started teaching I knew I had to do rhythm of

some kind and I started off teaching them one and two and. And I was also teaching them to pat their foot and I thought you know it makes sense to try and tie that in with foot pat. So I tried, “down, up, down, ee, up, ee.” I tried that for a while, and I wasn’t terribly satisfied with the way either one of those was working, and it was at that point that I for the first time revisited this Eastman thing now with an open mind. And when I set down and thought about it analytically, it occurred to me, you know this, this really does make some sense. Because unlike, “down, up, down, ee, up, ee” certainly or “one and two and,” there are no restrictions on what kind of rhythms you can count. And, in spite of the fact that to the uninitiated ear, it can sound rather complex, the fact is there are only five things you need to know. I think I gave you that handout that made a point of that. So if you really know and understand these five things, you’re equipped to be able to count anything. So I started – I tried it – I didn’t just say, “Ok, this is what I’m going to do from now on.” But I tried it and I think I could see right away that while it’s by no means a panacea, it is improvement. It’s better. And, from that moment on I’ve been a huge flag waver for the Eastman counting system for three reasons. It will accommodate any conceivable rhythm. It’s actually pretty simple – you need to know those five things. And I don’t consider this quite as important as the other two, but I don’t consider this insignificant either, and that’s the fact that it very closely simulates act of articulating on a wind instrument. (Counting) One ta te ta two is far closer that one ee and ah two ee and ah. So I don’t think that’s an advantage to be over looked. And I think that is. It has always been – since that time – just an integral part of my teaching. It’s more than that it’s an essential part. I couldn’t live without it.

RT: What about the foot tap?

GG: Well I always believed in the foot tap. Are you right in the sun? We could go over to that other table if you want.

RT: Sure. That’s fine.

GG: I always I think just kind of instinctively understood that rhythm more than anything else is physical. It is something that you have to feel and you have to feel the rhythmic pulse and if you can find some kind of a physical means of enhancing that sense of pulse, all the better. I’ve always said that if you could figure out a way to do jumping jacks and play the trumpet at the same time that would be great. But we have to satisfy ourselves with some kind of smaller bodily motion that won’t inhibit the...playing act. So the most practical one of those that I know of is with the foot. And I think I even figured out that – in simple meter – that it worked best if you could...if the foot tap would reflect the division of the beat. So you had a very strong up as well as a down. And so...I did do that. But then it was many, many years later after I was here, that J.R. McEntyre called me one day and said, “Hey, there’s a guy that May and Duncan has brought in to do clinics on teaching beginners.” And I’ll never forget him saying this, I guess it made such an impression on me because praise of this kind doesn’t fall easily out of the McEntyre mouth. He said, “This guy has got to be the world’s greatest teacher of beginners.” And he was referring to James Middleton who was at the University of Missouri at that time and had been for some time, in charge of music education, and you know had been in Norman, was a colleague of Harry Haines in Norman, and certainly one of the most gifted pedagogues I’ve ever known. He said anyway, “He just did a clinic in Odessa and he’s coming to Amarillo. He’s doing a clinic there on Saturday, and you need to go hear him.” So that was all the encouragement I needed. They had him

out at the old Villa Hotel on I-40, which is long since disappeared, but it was exactly as advertised, a wonderful clinic. A lot of it had to do with breath impulse, but he got on the foot tap. He was talking about he divided foot tap, down and up. And, so that was not anything new to me. And he also used the Eastman counting system, which...I was glad to hear. But then he said, "with triplets you do down, press, up." And that was a revelation to me. It's one of those things that's so simple you think, "Why didn't I think of that?" And he demonstrated that, and from that moment on I always did it. But with a little bit of a twist and as a matter of fact some years later, Middleton and I had a discussion about this, and he objected strenuously to what I was doing. And that was actually on the press forcing the heel off the ground and striking the ground on the last third of the beat. He...thought that was absolutely wrong and the same thing when...simple meter where you force the heel of the ground on the down, but as I observed later on to my colleague, J. R. McEntyre, I had a huge advantage over James because I had tried it and he never had. And I still to this day don't see why he was so much in opposition to that. Because, as I said before, rhythm is a physical thing, and if you've got something to feel on that last third of the beat that's much better. Instead of just going, and he said, "Well it's really better to go down-hold-up, down-hold." And it's certainly better than doing that just pat pat pat. But if you've got something you can feel on each third of the beat, I think it is a great improvement. So, I did have that one disagreement with him, but I still feel greatly indebted to him for revealing that great truth to me, which I probably never would have figured out on my own.

RT: I didn't ever really add it to my playing – I think – until I started teaching.

GG: Really.

RT: I didn't ever...I don't think it was until then.

GG: Well, the down press up is a tough one because the hardest part of it...because most people can't easily do it. They can't do it at all at first. And...they will quickly find a way to rationalize that they don't need to do that. They can get by without it. So the very hardest part of it is convincing them that no you really do need to go through the temporary frustration of learning how to do this. Your life will be improved, you'll be a better musician, and I know you know the Jay Martin story.

RT: Which one?

GG: The Jay Martin story.

RT: I don't think I do.

GG: Oh really? Well he's one of your countrymen.

RT: [laughs]

GG: Jay went to school in Eunice, New Mexico and was a trumpet player. And Jay transferred here. He'd gone to some junior college and after a couple of years he transferred to WT and a really terrific guy. Just the sole of conscientiousness, and playing ability, and industry, and everything you want in a band member. He was all of that, but he had a very weak background. He had a very weak background...but he finished his degree and he wanted to stay on another year and take some conducting at the graduate level, which he did. He worked very hard. Not really naturally gifted, but he more than compensated for that in effort. And...so the last lesson we had before the Christmas Holidays – I don't remember what we were working on it was just something in compound meter – and I said, "Well, Jay it was a little bit shaky. Let me see you count this and do down-press-up." And he gave me a sheepish look and he said, "I can't do

that. I can't do down-press-up." I said, "Ok, here's your assignment for the holidays. I want you to come back after Christmas and count this and do down-press-up for me." He said, "Ok." So he left and I thought, well, he'll go give it a good faith effort for a while and he'll get frustrated with it and quit, and come back and say, "Well I can really do it better without that." because I experienced that a lot of times. Well the Christmas holidays ended, school resumed, Jay came to his first lesson, and I said, "Ok Jay, let's see how you did on your assignment. Count this and tap your foot." Jay goes, "One la li two, ta li ta, three ta la ta li ta, four ta li," and I was blown away. He nailed it, and I was so surprised and greatly impressed and I said, "Jay, you must have really worked hard on that." He said, "That's all I did the whole Christmas holidays." And so help me, tears welled up in his eyes, and he said, "It has changed my life." I said, "Jay, it's changed your life?" He said, "Yes, I've never been able to do compound meter before and now I feel as if I can count anything." You know it was one of my greatest moments in teaching. It really was. So Jay, Jay passed the test. He got through that frustration. He doggedly stuck with it until, by George, he could do it and he could really do it. So, but that's the biggest hurdle. Unfortunately there are not enough Jay Martins in the world.

RT: My first day of student teaching, they had me take the French Horns out and work with them out of the Division of Beat book, and they could all count it and do it.

GG: Well, and that's the thing. If you start with it as a beginner, then I think it's like learning a foreign language. You know, if you start in the cradle, it's no sweat, but wait until you're thirty years old...yeah, if they start with it right at the very beginning...

RT: I could do it my second day of student teaching though.

GG: Is that right? You didn't want to come back and have those beginning horn players humiliate you for a second time.

RT: [laughing]

GG: [laughing] That's a great story.

RT: Oh...you used the Holst...*Dargason* as an example. You mentioned using rule two and rule three.

GG: I don't remember any rule threes in there.

RT: It may have been.

GG: Oh, oh, oh, oh, the *Dargason*.

RT: You do it different.

GG: (sings melody)

RT: Like you do it differently after the first entrance.

GG: Yeah, sorry I was thinking of the *Chaconne*. Yeah. Here's what I've found in that case. That, if you're going to start something with a pick up note or a third of a beat in duration, just treat it like a rule two. (Sings and demonstrates) But then, if the music is in progress, you can treat it as a rule three if the pulse has already been established. Say you were going (sings and demonstrates), then you could move after the beat. But either way I think it is sort of immaterial, but that's not enough preparation at the beginning to move after the beat. Generally, if you think one, two (sings and demonstrates), it's just not quite enough time.

RT: And one last thing I wanted to get to today...conducting at slow tempos.

GG: That's almost the hardest kind.

RT: I was thinking that was something we have not covered. How do you teach that?

GG: Well, now you just...for me...now I think I need to go back to the earliest disclaimer I made. There are more than one way to do this, but for me, I need to feel a lot of resistance to the beat as if you're in a swimming pool of mercury up to your neck you know. Something very heavy, so you're...you're not getting through the beat too quickly. It's...I feel as though...what you want to do is pinpoint the position of every beat with as much precision as you can. And if you're just going, one____, two____, where is that beat? I can't tell. So the last part of each beat, I want to move faster into the next beat. And so I try to feel a lot of resistance on the first part of the beat. One____, two____, it's as if...you've got some kind of force pulling you back and you break through just in time to move to the following beat. I don't know if that's a very good explanation or not. But...if the music has note values or many note values of less than a beat in duration, eighth notes let's say, there comes a point where it makes more sense to subdivide, but to me, I should say parenthetically, that's one of the errors that I see – what I believe to be an error – that I see a lot of young conductors do, which is be too quick to subdivide where the music is really not slow enough to justify subdividing. And so the beat – subdividing the beat – the beat itself becomes so fast that it is at total odds with the music, visually. And you know I thought of something else when you, way back in one of our first sessions, you said what are some of the things that bother you seeing other conductors or something like that. And one of the very most important ones is failure to give full value to rests. Tutti rests, you know you may have two beats or maybe four beats of silence and a lot of professional conductors seem to do this. You know maybe you've got a measure of eighth notes. One te two te three te four te and then a whole measure out (whispers rests and sings an entrance). And what you so often hear and it just drives me nuts, is one te two te three te four te (sings an early entrance). And they'll cheat that rest by a beat or more. And to me that is so disruptive to the flow of the music, it's not what the music calls for at all, but I don't know why so many conductors seem to be oblivious of those things. And, I think what you can count on is the people that do that are not doing the most basic rhythmic thing that we expect of all of our players, which is subdividing. If there is only one person in the room that is subdividing, for heavens sake, let it be the conductor. So that is very high on my list of things that I dislike seeing or hearing.

Interview with Dr. Harry Haines

Date: February 10, 2006

Time: 2:30 p.m.

Place: Country Club
Canyon, Texas

RT: In what capacity do you know Dr. Garner?

HH: Well I knew him when I was a high school band director in Oklahoma, and he was the new university band director at WTSU. And I remember the first year that I was the conductor at Norman High School that he was one of the judges at the district music contest in Oklahoma City. I still remember his adjudication sheet. The number that we played that year was the transcription of the *Tannhauser* (Wagner). It was the Winterbottom transcription published by Boosey & Hawkes. Then, several years after that I was selected to become the new music department head here at WT in 1977. And I think maybe one of the reasons I wanted this job was because the University had a very good band and I had a very sincere and deep and intense respect for the musical achievement of the WT band. Of course by then he had been here...let's see, I think he came in 63...so that was 77 he'd been here 14 years and the reputation of the band was legendary. But I would say that my relationship to him is that of a colleague. He was the band director and I was the music department head and we...we were both primary teachers in music education. So I think it was important to the department that we had a united philosophy – a unified thinking about music education and how a person is successful in that field. And we talked a lot over the years about pedagogy, about good teaching, examples of good teaching, why some of our students succeeded and others did not and what level they succeeded and he was a wonderful colleague.

RT: A question that occurred to me when I was typing some earlier transcripts: Sally Turk – was she here when you came as department head?

HH: No. When I came he was the flute teacher and the band director.

RT: Ok.

HH: He had this huge flute studio and I've forgotten how many graduate assistants we had, but it was a bunch. And if I recall, I think we had something like 33 flute majors so here he is the band director which should be about a half load and then in addition to that we had more than...in fact we had almost enough flute majors for a double load. So, it was obvious that we needed to do something. So one of the first things that happened after I came – in fact it happened that first year I was here – is we applied for and received an additional full time position in our department and the top priority was to hire a flute teacher. Of course he was on the search committee. In fact, everybody else on the search committee pretty much just defaulted to his opinion, and of course Sally Turk was the person selected and she's done a beautiful job all these years.

RT: Did Dr. Garner have any influence on your career?

HH: Oh sure. Of course when I came, my career as a public school teacher was over and mainly what he influenced me in was the field of teacher preparation. Every chance I could get I would try to attend his lectures and try to pick up ideas for how to present the

information. I think one of the most deadly subjects to try to teach is the science of teaching because everybody has had that experience. They've been in band, they've been in music...they think they know what it is all about and they know how they are going to teach. Everybody wants to teach the way they were taught. So, when somebody comes along and says now we need for you to learn these new ways to go about teaching. You can see the turn off switch right there in their eyes. They don't want to listen. They've got their mind made up already about what they want to do and how they want to do it. And so, then it becomes a real challenge then to motivate students. I remember in the early 1980's that I would invite Dr. Garner to come in to the 428 (Methods) class as a guest lecturer, and the topic I always wanted him to speak on was intonation. And I could observe this class of know it all seniors and here comes this guy Gary Thomas (actually Tyler) Garner who probably has done better in the teaching of intonation than anybody else in the college music education field in the history of American education. And they've got this magnificent opportunity to listen to this guy and pick up ideas on how to do it. And what you...look out there in the room...is you'd see a lot of closed minds. So...I tried to figure out how he would stimulate their thinking, how he would try to open their prejudice, and what I found was short-range motivation. So you can't talk to people about, "Well someday you're going to..." I mean it has to be on the test next Monday night we're going to (chuckles)...then you get their attention. Or some other forms of short-range motivation. But he was a great lecturer – always a great sense of humor. It was like going to watch a session of Johnny Carson when you went to one of his classes. It was really, really great.

RT: What influence do you think (Garner) had on his students throughout his career?

HH: Well, it was multilayered. First of all, I think all of us are influenced by the conductor. I know when I look...myself back at my college experience...that's the image that I have is my college band director and what he said were the important things about musical performance and what we did to achieve that...so people who played in his (Dr. Nielson at Oklahoma City University) obviously that's going to be the dominant impression. In addition to that, I think he (Garner) was able to do something above and beyond in terms of his personal integrity. That was something about my college director (Nielson), is the lack of integrity. And it was very disappointing to me and to other students to see those problems (referring to Nielson) develop. I'll just give you an example, when I was in Phi Mu Alpha in college, why our chapter would provide the manpower to run the UIL contest, which was held at our university. And I remember on a Saturday afternoon that the junior high school bands there in Oklahoma City were coming in. One of the first ones was Taft Junior High, Tad Akers (sp?) was the director and the next one was Jackson Junior High and Mel Lee was the director...oh, just all these junior highs in that particular area. So the judges, I noticed were people from the Oklahoma City Symphony. A guy, Frazier Harrison, for instance was one of the judges. Donald...Hood, who was the first trumpet in the Oklahoma City Symphony, was another judge. I can't remember exactly who the others were, but... So anyway, I had the little book out that shows how you're supposed to do this. And it says, "The judges shall not sit together. They shall not confer. The opinions, their ratings shall be determined individually." So I had set these three little tables – it was in the OCU gym, the old field house – so I had set them out according to the book. Well, we were getting ready to start that Saturday afternoon with the...all afternoon we were going to hear these junior high

bands. The first thing that Nielson (OCU Band director) did was he started moving the tables together [laughs]. So I brought the little book over and I said...Dr. Nielson, "It says right here this is the way you're supposed to do it." And he turned around to me and says, "That's alright, I'm the contest chairman. We'll do it the way I want." Well heck, I'm a student, you know, he's the faculty member. So, we did it the way he wanted it, which was contrary to the rules. And then he leaned over, when they were getting ready to start, and, he said in a very quiet voice – but I could hear it – to these three people from the Oklahoma City Symphony, he said, "This is one of my boys," meaning a graduate of OCU, "I want you to treat him right." Now what kind of an influence does that have on me as a future band director, when my mentor is handling the contest in that way? And I'll tell you one thing, Gary Garner would never become involved in something like that. So what I think it is then...is that the students who were being tutored by him (Garner), who were graduates of our university under his leadership, recognized that one of the most important things about becoming a good teacher was to have a high sense of musical and personal integrity. And (referring back to Nielson story) you don't give somebody a high rating because they're your friend. Now, in some ways this kind of worked against Dr. Garner because he quit judging. If he called a shot the way he thought it ought to be and it made somebody mad, they wouldn't send their students here. So he just, he quit judging. But I tell you he had the great admiration and respect of fellow band directors because of that personal integrity.

RT: What do you think were some of his most significant achievements?

HH: Well, of course, the major achievement was the musical level of the WT band. It was superb, and the record speaks for itself. You know when they started having college and university bands at TMEA, WT was one of the first bands they invited. And they had this rule about you could only come once every three years. Well, take a look at the record. WT has been every three years, more than any other university band in the biggest and best band state in the country. But...not only was the band good, but it became a mentor for young people, young directors who were trying to figure out how to do it. I remember the clinic in the late 90's on intonation. What year was that? Was it 99 maybe?

RT: 98 I think.

HH. 98? That was the most fantastic clinic. You know he did *Balladair* (by Erickson) the way you typically hear it, and then he played it again [laughs]. And, oh man, it just wiped everybody out, and then he did *Elsa* (*Elsa's Procession to the Cathedral*), and of course, that's the arts typical intonation problem band piece of all time. And to hear it played so beautifully in tune was really remarkable. And he had a procedure of how to do this. It was teaching intonation. Teaching people what good intonation was and what it sounded like. I had a lot of good bands when I was teaching, and yet when I go back and listen to those recordings – even the very best ones. I'm really disappointed that the tuning was not better. Boy, I'd just given anything if I could have had somebody like Gary Garner teach me how to teach tuning when I was a band director.

RT: ...(discuss) his influence on band teaching in the state?

HH: Well, there are so many people who are resistant to new ideas about teaching. I really came face to face with that because I was fortunate enough to be in the birthplace of breath impulse teaching. The two innovators James Middleton, and Bill Robinson,

were the people who thought it up. Now there are bands all over the world, especially all over the United States, who do some type of teaching. You know you give them a whole note and you say, "Let's hear you count it" and they'll go "one_____" (counts with impulse on downbeats). That's a note that's four counts. They don't call it breath impulse and the reason why they don't is because it is not an organized pedagogical procedure. Now, what Middleton and Robinson did was what everybody else was doing except that they organized it, they refined it, they...presented it as a unified concept of teaching. And then over the years, they were able to improve it. And also they had a unified system of counting, the Eastman System developed by Alan I. McHose. And the other thing about it was they had such spectacular results. So, a lot of people were interested in how do you do this, but what I found, in fact, whenever I was not teaching in Norman and I went down there to watch Middleton and Robinson teach. And I remember going back to my little school there east of Oklahoma City, thinking that, "Well, they can do it, but I'll never be able to that." And I just tossed it out. And I think that's what happened to a lot of people after I left Norman and became one of the chief disciples for that particular type of teaching. I would bring it up and people would just turn off. And I remember being the band director in Illinois. I finally just quit trying to present it to people. It really turned them off and in turn it turned them off toward me and I lost the ability to have a collegial relationship. Of course, when I was the band director at WIU, I was trying to win favor with these high school directors and recruit their students to come to my university and so I didn't want to offend them. And the way to do that was to...don't speak about breath impulse just leave it alone. And then I became the director of the Wind Ensemble at Phillips University and I had to be very careful about who I talked with or with whom I talked I guess I should say. So if it was somebody who knew about breath impulse and wanted to...get information from me about it, sure I would help them. But I...I quit trying to win...favor for the teaching method. And I remember coming out here to West Texas in 1977 and here were a lot of people out here who were eager to find out about breath impulse teaching. And it was so wonderful to be here. Part of that I give credit to Gary Garner because he was open minded. If there was another way to teach, he wanted to try it. He wanted to hear about it and so it...well it was just wonderful.

HH: I guess another thing where he's had a lot of influence on people had to do with a unifying method of counting. And I remember one time at TMEA, the band was on the stage there at the auditorium in the convention center...so...the WT band was going to play a number that had some clapping from the audience.

(Audio problems)

RT: One of the memorable experiences I wanted to discuss was the summer that he almost left.

HH: Well boy, that was a tough summer, and Sam Houston State University made the offer; you might say an offer he couldn't refuse. It was a huge increase in salary. He was going to have a secretary. There was going to be a good budget for the repair of instruments and the purchase of music. These were all things that were really a sore spot here. So finally...oh the other thing I remember was scholarships [laughs]. Sam Houston state was going to have a whole bunch of scholarships. So, he came back and I remember that he was very apologetic to me as his friend, as his colleague. He said, you know, "Hey, I just can't turn this down." And I agreed with him. I hated to see him go,

but he was right. So I...I said, "Well look, if we could match that offer, then, would you stay?" He says, "Oh absolutely." So I went over to see the dean and the dean went over to the then president (vice-president/provost) Mike Orenduff, and the vice president went to see the president at that time who was, Ed Roach. In the mean time, Garner had given me his letter of resignation. And so I took the letter to the dean, the dean and I...took it to the provost and then the provost took it up to the...well...the president and at that time the chairman of the board of regents who was T. Boone Pickens didn't want Gary Garner to leave. And so they decided, let's do whatever we have to do to keep him. So the president had asked the dean to meet with him on a Saturday morning for breakfast over at the president's home. This was when that big house over there was brand new, the first year. And...so the dean called me in and he said, "I've got a problem here, my wife and I have committed with our young son – and he was preschool age – that we are going to do thus and so. I've forgotten what it was, but it was something that they had made a long-term commitment that they were going to do for their young child. And so, he said, "Would you go with Dr. Garner over to meet with the president for breakfast at the president's home?" So I did, and...so Garner had his list there of the things that they (Sam Houston State University) promised him to do. So we just started down the list. Salary, and president Roach says, "Ok, we'll match that salary." And, a secretary for the band and the president nodded his head and said, "Sure." We'll add a secretarial position. And then scholarships, it was, I think, it was around twenty-five tuition scholarships. The president nodded and said, "Well those will be dorm scholarships, yes we'll do it." And so we just kept going down the list there. He agreed to everything. And he agreed to everything, and so Garner looked at me and says, "Well, I'm not leaving. I'm going to stay." So we left and Garner rode with me in my car and I dropped him off at his house. You know he just lived up the street from me. I remember his wife was there at his home just on pins and needles. They had the sign up in front of their house – for sale. You know, he'd already taken the job at Sam Houston State. He had already resigned here. I mean they were moving to...Huntsville. And so he went in singing, "On, On, Buffaloes." It was really funny. His wife couldn't believe it. But, it was a wonderful occasion.

RT: Are there any other experiences that come to mind?

HH: I don't think so.

HH: I guess there is something else I'd like to mention. After he had been here 25 years, they had a banquet, an alumni banquet in his honor. I was held in the atrium in Northen Hall and it was on a Saturday, if I remember. So a bunch of the area band directors and graduates and so forth came back and it was really a wonderful occasion. And it was kind of a testimonial type dinner. And I remember the band director Ray Robbins, who had just retired as the band director at Phillips High School. Phillips High School is no more, but it used to be that Borger was a separate school district from the little town of Phillips and what this was is...the Phillips Oil Company had that big refinery there in Borger and so they had their own little school district and there were a lot of houses that were provided by the Phillips Petroleum Company for their own workers and a lot of people lived in company owned homes. And so...Phillips was really quite an unusual...school district. I don't think there was another one like it before or since and they had a very good band there and Ray Robbins was the band director. Ray was quite an admirer of Gary Garner and when we had that 25th Anniversary dinner, why

he stood up and he made a little speech about Gary Garner. And I remember the main point of his speech was that the reason that Gary Garner was successful is that he would do whatever it took to make the top performance. Well we had just been through a very difficult time when we took the band to Carnegie Hall the first time and one of the numbers on there was the Hindemith Symphony and if you've studied that piece you know it has a virtuoso clarinet part. Since that time we've had an increase in the number of clarinet majors and also, I think because we have more students, we have a higher level of achievement. Right now the clarinet studio is one of our best and we've got so many good players we could play the Hindemith Symphony and not have to worry about it. That particular time, the clarinet studio was down in numbers, down in talent, and there was some doubt as to whether or not we'd be able to play the Hindemith Symphony, just because the clarinets couldn't cut it. So, what Gary Garner did was he rote taught the Hindemith Symphony to the third clarinets. He'd go up there hour after hour after hour. And he'd get out a clarinet and he would play the part and they would play the part and they'd go over it and over it and over it. I mean we were committed to go to New York. We'd already signed the contract to rent Carnegie Hall. And whatever it took to be able to play the Hindemith Symphony, at that level, that's what he would do. Now how many band directors do you know of that would go up there week after week hour after hour rote teaching the part. Ray Robbins was exactly right, Gary Garner would do whatever it took and I think that was the essence of his success. Well, one of the key things, he also happened to be a superb musician, he also happened to be a person of high integrity – we've discussed that. So it's a complex thing, it's all of these things. It's musicianship. It's dedication. It's effort. It's personal attributes. It didn't hurt that he was a real humorist. The best way I've found to express that is a lot of people have compared him to Johnny Carson. At that time, you know, Carson was the top humorist in video. He was the person that they invited every year to be the host of the academy awards. You know he had that tremendous following for the Tonight Show. He was funny and a lot of it was spontaneous. And that's the way Gary Garner was. Well you know how his rehearsals were. Is that enough?

RT: That works. Thank you.

Interview with Don Lefevre

Date: February 21, 2006

Time: 1:00 p.m.

Place: West Texas A&M University
Canyon, Texas

Note: Text within parenthesis are additions or corrections made by Don Lefevre. Text contained within brackets was added by the researcher for clarity.

RT: I guess we will start with how you came to know Dr. Garner.

DL: In 1975 I came to West Texas State University as a student from Fort Stockton High School. Dr. Garner at that time was the director of bands and I guess it was a year later or so – my sophomore year – Brad Garner, his son, at that time was a junior. He and I became best friends and so, we would spend quite a bit of time together and at times would go over to his house. And I'd end up visiting with Dr. Garner or Mrs. Garner. So I got to know them very well. I used to baby-sit Blair Garner when the Garner's would go to TMEA. We actually had some good times. I remember him [Blair] playing the Carnival of Venice for me when he was just in Junior High School – he was a really good player already at that time. Then I graduated from WT, and in 1987 I had been teaching in the Midland area for a couple of years as a public school band director. I taught at Lee High School in Midland and also at San Jacinto Junior High School and that summer of 1987, Dr. Garner called and asked if I might be interested in being the assistant band director and saxophone teacher at West Texas State University. And I said, "You're kidding, of course I would." I said, "What do I need to do?" And he says, "Well, just say yes." I said, "OK." And so...we moved to Canyon and so at that time we became colleagues and I remember in the beginning it was difficult calling Dr. Garner by his first name. It took awhile, but as months and years went on I got more comfortable with that. Of course, I never did [call him Gary] in front of the students. Over the years we developed, I think, a very close relationship. I became, in a lot of ways better friends with Gary than I was with Brad because I was spending a lot of time around Gary. [I] became the director of bands after his retirement in 2002 and now we speak probably on a weekly basis. And he works at our instrumental band clinics in the spring, and just recently did a clinic with the WT band on a piece he arranged [*The Bartered Bride*], and he teaches at the West Texas A&M Band Camp each summer. Any time I have a question or a concern I will call him and get advice on a pretty regular basis.

RT: Did you have any idea when he called you? Did you have an idea that job could happen.

DL: No...I never thought that WT would hire an assistant band director and certainly not a saxophone teacher. Before...becoming a part of the WT faculty...the saxophone students were taught by the other woodwind faculty. And although we had a pretty...large number of students during those years, we never really had a consistency of quality in those students. I was shocked and all that came about...basically because of T. Boone Pickens....Dr. Garner was going to take a job a different job – I think it was at

Sam Houston State University. And they were trying to steal him away from WT. And so Dr. Garner was packing and was ready to go and somehow his friend T. Boone Pickens, who was a high school acquaintance, called and said, “Gary, I can’t believe you’re really considering leaving.” He [Garner] said, “Well I’ve got my bags packed and we’re going.” He [Pickens] said, “Well give me twenty-four hours to see what I can do.” So T. Boone Pickens knew the president at that time of the university and they were able to keep him at WT. And one of the things that...Gary requested was an assistant band director, someone that could teach saxophone. And so...luckily I got my job kind of by accident – really kind of by a fluke because of T. Boone Pickens.

RT: How did Dr. Garner influence you in your career?

DL: That is a great question and it is a difficult one to answer. I guess the answer would be in every conceivable way. You know I was reflecting about this the other day. I was...able to watch him rehearse the symphonic band, the WT symphonic band on a regular basis for sixteen years. So I learned, so many things about how to rehearse the band, how to pace the rehearsals, just every conceivable thing about rehearsal techniques. You know his energy level was something that was always amazing to me. He was not a young man during those years. He was middle aged and later became a little bit older than that. But he had the energy level of an eighteen year old in every one of those rehearsals. It always seemed like the band rehearsal was the most important thing going on – on earth – when he would be on that podium. There are so many things, you know we talked about the Eastman counting system and the way he used the Eastman Counting System. I think a lot of people use counting systems but not to the degree that he used the system and the manner in which he used the system really, really paid off I think. And foot-tap, a subdivided foot tap if it was a slow enough tempo or if it was in compound time it would be a down-press-up. It seems like...to most people, when you talk about things like that it seems like you would almost be talking about a Junior High Band. But his approach, if he could get everyone in the ensemble to do a subdivided or some type of foot tap, he felt like it gave our band a real edge on the others and I think it did. I think it was a common thread that we had, that those ensembles had...and it helped with precision a great deal; double-tonguing exercises, vibrato exercises, the concepts of tuning, especially the upper woodwinds. His tuning formula for the upper woodwinds – I’m sure he’s already talked to you about this – but if he hasn’t, I think it is a very beneficial one. One in which, the upper woodwinds are tuned to the clarinet section because they’re the least flexible and I think it makes a lot of sense. But things like that were so valuable. And then his rules of conducting, and in the beginning I think sometimes when students were new to the ensemble they’d be a little bit confused by the negation that he would do and by the rules of conducting that he would use. But as they became a little bit older and they had a few more performances under their belt, then I think they all knew exactly what he was doing with the baton at all times. The use of his instrument, gosh hearing him play and the manner in which he would demonstrate different lines of the score, style, and just sound, and phrasing – just every element of music that he could produce on his flute. Also, I’ve never been around anyone that was more articulate in being able to explain in every detail what he wanted. So he had so many weapons at his disposal. He was articulate, he was a great musician, he was a very good conductor, he seemed to have an impeccable sense of time and rhythm, and then this unusual amount of energy that he brought to each rehearsal. It’s really a winning

combination, I think. This is another area that I think is valuable, he has a knowledge of all the instruments. I think that he could teach every single instrument in the band in an applied area. He could teach saxophone, he could teach clarinet, he could teach oboe and bassoon. He's an accomplished player on all woodwind instruments, but he could do it in brass as well. He knows as much about brass instruments as most people that play those instruments professionally and it's unusual to find someone like that. I don't know if there will ever be another person with that complete package. It's pretty exceptional. The rehearsal techniques, you know that I just mentioned. That's just one small part...of the whole thing that makes him special. For me I think what I gained from him more than that was just how he dealt with the personal conflicts, you know, that would arise almost daily sometimes weekly. Watching him deal with the students and the manner in which he would handle them was really (interesting)....I would enjoy that a whole lot and he would give me a lot of personal advice in those areas. One thing that I remember him saying, I think he mentioned to me that he got this from Ted Crager who was his predecessor at WT. Ted would say you can't afford to allow yourself to dislike a student and once that occurs then you become an adversary of that student. That was one of his practical approaches to students. I think he would make himself like every single student in the ensemble even if there was someone in the ensemble that was really hard to like. I think Gary; I know Gary liked that person. He would not treat his favorite person (differently than his least favorite). You would never know who that was because he would never let anyone know. He would treat his favorite person exactly the same as he would treat maybe the person that maybe everyone else in the ensemble despised. You could not tell his attitude toward those people at all to be different. I think that's unusual and I think that's a nice quality to have. I wish I had a little bit more of that quality. Another thing that he would say, he would say, "Never say anything negative about a student to another student." So if a student came in and was complaining about another student don't enter in to that conversation....(He would tell the person), "You need to go, and you need to deal with this student." And he would allow the students – I think in almost every case – to work it out on their own because he felt like...that that was a part of maturing and they were going to be able to do this when they got out and started teaching or working in the profession. He wanted them to be able to get along with their colleagues. And he tried not to intervene in those personal conflicts. He thought that it was a no win situation once he got involved. He would always say there are two sides to every story. After you hear the first side, don't jump to a conclusion, make sure you hear the second side before you make some sort of judgment. And that's good advice. Another thing that I think that's unusual, he would not...if a student came into his office to complain about one of the faculty members, perhaps it would be an applied faculty member that...the student was working with on their given instrument. He would say to them, "I'll be happy to listen to you but you need to understand, I have to be supportive of our faculty, and if you feel like the problem is so profound that you can't work it out with the teacher, then you need to go and visit with the department head. He's the one that needs to hear this complaint. I can be supportive of you, in fact, I can be concerned about your concerns, but I cannot enter into a bashing of the faculty member." I can't tell you how I wish that all members of college faculties...could all have that same...attitude toward their colleagues. I think...teaching in colleges would be, or anywhere for that

matter, would be a lot more of (an enjoyable) environment to be in if that was happening. I guess that pretty well sums it up.

RT: It is interesting how you touched on a lot of things that Dr. Haines said. You kind of touched on this, but I wanted you to discuss his [Garner's] humor, his sense of humor.

DL: He did have a good sense of humor, but I think what I felt like was – more than that – was just such a quick wit. You know I mean...there are a lot of people that can come up with a pretty funny joke if they have a lot of time to think about it, but he was so quick to have a come back. Somebody would say something to him, you know that was sarcastic or something, he could come back a lot quicker than they could, you know, and so I think it was his quick wit...that was so valuable. And it was fun to watch. I think he purposely tried to bring that out in rehearsals. Usually it wouldn't happen right before a concert [laughs], but...I do think...I always thought that rehearsals were a lot of fun when he was directing the band. I always thought they were entertaining, but he never lost control of the ensemble – not for a second, but – yeah he was so quick witted. And just the manner in which he would say things. You know, he was so articulate. He's just very clever.

RT: Another thing that you kind of touched on was his dealings with other faculty and students was his integrity. I wondered if you had any other ideas about that.

DL: I think that is...I don't think he gets the credit that he deserves for the amount of effort that he put into that really. I think a lot of faculty...I think there's several faculty members that we've had over the years that were jealous of his...notoriety. And...so you know, they might at times try to stab him in the back a little bit with other faculty and students. He would know that would be going on. He would know that was happening, but he would never enter into that arena. Most people when they know they're getting stabbed in the back, they'll start shooting back, but he never did. Now...he didn't have warm and fuzzy feelings about that person, but he would keep it professional and they would never know it. But, he would confide in a few close, really close people about that kind of a situation and they knew it was going on. And it was...unfortunate, but...I thought he always handled himself in a classy way. And never entered into that arena of backstabbing.

RT: What about his influence on students during his career?

DL: Well, you know, as I mentioned a lot of the ways he influenced me was as one of my directors. I commented to many people about this and I believe it to be true. I learned more by sitting in our rehearsals as an undergraduate student at West Texas State University than I learned from any other person, any saxophone teacher that I ever had. And I had some good ones. I had Donald Sinta at the University of Michigan, Dr. Joseph Wytko at Arizona State. I learned more about how to be a musician, how to play music, how to be a precise player, all the things that we need to know about music. Many of those things I learned from just being in that ensemble, from hearing him talk about how to solve rhythm, precision, intonation, how to practice, just on and on and on....I don't think I'm alone in that regard. I think many of the students that were in that band – and I've heard people say this – you know I'll go and visit with our alumni and they'll say...everything I do with my band I do it because that's the way Dr. Garner did it. And so, I know he had a strong influence on the students in that group and I think his...ability to play his instrument was one thing that set him apart from most other band directors and college teachers. I don't guess I've ever seen another college teacher other than Dr.

Garner pick up an instrument...to demonstrate like that. I'm sure other people do. Of course, you do, I do, but I'm talking about that are outside of that circle of WT alumni. I'm sure it exists someplace, but I've never seen it. Have you ever seen it?

RT: No. Not really.

DL: And I think most people would say oh that's cheating or that's...rote teaching or something like that. I think most people would probably in some way may have a negative...view of that, but...it certainly wasn't rote teaching because he was teaching counting and he was teaching all of those other things – the fundamentals. He was doing that more than anybody else I've ever been around either. So he was teaching fundamentals like crazy and so he would just use it [his instrument] as a way to explain what he wanted. And gosh, he was a master on that instrument. I think one of the things that I...when I think about his career. I remember this was after I graduated from WT as an undergraduate student and had already had my Master's from the University of Michigan. I remember when I was teaching, every once and a while I would hear someone comment about the WT band. They would say, "Oh that's a great band. It's too bad they're not more musical." And then I would think to myself, "Why are they saying that? What is leading them to believe that that ensemble is not a musical ensemble or that Dr. Garner is not a musical conductor and stresses that?" And I thought to myself, "OK, this is got to be what it is." The WT Band for the most part especially at that time – this was in the 70's and 80's – they were playing in many regards, much more precisely. Their intonation was much...better than other ensembles. He was doing it with players that were undergraduate students, where other universities had many graduate students. So he was doing it with weaker players, but they were good players, but weaker players than what some of the major universities had, and he was just rubbing their noses in it. And they were, I think they were very jealous of the fact that he had all this success. What are you going to say negative? What can you say negative about this band? It doesn't play out of tune, it plays in rhythm, it plays precisely, so you've got to knock it somehow. If you don't then you're going to say, "Well they're just better than us." So, I think, I think that was their way of somehow trying to save face. They had to find something negative about it. Well...I sat in so many rehearsals and listened to him on his instrument play the most gorgeous phrases that I wish I had a tape recorder, because I had never heard a flute player or any other person play like that, and think, "Holy cow, that is the most ideal sound." The vibrato, the inflection, the phrasing, the control, the pitch. It's just all...it's just, it's perfect. And...it sounds like I'm probably going overboard, but I'm not. I'm probably underestimating the way it really sounded. It was just always very, very good and...and I think his demonstrating on his instrument, I think it helped him. I think it helped the band. I think that was part of the reason why the band sounded the way it did. It was because he wasn't having to rely on just being an articulate musician. He could do both. He could articulate what he wanted, but he could also demonstrate what he wanted and I think it proved to be a very useful tool to him. It's what I strive to be like that. I think we all do. I just feel like it's...I wish I could be...that type of a musician that he is. I think we all aspire to be what Gary Garner was in front of that WT band. It's pretty fantastic.

RT: What do you think were some of his most significant achievements?

DL: Well, you know there's so many. You know we haven't mentioned the marching band at all, but you know his marching band, and what he did with the marching band

was incredible....He...would probably say the ten TMEA performances. I think those ten TMEA performances were fantastic, and they did put WT on the map. And in many ways, they shocked the state I think. Especially in beginning, in the sixties and the early seventies. Those performances, I think, shocked the rest of the state. And I think in a lot of ways they were eye and ear openers for the rest of the state. Realizing, "Hey something is happening at West Texas State that we are not doing. What is he doing, what are they doing there that we're not doing?" And...so I think it was definitely...ear opening and eye opening experiences for many of the college director's and students and faculty. And, probably more importantly, public school directors...knew WT existed now and were willing to send quality students to WT to become music ed majors and performance majors, and on and on. Those two Carnegie Hall performances are significant. You know; to play on a national arena like that you know Carnegie Hall is as big of a name of a hall as there is in the world. And to get acclaim like they did. I think was a great accomplishment. But I think to me it was those and no one else would say this, I think maybe Gary might if he thought about it. All those marching band, half-time performances that he was involved with, you know more people saw his WT marching band than saw his WT symphonic band. And, here he is you know he's teaching flute – full time flute – and he was...in the beginning he was teaching flute, all the woodwinds, and he was teaching classes, he was the band director, he was the marching band director. I mean he was really a one man, almost a one man show. He had some help from a few other faculty, but gosh, I just, I can't imagine doing all that. But those marching band performances took so much work. He wrote his own show, he wrote many of his arrangements. It wasn't until the very end that he...had somebody write drill for him. I know that he didn't sleep very much in the fall because he would be up all night working on those shows. And...I think it was kind of, I know he loved it, but it became...so tiring I think that it just...he just got to where he couldn't do it after awhile. No one could. But, the WT marching band was really fun to watch and it was fun to be a part of. And, I think that was a significant accomplishment. Especially given everything else that he was doing, to also do that. I think the way he did it...I don't think that's something that should ever be overlooked....So much of what I'm sure of what your paper is going to discuss is all the things that he did in front of the band....(In) the marching band...there were so many things that he did differently than everyone else like the system of ones. I think was a really great idea. I'm shocked that the drum corps don't use that system. I think they're crazy for that.

RT: Go ahead and explain that.

DL: The system of one's is...basically is it should follow the...score. So if you're in 4/4 time. Instead of...if you have a 16 count move, instead of going 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16. What Gary would do, which makes so much sense, he would go 1 2 3 4 , 2 2 3 4 , 3 2 3 4 , 4 2 3 4. And so the system of ones matched the measure of the music. I guess that's the best way to describe it. But it's interesting, to me that's so superior to what – in terms of rehearsal. Being able to say, "OK, we need to start on measure twenty four and go to thirty two....You can ask a lot of marching bands, they don't usually know where they are in the music. They don't really know how it all goes together in many cases. So I think that, again that these kind of things were out of necessity. He didn't have a whole lot of rehearsal and...he used his time very efficiently. And many of the things that Gary did with the Symphonic...bands (was out of necessity).

I remember talking to him. I would say, “How did you figure out how to do that.” And he’d say, “Well it’s because I was frustrated by the results I was getting and I had to figure out a better mousetrap. So many of the things that, you know that you and I just think you know we just kind of think, we just take for granted were a result of him being frustrated in rehearsals and trying to figure out a way to solve that problem. Like a lot of the conducting things that he did...a lot of the, the foot tapping concepts, and a lot of the counting system things that he did were just a result of just being frustrated. Why is my band not precise? The difference with him, is that he’s creative enough and...intelligent enough to come up with a solution to the problem and...not just be resolved (with) [thinking], “Well, I guess that’s as good as it’s gonna get.”....I don’t think I ever heard him say, “I don’t think this is going to get better.” I think that he always thought that it had potential to be better in everything that he did.

RT: This is something that has unexpectedly, at least for me, his influence on teaching flute. I’m not going to focus on that in my dissertation; however, at the end of it I’m going to mention [recommendations for further study] something about what his influence has been throughout the state or even the nation.

DL: Yeah. Well, you know he’s had, he had some real talented students and some of the have become college teachers. Mary Karen Clardy is an example of that, and she uses, I’ve seen her books, she uses many of his teaching techniques in those books. She doesn’t give him credit for it by the way. She should. It’s unfortunate that she doesn’t. But his son Brad Garner...everything that he does at the Cincinnati Conservatory and Julliard Prep School, I think that he’s a clone of Gary in terms of the mechanics. Brad is...I know that Gary would say that Brad has surpassed him as a player and I suppose that’s possible...I don’t see how it is. I remember, here’s a story, this is kind of an interesting story. Julius Baker – the principle flutist of the New York Philharmonic for so many years, Brad Garner – who at that time had finished his doctorate at Julliard and was teaching and playing freelance in the New York area, and Gary Garner, they were all in an apartment together there in New York City. And so that all had their flutes out and they had all been playing, I guess trios together. And so somebody, someone said, “OK, this is what we need to do. We’re going to sight read something and we’ll see who’s the winner. And it was some, some one picked an incredibly hard piece that none of them had ever seen before, the three guys had seen before and, and they all proceeded to sight-read it one at a time. Well, [laughs] Gary Garner blew their socks off....And I think Julius Baker, according to...this is a story I heard from his son Brad. Julius Baker was a little bit surprised that this little Podunk flute player from West Texas State, which in the middle of dusty panhandle of Texas is able to play something better than he could, cause I think he considered himself to be the best flutist [Julius Baker] on earth and he was probably at that time there was no one better than Julius Baker. But that’s kind of the, that kind of sums up the kind of player that he was. I’ve never been around anyone that was a better sight-reader or a better player really – to be honest.

RT: Did Mary Karen Clardy attend WT?

DL: Yes. She got her bachelors at WT.

RT: I was wondering about that.

DL: Yeah. I’m not sure where she got her master’s. She might have gotten a master’s at WT too. But there have been...other students that have gone through here that have become really competent players. A number of them, you know that played in

orchestras....And probably the two names that stick out are Mary Karen and Brad Garner. But, yeah there have been so many, there have been a lot. And a lot of them have become very successful band directors. Randy Vaughn, Cindy Bulloch, Marcie Zoffuto, I think he told me there were either 3 or 4 former students that were honor band directors. Jollette [Wine] Mitchell.

RT: That were all flute [students].

DL: Yeah. That's, that's a pretty amazing accomplishment right there. Of course, that had nothing to do, you know it has nothing to do with their instrument, but I think his impact on them probably. During those private lessons, probably was more of the same type of stuff that he was giving them in band rehearsal. So yeah, I think his, in terms of his pedagogy, I think at least you know in this area, you know I think the double tonguing techniques he used and the vibrato exercises and just the...how to practice. And...how to play in tune, all those things that he did on flute. I never watched him teach a private lesson, but I imagine it would be an enjoyable experience.

RT: Are there any other memorable experiences that stand out.

DL: Well there were so many funny things that happened, but in terms of just kind of times that were kind of landmark moments I think, for me, his last TMEA performance was something I'll remember because the response that the audience gave that group and him I thought was really amazing. I've never seen anything like it, and then I think his last concert at WT. I guess it was actually the last concert in Amarillo at the Amarillo Civic Center. You know, his final concert that he gave in 2002 those two concerts will always...I think I'll remember those concerts and just the preparation up to those concerts were really neat. It seemed like everyone was really pulling together in an unusual manner. More than normal, you know. But there were so many little funny things, you know but to me those...those two were the...in terms of band directing were the two that I'll remember probably.

RT: Can you tell me about Mary Ellen Garner?

DL: Well, Mrs. Garner, she was a great mother, she was a great wife. She lived for her husband and her sons. And, I don't think, I really don't think that Dr. Garner would have been probably half as successful as he became had it not been for her. I really believe that. I think she was a driving force behind him and I really believe that she, she kept her thumb on things on so many other things regarding the family that it allowed him the time doing the things that he did to make the band as good as it was. She was his equal in many ways and perhaps superior to him in some ways. She was probably more creative, and had a great mind for knowing how to get things accomplished....Probably in other ways not, but...she was the brain child I think behind those Carnegie Hall performances and behind Showcase of Music, and behind many of the things we do at Band Camp....A lot of the activities that we do, all that stuff was her brainchild. She was very creative and I know that those Carnegie Hall performances – neither of those performances would have happened without her. There's no doubt, I mean there's no doubt. Those concerts happened because of her ingenuity....He was very professional and she was more like a mother to the students. And I remember her in rehearsal. She would come to all of our rehearsals and she would sit there....She would always sit...behind the table that was right in front of me because I was in the saxophone section and so I would always be really close to her. Right next to her really and she would just be kind of looking at the ensemble....She would be knitting the whole time. She knitted

a lot [laughs]. I don't know what she made. I don't know what she did with all these things but she was always knitting and...and she was a very smart lady, she had the most beautiful handwriting I've ever seen. A real nice lady.

RT: Is there anything else?

DL: No.

RT: Thank you.

DL: You bet.

Interview with Randy Vaughn

Date: July 16, 2005

Time: 11:00 a.m.

Place: Don Lefevre's Office (during the 2005 WTAMU band camp)
West Texas A&M University

RT: In what capacity do you know Dr. Garner? When did you first meet him?

RV: Well, I first met him when he...his first year here at West Texas State which was my first year here. And, I remember it was...I guess we were having summer band when he got up on the podium and introduced himself...and we were starting to prepare for marching season, and...anyway, someone had asked him to play his flute, and I remember it seems it was that first meeting that he played his flute for us and actually played a part of a solo and I was just knocked out. I was glad I came here. In fact, I had planned to go either Texas Tech or Oklahoma University and I had some good scholarship money there and then found out that Dr. Garner was coming here and I can't remember who exactly told me, but it was some director said, "You need to go to West Texas State because of Gary Garner and...a flute teacher" and...so that's what I did. I came to WT. So my first year was his first year.

RT: Wow.

RV: Yeah. It was great.

RT: What do you think was Garner's influence on his student's?

RV: I think Dr. Garner influenced his students...I mean there were so many ways. First of all, I guess, after we got to know him just...the type of person he was... I mean we were immediately impressed with his musical abilities and it was obvious he was very, very knowledgeable. And that's something that you know just kind of happens, you know, like in one rehearsal with him we were pretty amazed. But I think, the other influences were with Dr. Garner how he conducted himself on a daily basis. We always watch people that are...teaching us and just like we watch our parents and I guess actions speak louder than words and Dr. Garner was always in my eyes a gentleman and held his personal interaction with people to the highest level and I was just always impressed. Even though he would...it doesn't mean he didn't get upset...that in rehearsals he treated us like people and he wasn't a tyrant. Which I think at that time back in 64 and 65, I think a lot of the really good band directors were and this is not a slam against them that was kind of...you know, they were pretty...pretty rough. And I appreciated the fresh of air (*sic*) with Dr. Garner and the respect it came mutual in the way he treated us. And...so, I saw him...I remember one time that he really, I some him almost loose his cool. We were in Hobbs [New Mexico] on band tour and can't remember if it was the first year or the second year, but some stage man or somebody had really messed us up as far as the set up or something and was trying to...was actually rude to Dr. Garner and I remember Dr. Garner kind of...you know was...almost lost his cool with this individual [laughs], but this individual was very rude. But I mean he, through all [of] my career I've just been so impressed with how he conducted himself in all situations on and off the podium. And...I think it still goes on at this camp, right here today, his influence when

we come down here people smile and everybody is friendly we work hard, but there is a feeling of mutual respect and camaraderie and just a feeling of relaxation and we're among friends and you know he always has a smile on his face and it just permeates the whole camp. And think that influence has just carried on, of course with Mr. Lefevre. And, I know that is the reason I like coming back here because it just...it's not cutthroat we work hard, we get a lot done, we learn stuff, but there's a feeling of...friendship and respect.

RT: How do you think he influenced your career?

RV: Oh...I mean...I guess if I was to name one person that influenced my career...I mean absolutely the most of any person that I've ever worked with. I had a really strong high school band director Norvil Howell and he was terrific. I had a really good private flute teacher in Clovis [New Mexico] in high school Ted Raven. He was terrific and had influences. But I guess Dr. Garner was...I don't know it's just hard to describe...to put in words...he was you know, kind of my hero, my idol, my...You know I can remember, I mean this sounds...I used to have a picture of him that was on a poster in my office at Kline and...he had this kind of a stern look and as I would go out to rehearsal I would look at that picture and I almost take...build my confidence up. To know that...OK how would Dr. Garner go out and rehearse this band? Just by looking at his picture, I know that sounds dumb. But, anyway he really had a great influence on me, musically, as a director, and as a flute player, as a teacher, and as a person and how I interacted with students. I think I use some of the same techniques that he used and...in my teaching. I...one thing I did not learn from Dr. Garner was...I never had him for conducting I had Rowie Durden who was great, but I, in a way, I wish...I could have had a conducting class with him because. You know we like to emulate...people that we respect and love and I always wanted to look like Dr. Garner conducting [laughing], but I never could. So, anyway...

RT: Great...What influence do you think Garner had beyond his work at WT?

RV: Well, I mean, I think again. It's just a matter of...his influence...you know when he influences you here then when you go out...that influence it just keeps traveling. It's just a succession of influences down through the students and the years and what you learned under him...you know...how to teach...I was always impressed too. I took advanced woodwinds under him in graduate school and man that was such a hard course. We had a lot of really good band directors in that class and boy we worked hard. Man, and his standards were so high and you know practicing hours and hours on instruments that were not my major instrument was...was rough. And again in class, his standards were so high. And it was the same way when I took private lessons from him. You know I had him on Monday morning at 8:00 and I remember working so hard during the week and coming in on that Monday morning and having my lesson and always. Not always but invariably leaving feeling like that I had not done my best. Even though I had really prepared, I always wanted to be better. And I think he just instilled that into us to be...And it wasn't something that he, you know, that he said, it was just that he held you accountable and held you to a higher standard and you knew it. And so, when you didn't achieve that in the lessons it was...frustrating in some ways even though you had worked hard.

RT: What do you think were some of the greatest achievements of the WTAMU band during Dr. Garner's tenure?

RV: Well, I mean it's obvious, the band was good and I think Dr. Crager was here and a lot of people in West Texas really liked Dr. Crager and what the band did and what it achieved. When Dr. Garner came here, I think there were some...some reservations at first with Dr. Garner and his approach. At least I heard that from...just through the Grapevine. But it didn't take long to where the directors started to hear the band, you know the first tour and then every year it was so obvious that what he was doing was making a big difference in the...just the level of the band, it just immediately started to get better and better and better, and...then of course the...the great...the first TMEA performance.

RT: Where you in that band?

RV: I was in that band yeah. That... that just brought the house down and...you know people were just shocked and amazed and we got this ten or fifteen minute standing ovation. Maybe it wasn't that long, but it seemed like it. And then someone – Dr. Garner could tell you who it was – stood up on the chair and called out some number, West Texas 28, University of Texas 7 or something. He hollered this out because UT had played there that year, the University of Texas and he was saying that West Texas Band beat the University of Texas Band and I'm sure it was true. I didn't get to hear them, but anyway that was I think the first statewide and southwest impact that people knew that Dr. Garner was for real and from that point on I don't think...of course, you have to keep proving yourself, but people knew that he knew what he was doing.

RV: [reading from guide] It says what contributions and what influence on flute pedagogy did Dr. Garner have as a teacher of flute. Well, again I mean he was just my private teacher and...I thought I was really good. I can remember too, our first lesson – I'd been an all-state flute player in New Mexico, not Texas – but in my first lesson him telling me that I was fingering some notes incorrectly which just blew my mind because...it was some of the high notes and there are some various fingerings and it sort of deflated my ego I guess just a little bit...but I knew that I was going to be held to a higher standard and that maybe I didn't know as much as I thought I knew when I first came here. So...you know it's just...I loved the way he sounded, I tried to emulate his sound and the way he taught me in our private lessons, you know articulation, technique and how to practice and I can remember him recording my runs on a recorder and then playing them back for me at half tempo and I thought they were even and they were so uneven when they were played back. So...things like that and just every week just holding you accountable and to a really high standard and practicing. I know I really practiced a lot. I enjoyed practicing and I never wanted to go into a lesson unprepared and I still, you know, use a lot of the techniques, of course Dr. Garner used the flute on the podium and I still do to this day. I have my flute with me when I do...when I teach and do region bands and stuff like that.

RT: Was he using the Eastman counting system back then?

RV: Oh, yes. Yeah, that's right, the Eastman Counting System which I was not familiar with, we started to learn. So that was a real change and real important and helped me learned how to count and I still use it to this day obviously. I think was just a great teaching tool...I mean there were so many things...the way he...did rehearsals, I mean just the way he...and tuning and the high standard of tuning and listening and matching and holding notes. And I'd never done, of course I was just a kid anyway, but I'd never done so many of those things and again I still to a lot of those...his approach to

tuning, and...his approach to alternate fingerings, knowing all the fingerings on all of the instruments. And that's what we worked hard in...in the woodwind class to try to learn...all the fingerings and the alternate fingerings and I still am amazed to this day at his ability to do that and I...still can't remember all those things that we learned that I wish I could use still, but anyway...

RT: One thing I would like to talk about more was that first trip to TMEA. Just what it was like for you or what do you remember of preparing for that or...did you guys tour on the way down there?

RV: Yes, we did. And...I know the big piece was *Reinzi*, Wagner and that old arrangement. I don't even think it's on the contest list. I later did it in Hereford, but that was the piece that brought down the house and that's what we closed with. Man, we may have done...I was going to say March Eccosaise that we're doing now in directors' band but I don't think we did, but that piece [Reinzi] was pretty amazing and the brass and the technique anyway it was just...just a fun concert we enjoyed doing it and we worked hard. And when we performed, we didn't anticipate that kind of reaction. For some reason, I don't remember much about touring, we did so many tours and on that particular year going down to TMEA I just remember performing and the reaction of the audience, I was just...kind of stunned and shocked that they liked us that much. I mean you never know how good you are and Dr. Garner was always trying to get it better and better and you reach point to where, you know, you just don't know and his standards were so high, and I guess we didn't know how really good we were until we performed and heard the reaction of the band directors and the people in the audience which was very gratifying.

RT: That will work. Thank you.

RV: Oh, I remember what it was. I remember, can I go ahead?

RT: Yeah, you can go ahead.

RV: Another thing that was impressive about working with Dr. Garner was – besides the Eastman Counting System – was he taught me how to transpose. Transposition, which now is so common for the WT people that you know we don't think of it, but boy, at...at that time that...you know and of course me being a student...and at first I was a little resistant, I thought why do I need to do this, but he insisted we do it and we kept doing it and it became easier and easier and now I'm just so delighted because it's such a big help. And I feel very comfortable doing all of the transpositions, and I still have trouble with French Horn, but anyway yeah, that was...but there were so many things, and to sit here in a short time and...say what his influence was I mean there's so many musical things...I mean basically everything that he did and the way that he taught. That's the way I wanted to teach. You know and you could just list and go on and on and on, pitch, precision, balance, articulation, tone, technique and the way that his approach to all that was unheard of and that's why the WT band was so much better. Because he had a systematic approach to how he rehearsed a full ensemble and he knew exactly what he wanted and how to get it and the sound that he wanted and that's the difference that the WT band had and very few...and there was one other band...Sam Houston State that time was a very good band under Dr. Mills and he...those were the two I think premier college bands back in those days, but that's what Dr. Garner did. He just had a systematic approach to everything that he taught, how he wanted to teach it and knew what he wanted to achieve and in other words, was it a good sound, was it together

was it in tune with the right balance and the right notes, and that's it and if you do that you've got a terrific band and that's what he did and all of the stuff he used to do that and the way he taught...that's what I wanted to do and be just like him and also being a genuinely wonderful individual and a great role model as a person.

RT: Great. Well, thank you very much.

RV: Hey, you're welcome.

Appendix F:
Additional Observation Activities

Additional Observation Activities

2005 West Texas A&M University Band Camp Honors Band

July 11 th , 2005	
Full Band Rehearsal	45 minutes
July 14 th , 2005	
Full Band Rehearsal	85 minutes
July 15 th , 2005	
Full Band Rehearsal	95 minutes
July 16 th , 2005	
Full Band Rehearsal	95 minutes
Concert	60 minutes

2005 West Texas A&M University Band Camp Directors' Band

July 12 th , 2005	
Full Band Rehearsal	45 minutes
July 13 th , 2005	
Full Band Rehearsal	45 minutes
July 15 th , 2005	
Full Band Rehearsal	45 minutes
July 18 th , 2005	
Full Band Rehearsal	45 minutes
July 20 th , 2005	
Full Band Rehearsal	45 minutes
July 21 st , 2005	
Full Band Rehearsal	45 minutes

Appendix G:
Materials Provided by Garner

Redline Tango

Trumpet

$\bullet = 132$

1 *mf* *f* *mp*

5 *f* *mf* *f* *mp* *ff*

11 *ff* *ff* *f* *ff* *ff*

2 *ff*

20 *fff* *f*

24 *f* *mf cresc.* *p*

28 *ff*

31 *ff*

3 *ff*

Redline Tango by John Mackey © 2004 by Osti Music, Inc. All Rights Reserved. Used by Permission.

Trumpet - 2

Redline Tango

36

40

44

47

4

51

54

56

60

cresc.

f

ff

f

ff

Redline Tango by John Mackey © 2004 by Osti Music, Inc. All Rights Reserved. Used by Permission.

Passacaglia

1 2 3 4 5

6 7 8 9

10 11 12 13 14

15 16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44

45 46 47 48

Passacaglia (Homage On B-A-C-H) by Ron Nelson © 1993 Published by Ludwig Music.

III. Shooshigi (from Songs of Ararat)

C instruments

1 2 3 4 5
6 7 8 9 10 11
12 13 14 15 16 17
18 19 20 21 22 23
24 3 25 26 3 27 28 29
30 3 31 32 3 33 34
35 36 37 38 39 40
41 42 43 44 45 46
47 48 49 50 51 52
53 54 55 56 3 3 57 3
58 3 3 59 60 61 62
63 64 2 65 66 7

Songs of Ararat by Loris O. Chobanian © 1995 Great Works Publishing, Inc. 15766
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Fl

Ob

Cl 1

Cl 2/3

A. Sax

Fl

Ob

Cl 1

Cl 2/3

Sax

Fl

Ob

Cl 1

Cl 2/3

Sax

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Rhythm Exercise for EL SALON MEXICO

1 2 / 3 4 / 5 6 / 7 / / 8 / / 9 / 10 / 11 12 / / / 13 14 / 15 / / 16 17 18 / 19 / 20 / 21 / 22 / 23 / 24 25 26 27 28 29 30 31 32 33 34

El Salon Mexico by Aaron Copland © 1972 Boosey & Hawkes.

Aegean Festival

The musical score for "Aegean Festival" is presented in two systems. The first system (measures 1-8) includes staves for Violin (Vn), Saxophone (Sax), Horn (Hn), Euphonium 1 (Eu 1), Euphonium 2 (Eu 2), Trombone (Tbn), and vocal parts (sop and bd). The second system (measures 9-16) continues the instrumental parts with a *pp* (pianissimo) dynamic marking, while the vocal parts are silent. The score is written in 4/4 time with a key signature of one flat (B-flat).

Aegean Festival by Andreas Makris © 1970 by E. C. Schirmer. All Rights Reserved.
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The image displays a musical score for the piece "Aegean Festival" by Andreas Makris, covering measures 15 through 28. The score is written for a string quartet, with four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system (measures 15-21) features a crescendo in measures 15-18, followed by a mezzo-forte (mf) section in measures 19-21. The second system (measures 22-28) begins with a piano (pp) section in measure 22, followed by a mezzo-forte (mf) section in measures 23-28. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs, as well as dynamic markings like *cresc.*, *mf*, and *pp*.

Aegean Festival by Andreas Makris © 1970 by E. C. Schirmer. All Rights Reserved.
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[illegible][illegible]

Aegean Festival by Andreas Makris © 1970 by E. C. Schirmer. All Rights Reserved.
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The image displays two systems of musical notation for the piece "Aegean Festival".

First System (Measures 48-50):

- Measures 48 and 49 are marked with a *cresc.* (crescendo) dynamic.
- The notation includes various musical symbols such as notes, rests, and slurs.

Second System (Measures 45-50):

- Measures 45 and 46 are marked with a *mt.* (mezzo-forte) dynamic.
- Measures 48 and 49 are marked with a *p* (piano) dynamic.
- The notation includes various musical symbols such as notes, rests, and slurs.

Aegean Festival by Andreas Makris © 1970 by E. C. Schirmer. All Rights Reserved.
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America

$\text{♩} = 72$

The musical score for 'America' is presented in four systems, each containing four staves (treble and bass clef). The piece is in 2/4 time. The first system (measures 1-5) is marked with a tempo of $\text{♩} = 72$. The second system (measures 6-10) includes a tempo change to $\text{♩} = 120$ at measure 8. The third system (measures 11-14) continues the piece. The fourth system (measures 15-18) concludes with a *rit.* (ritardando) marking at measure 17. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Water Music—Air

Handel

The first system of the musical score consists of four staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music is in 3/4 time. The first staff has a dynamic marking of *mp* and a first ending bracket. The second staff has a dynamic marking of *p* and a second ending bracket. The third staff has a dynamic marking of *mp* and a third ending bracket. The fourth staff has a dynamic marking of *p* and a third ending bracket.

The second system of the musical score consists of four staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music is in 3/4 time. The first staff has a dynamic marking of *mf* and a first ending bracket. The second staff has a dynamic marking of *mf* and a second ending bracket. The third staff has a dynamic marking of *mf* and a third ending bracket. The fourth staff has a dynamic marking of *mf* and a third ending bracket.

Haydn

This musical score is for a scene from 'The Merry Widow' (Act II). It features four staves of music, likely for a vocal quartet or instrumental ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is divided into measures, with some measures containing multiple notes and others being rests. The overall style is characteristic of early 20th-century musical theater scores.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first staff is the vocal melody, and the other three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes measures 8 through 15. Dynamics include *p* (piano) and *f* (forte). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

This image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features four staves of music, likely for a piano and voice or four voices. The music is in 3/4 time and G major. The first staff has a melodic line with a trill on the first measure. The second and third staves provide harmonic support with chords and moving lines. The fourth staff appears to be a bass line or another voice part. Dynamic markings include *p* (piano) and *pp* (pianissimo). The score is numbered 16, 17, 18, 19, and 20 across the measures.

10

The image displays a musical score for the William Byrd Suite by Gordon Jacob, specifically measures 72 through 81. The score is written for four staves, with the first two in treble clef and the last two in bass clef. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 72. The dynamics are marked as *pp* (pianissimo) at the beginning of measures 72, 73, and 74. The score is divided into two systems. The first system contains measures 72, 73, 74, and 75. The second system contains measures 76, 77, 78, and 79. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and melodic piece.

William Byrd Suite By Gordon Jacob © 1924 by Boosey & Co., Copyright Renewed.
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Symphony No. 104

Haydn

This musical score is for the first movement of Joseph Haydn's Symphony No. 104, "The Sun". It is in G major and 3/4 time. The score is written for a four-part string ensemble (Violins I, Violins II, Violas, and Cellos/Double Basses). The first system contains measures 1 through 5. Measures 1 and 2 are marked *ff* (fortissimo), while measures 3, 4, and 5 are marked *p* (piano). The second system contains measures 6 through 10. Measures 6, 7, 8, and 9 are marked *ff*, and measure 10 is marked *p*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This musical score consists of two systems of four staves each. The first system covers measures 11, 12, and 13. Measures 11 and 12 are marked with a forte (*ff*) dynamic. Measure 13 is marked with a forte (*ff*) dynamic. The second system covers measures 14, 15, and 16. Measures 14 and 15 are marked with a piano (*pp*) dynamic. Measure 16 is marked with a forte (*ff*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

It Came Upon a Midnight Clear

A musical score for the hymn "It Came Upon a Midnight Clear". The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is 8/8. The music is divided into three systems, each containing five measures. The first system (measures 1-5) features a vocal melody in the Treble staff with lyrics underneath, and piano accompaniment in the other three staves. The second system (measures 6-11) continues the vocal melody and piano accompaniment. The third system (measures 12-16) concludes the piece with a final vocal phrase and piano accompaniment. The lyrics are: "1. 'Twas on a midnight clear, 2. when all at once I saw, 3. brightest of the stars, 4. that fell from heaven, 5. far as eye could reach, 6. a host of angels, 7. with their wings extended, 8. and their voices raised, 9. in praise of him, 10. who sits enthroned, 11. on high, in heav'n above, 12. and from his throne, 13. he sent his word, 14. and said, 'Behold, I bring, 15. the good news, 16. of peace and love, to all below.'"

How Can I Leave Thee



America

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in 3/4 time and the key signature has two flats (B-flat and E-flat). The score consists of two systems of four staves each. The first system contains measures 1 through 7, and the second system contains measures 8 through 14. Each measure is numbered above the Soprano staff. The melody is primarily carried by the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The piece concludes with a final cadence in measure 14.

The Doxology

The musical score for "The Doxology" is presented in two systems, each containing four staves. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes vocal lines with lyrics and instrumental accompaniment. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The lyrics are: "Gloria in excelsis Deo, in excelsis Deo, in excelsis Deo, in excelsis Deo." The score features various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *mf* and *f*. The instrumental parts include piano and organ accompaniment.

Star Spangled Banner

Star Spangled Banner

Measures 1-7: *f*

Measures 8-15: *p*, *cresc.*

Measures 16-24: *f*

The musical score is for the Star Spangled Banner, measures 1 through 24. It is written for four staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into three systems. The first system contains measures 1-7, all marked *f* (forte). The second system contains measures 8-15, marked *p* (piano) and *cresc.* (crescendo). The third system contains measures 16-24, marked *f* (forte). The melody is primarily in the upper staves, with a bass line in the lower staves. The piece concludes with a final chord in measure 24.

Song of the Blacksmith



Symphony No. 6 — Mvt. II

Tschaikovsky

1 2 3 4

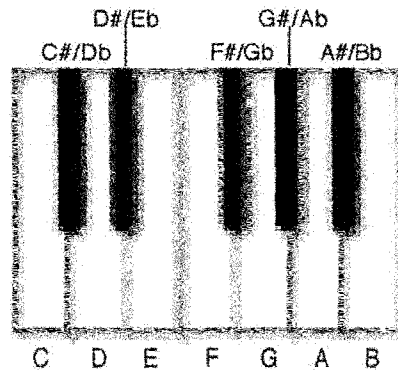
5 6 7 8 *poco rit.*

9 *a tempo* 10 11 12

13 14 15 16

This musical score is for the second movement of Tchaikovsky's Symphony No. 6, measures 1 through 16. The music is written for a four-part string ensemble (Violins I, Violins II, Violas, and Cellos/Double Basses) in a 3/4 time signature with a key signature of one flat (B-flat major or D minor). The score is organized into four systems of four staves each. Measures 1-4 show a rhythmic pattern in the strings. Measures 5-8 are marked 'poco rit.' and feature a triplet in the first violin. Measures 9-12 are marked 'a tempo' and continue the string textures. Measures 13-16 conclude the section with various melodic and harmonic developments in the strings.

Converting Written Pitch to Concert Pitch and Concert Pitch to Written pitch



"MAGIC" NUMBERS

F Instruments: 6 up for written to concert; 6 down for concert to written
Bb Instruments: 3 down for written to concert; 3 up for concert to written
Eb Instruments: 4 up for written to concert; 4 down for concert to written

FORMULA

To determine concert pitch from your written pitch, count your written pitch as one, then go up or down in half-steps according to your "magic" number. Fingering a chromatic scale on your instrument as you count will help find the correct pitch; you can also use the above picture of the piano keyboard as a visual aid. For example, if you play an F instrument and have a written G, count G as one, then count up six by half-step: G-1; G#/Ab-2; A-3; A#/Bb-4; B-5; C-6. Your written G, therefore, is a concert C.

To determine your pitch from concert pitch, do just the opposite. Count the written pitch as one, then go up or down in half steps according to your "magic" number. Again, finger the chromatic scale as you count the half-steps or use the picture of the keyboard. The chart below shows the transposed pitches for instruments in F, Bb, and Eb.

Concert Pitch	F Instruments	Bb Instruments	Eb Instruments
C	G	D	A
C#/Db	G#/Ab	D#/Eb	A#/Bb
D	A	E	B
D#/Eb	A#/Bb	F	C
E	B	F#/Gb	C#/Db
F	C	G	D
F#/Gb	C#/Db	G#/Ab	D#/Eb
G	D	A	E
G#/Ab	D#/Eb	A#/Bb	F
A	E	B	F#/Gb
A#/Bb	F	C	G
B	F#/Gb	C#/Db	G#/Ab

F Instruments Bb Instruments Eb Instruments

To find concert key
from written key:

+1b or -1#

+2b or -2#

+3b or -3#

To find written key
from concert key:

-1b or +1#

-2b or +2#

-3b or +3#

C INSTRUMENTS

piccolo sounds octave higher than written

flute, oboe, bassoon, trombone, euphonium, tuba sound as written

contrabassoon, string bass sound octave lower than written

F INSTRUMENTS

English horn and French horn sound perfect fifth lower than written

TRANSPOSITION: use mezzo-soprano clef (middle C on 2nd line)

Bb INSTRUMENTS

clarinet, soprano sax, cornet, trumpet sound major 2nd lower than written

bass clarinet, tenor sax, baritone T.C. sound octave + major second lower than written

contrabass clarinet sounds 2 octaves + major second lower than written

TRANSPOSITION: use tenor clef (middle C on 4th line)

Eb INSTRUMENTS

Eb clarinet sounds minor third higher than written

alto clarinet, alto sax sound major sixth lower than written

contraalto clarinet, baritone sax sound octave + major sixth lower than written

TRANSPOSITION: use bass clef

Ear Training Exercises

mi - nor sec - ond ma - jor sec - ond mi - nor third maj - or third per - fect - fourth tri - tone

per - fect fifth mi - nor sixth maj - or sixth mi - nor sev - enth maj - or sev - enth per - fect - oc - tave

Sing a one-octave chromatic scale, up and down, using letter names, beginning on any pitch. Use sharps going up, flats going down.

Sing one of the following familiar tunes, using letter names, in seven keys (beginning on C, D, E, etc.)

America
Yankee Doodle
Twinkle, Twinkle Little Star
Any other approved song of comparable difficulty

Same, on one of the following:

Hark! The Herald Angels Sing
Battle Hymn of the Republic
Swanee River
Any other approved song of comparable difficulty

Chorale Prelude

1 Fl

2

3

4

5 A. Sax

6

7

8

9

10

11

12

13 Cl

14

15

16

17

18 Horn

19

20

21

22 Tbn

23

24

25

26

27

28

29 Tpt

30

31

32

33

34

35 Horn

36

37

38

39

40

41 Bsn

42

43

44

45

46

47 Cl

48

49

50

The musical score is written for a woodwind and brass ensemble. It consists of eight staves. The first staff is for Flute (Fl), the second for Alto Saxophone (A. Sax), the third for Clarinet (Cl), the fourth for Horn, the fifth for Trombone (Tbn), the sixth for Trumpet (Tpt), the seventh for Bassoon (Bsn), and the eighth for Clarinet (Cl). The score is numbered 1 through 50. The key signature is one flat (B-flat), and the time signature is 4/4. The music is a chorale prelude, featuring a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts.

Rhosymedre

Ralph Vaughan Williams

The musical score for 'Rhosymedre' is presented in a single system with multiple staves. The instruments and their corresponding staves are as follows:

- Clarinet:** Staves 1, 10, 20, and 49.
- Flute:** Staves 1, 30, and 40.
- Bassoon:** Staves 5 and 45.
- Alto Sax:** Staves 5 and 20.
- Horn:** Staves 5 and 15.
- Tenor Sax:** Staff 10.
- Trombone:** Staff 15.
- Tuba:** Staves 15 and 40.
- Euphonium:** Staves 25 and 35.
- Trumpet:** Staff 35.

The score is written in G major (one sharp) and 4/4 time. It consists of 49 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 49 marked at the beginning of their respective staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Rhosymedre By. R. Vaughn Williams © 1972 by E. C. Schirmer. All Rights Reserved.
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Jhon come kisse me now

The musical score is arranged in ten staves, each representing a different instrument. The instruments and their corresponding staff numbers are as follows:

- Staff 1:** Eb clar (Measures 1-6)
- Staff 2:** Trom (Measures 7-12)
- Staff 3:** Cor (Measures 13-16), Euph (Measures 17-18)
- Staff 4:** Clar (Measures 19-21), Clar (Measures 22-24)
- Staff 5:** Hom (Measures 25-31)
- Staff 6:** A. Sax (Measures 32-34), Oboe (Measures 35-37)
- Staff 7:** Hom (Measures 38-40), Trom (Measures 41-43), Flute (Measures 44-46)
- Staff 8:** Trom (Measures 47-49), T. Sax (Measures 50-52), T. Sax (Measures 53-55), A. Sax (Measures 56-58)
- Staff 9:** Ben (Measures 59-61), A. Sax (Measures 62-64), Cor (Measures 65-67), Trom (Measures 68-70), Tha (Measures 71-73)

William Byrd Suite By Gordon Jacob © 1924 by Boosey & Co., Copyright Renewed.
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Canzona

The musical score for 'Canzona' is presented in a multi-staff format. The instruments and their corresponding staff numbers are as follows:

- Tpt** (Trumpet): Staff 1, measures 1-5
- Bsn** (Baritone Saxophone): Staff 2, measures 6-11
- Eb Clar** (E-flat Clarinet): Staff 3, measures 12-16
- 2nd Bcl** (2nd Bass Clarinet): Staff 4, measures 17-20
- A. Sax** (Alto Saxophone): Staff 5, measures 22-26
- Horn** (Horn): Staff 6, measures 27-33
- Tba** (Tuba): Staff 7, measures 34-38
- Ob** (Oboe): Staff 8, measures 39-42
- Cl** (Clarinet): Staff 9, measures 43-47
- A. Sax** (Alto Saxophone): Staff 10, measures 48-52
- Staff 11**: Measures 53-56

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Canzona By P. Menin © 1954, 2000 by Carl Fischer, LLC International Copyright Secured All Rights Reserved. Used by Permission.

Score Preparation

1. Check the instrumentation. Is the score a C score or a transposed score?
 2. Peruse the entire score to get a general idea of the whole piece. Look for:
 - the overall structure (fast, slow, fast, etc.)
 - tempos
 - key scheme
 - textures (2-part, 3-part, 4-part, homophonic, polyphonic)
 3. Go back through the score again, this time taking a closer look at each of the above, as well as:
 - musical terms
 - rhythm
 - melodies
 - harmonies
 - dynamics
 - scoring, making special note of doublings
 4. Next, in addition to a more detailed examination of the items in 2. and 3., do the following:
 - sing all the lines
 - play the harmonies at the piano
 - determine where phrases begin and end
 - plan balances
 - consider style (especially as it relates to articulation) and expressive nuance
 - be sure of all fingerings, including trills and alternate fingerings
 5. Finally:
 - anticipate performance problems and possible solutions
 - practice conducting
-

MUSIC 305 — Baton Techniques

The three fundamental tests. 1) does it help the ensemble? 2) does it help the music? and 3) is it in control and graceful?

Extraneous movement. Every gesture should have a purpose. Among the mannerisms to be avoided are: 1) excessive extension of the arms, either forward or to the side; 2) bouncing from the knees; 3) excessive head movement

Preparation. Everything must be prepared. The basic goal is to give as much preparation as is necessary and not an instant more.

- 1) if the note comes on the beat, move immediately after the preceding beat.
- 2) if the note comes on the upbeat or last third of the beat, move on the downbeat.
- 3) for pickup notes totaling less than a third of a beat in duration, move after the beat (same as rule 1).
- 4) for pickup notes of more than a half beat in duration, move quickly on the previous full beat with a quick stop, then move on the rest.

Dynamics and cues. Dynamic changes require the same amount of preparation. To cue entrances on the beat, look at the person(s) to be cued on the previous beat. For fractional entrances, look a beat plus the fraction ahead. Eye contact is essential.

The principle of negation. If there is no rhythmic activity, pulse lightly or, in some cases, not at all.

Left hand. The left hand serves four purposes: 1) cueing; 2) dynamics and expression; 3) alternating; and 4) duplication (rarely).

Rebounds. A gesture ending with a stop of a beat or more in duration should culminate with a rebound; the rebound should be not be forced and should be consistent with the vigor of the gesture.

Releases. The release should be prepared when the music doesn't continue but not prepared if the music does continue.

The wrist. Wrist movement can be very helpful, especially at slow tempos, to help define the ictus more precisely. Take care, however, to avoid chronically floppy wrists.

Fermatas. Three kinds: 1) no break after fermata—baton moves slowly through fermata, increasing in speed in preparation for next beat; 2) break for a breath—release without preparation and move in tempo into next beat; and 3) complete stop—release without preparation and rebound, then prepare the next beat normally.

Sub-division. The division of a beat will always be in the opposite direction of the next main beat.

Extended meters. It's not necessary to learn elaborate beat patterns. Simply change direction every two or three beats as dictated by the internal rhythmic structure of the measure.

Asymmetrical meters. In 5/8, for example, don't move quickly through the three-8th-note beat. Either 1) move slowly through the first two 8ths, increasing the speed on the third 8th or 2) stop on the beat and move immediately after the 2nd 8th.

Beating one beat to a measure. Determine the phrasing of the music and use the appropriate beat pattern(s).

POSITION

1) The baton acts as an extension of the arm, gripped between the thumb and the first two fingers. 2) The palm of the right hand should basically face the floor. 3) With the arms slightly above waist height, the forearms should be directed forward at approximately a 60-degree angle to the body and held parallel to the floor. 4) The elbows should be a hand's width from the body.

AREAS OF MOVEMENT

There are three areas of movement: Area 1--In front of the body; Area 2--To the right; and Area 3--To the left.

REBOUND

Each beat not followed by another gesture on the following beat ends with a rebound. The rebound should be natural, a result of arresting the momentum of the arm as it moves down, right, or left, as if there were a spring in the shoulder. One might imagine the basic conducting "frame" as being defined by three strips of elastic as shown in the following diagram (viewed from behind the conductor). A downward gesture (Area 1) would strike the horizontal strip of elastic and rebound upward. In a lateral gesture to the right (Area 2), the side of the right hand, palm facing the floor, would strike the elastic and rebound to the left. In a lateral gesture to the left (Area 3), the palm of the right hand would strike the elastic and rebound to the right. The lateral gestures with the left hand would be the opposite. The speed and vigor of the rebound are determined by the speed and vigor of the beat.



PRINCIPLE OF NEGATION

Where there is no rhythmic activity on a beat, that beat is negated (no pulse) or pulsed lightly, i.e. beats 2, 3, and 4 of a whole note. This is done in the interest of rhythmic precision and in order to visually depict the phrasing of the music.

RULE I

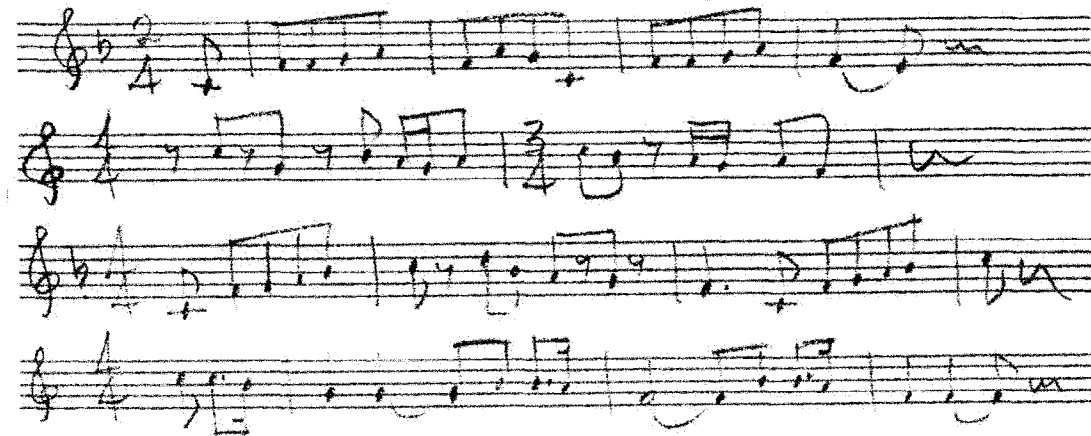
Prepare for a note on the beat by moving after the preceding beat. In 4/4 time, for example:

Note comes on	Move after
Beat 1	4
Beat 2	1
Beat 3	2



RULE II

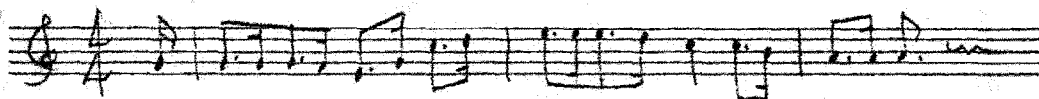
Prepare for a note coming on the upbeat by moving on the downbeat. For a note coming on the second half of 4, for example, move on the downbeat of 4.



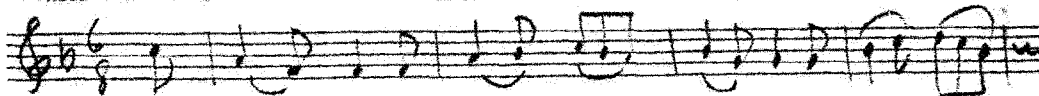
RULE III

a) Prepare for a note coming after the upbeat and before the downbeat (a 16th or 32nd in 4/4 time, for example) by moving after the beginning of that same

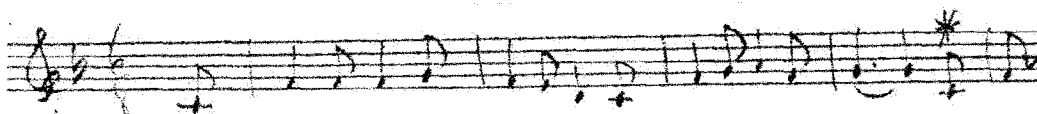
beat. In execution, this is identical to Rule I. For all practical purposes, then, the anacrusis (pickup) is ignored.



b) Prepare for a note after the upbeat--if a third of a beat in duration--by moving at the beginning of that same beat. In execution, this is identical to Rule II.



EXCEPTION: When preparing such a note in compound time when the music is already in progress and the division of the pulse has been well-established, it often works well to use IIIa.



RULE IV

Prepare for a note coming after the downbeat and before the upbeat by moving quickly on the preceding beat, pausing momentarily, then moving on the beginning of the beat in which the note occurs.



RELEASES

Releases, like attacks, must be prepared. Since the releases the conductor would need to show almost always come on a downbeat they are prepared by moving after the preceding beat (Rule I). They culminate with the rebound, with care taken to finish in the necessary position for the following gesture.

FERMATAS

There are four kinds of fermatas the conductor must be prepared to handle. The first of these is the fermata with no break. Motion continues following the ictus but with considerable resistance, as if beating in a very heavy liquid. The arm "breaks free" from the resistance when time to move to the next note, moving at normal speed for whatever the tempo might be.

In the second kind of fermata a complete stop is made. Here a properly prepared release is given followed by a pause of the desired duration, taking care to finish in the proper position for the following gesture.

Both the third and fourth kinds of fermatas involve a slight break. The third is similar in execution to the second, except that the motion begun with the release continues directly into the next beat, resulting in a break of one beat (one and one-half if the following entrance is on an upbeat).

The fourth kind allows for a shorter break than the third, where only a breath is desired. This would ordinarily be a fermata of relatively short duration and would always be followed by a note coming on the beat. The fermata is held the desired length, without motion, and the following attack prepared with a Rule 1. The performers are simply instructed to breathe following the fermata.

THE LEFT HAND

The left hand is used primarily for the following purposes: 1) dynamic shading; 2) cueing; 3) expression; and 4) alternating with the right hand. The conductor should practice all gestures with the both hands. For the most part duplication of the right hand with the left should be avoided. It is important that the position of the left hand should appear natural and relaxed and not in any way contorted.

CUEING

As with all other aspects of conducting, timing is critical in cueing. A good cue must be properly prepared. If the conductor looks at the entering person or section too soon, an early entrance is the likely result. If the cue comes too late, of course, it's not a cue at all. The conductor should look in the proper direction one beat prior to the entrance and execute the appropriate Rule. The cue will be enhanced by using the alternate hand. It can be made even more compelling by negating the previous beat where the music allows.

West Texas A&M University
Band Camp 2005

Conducting

Presented by
Dr. Gary Garner
Professor Emeritus, WTAMU

Band Directors' Workshop
Wednesday, July 20, 2005

MUSIC 305 — Baton Techniques

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Sub-division. The division of a beat will always be in the opposite direction of the next main beat.

Extended meters. It's not necessary to learn elaborate beat patterns. Simply change direction every two or three beats as dictated by the internal rhythmic structure of the measure.

Asymmetrical meters. In 5/8, for example, don't move quickly through the three-8th-note beat. Either 1) move slowly through the first two 8ths, increasing the speed on the third 8th or 2) stop on the beat and move immediately after the 2nd 8th.

Beating one beat to a measure. Determine the phrasing of the music and use the appropriate beat pattern(s).

Rules 1, 2, 3, & 4

Measures 1-4 of the musical score. The score is written for three staves (treble, alto, and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamics are marked *p* (piano) for measures 1 and 2, and *f* (forte) for measures 3 and 4. The notation includes quarter notes, half notes, and rests.

Measures 5-8 of the musical score. The dynamics are marked *pp* (pianissimo) for measures 5 and 8, and *f* (forte) for measures 6 and 7. The notation includes eighth notes, quarter notes, and rests.

Measures 9-11 of the musical score. The dynamics are marked *f* (forte) for measures 9 and 10, and *p* (piano) for measure 11. The notation includes eighth notes, quarter notes, and rests.

Exercise for Rule 3 & Rule 4



America



Barber of Seville

This musical score is for the opera 'Barber of Seville'. It consists of four systems of three staves each (treble, alto, and bass clefs). The music is in 3/4 time and B-flat major. The first system contains measures 1 through 3. Measure 1 is marked with a piano (*p*) dynamic. Measure 2 is marked with a piano (*p*) dynamic. Measure 3 is marked with a fortissimo (*ff*) dynamic. The second system contains measures 4 through 7. Measure 4 is marked with a piano (*p*) dynamic. Measure 5 is marked with a piano (*p*) dynamic. Measure 6 is marked with a fortissimo (*ff*) dynamic. Measure 7 is marked with a piano (*p*) dynamic. The third system contains measures 8 through 11. Measure 8 is marked with a piano (*p*) dynamic. Measure 9 is marked with a piano (*p*) dynamic. Measure 10 is marked with a piano (*p*) dynamic. Measure 11 is marked with a piano (*p*) dynamic. The fourth system contains measures 12 through 14. Measure 12 is marked with a piano (*p*) dynamic. Measure 13 is marked with a piano (*p*) dynamic. Measure 14 is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for three staves (Treble, Treble, and Bass clefs). The score spans measures 15 to 24. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). Articulation markings include *dim.* (diminuendo). The score is organized into systems of three staves each.

Measure numbers are indicated below the staves: 15, 16, 17, 18, 19, 20, 21, 22, 23, 24.

Dynamics and articulation markings:

- Measure 15: *f* (Bass staff)
- Measure 16: *f* (Bass staff)
- Measure 17: *f* (Bass staff)
- Measure 18: *p* (Treble staff), *f* (Bass staff)
- Measure 19: *p* (Treble staff), *f* (Bass staff)
- Measure 20: *f* (Bass staff)
- Measure 21: *dim.* (Treble staff), *dim.* (Bass staff)
- Measure 22: *pp* (Treble staff), *pp* (Bass staff)
- Measure 23: *ff* (Treble staff), *ff* (Bass staff)
- Measure 24: *ff* (Bass staff)

El Toro
from "La Fiesta Mexicana"

The musical score is written for four staves, likely representing two violins and two violas. It is in 2/4 time and features a key signature of one sharp (F#). The score is divided into four systems, each containing two staves. The first system starts with a forte (ff) dynamic and includes a trill in the first staff. The second system continues the melody and accompaniment. The third system features a trill in the first staff. The fourth system concludes the piece with a final trill in the first staff. The score is numbered 1 through 35 measures.

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36 37 38 39 40 41 42 43 44

45 46 47 48 49 50 51 52 53

54 55 56 57 58

ff *cresc.* *ff* *cresc.* *ff* *cresc.*

Meno mosso

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Royal Fireworks Music

Hand

$\text{♩} = 108$

mf

mf

mf

mf

4

6

cresc.

cresc.

cresc.

cresc.

8

f *rit.*

f *rit.*

f *rit.*

f *rit.*

Rufford Park Poachers from "Lincolnshire Posy"

Granger

The musical score is arranged in two systems, each with four staves. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The key signature is D minor (three flats) and the time signature is 3/4. Dynamics include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *f* (forte). Fingerings 2, 3, 4, and 5 are indicated for the first staff in measures 1-5. Accents are present in measures 6, 7, 8, and 9.

11 12 13 14 15

16 17 18 19

p *p* *p* *p* *p*

rit. *rit.* *rit.* *ppp* *ppp* *ppp* *ppp*

The musical score consists of two systems of four staves each. The first system covers measures 11 to 15, and the second system covers measures 16 to 19. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. Measures 11-15 feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include *p* (piano) and *ppp* (pianissimo). Performance instructions include *rit.* (ritardando) and accents. Measure 19 ends with a fermata. The score is printed on a single page with a double bar line at the end of measure 19.

PROFANATION Bernstein

The musical score is arranged in two systems of six staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 9. The music is written in 2/4 time with a key signature of one sharp (F#). Measures 1-4 are marked with a forte (*ff*) dynamic. Measures 5-9 are marked with a mezzo-piano (*mp*) dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is numbered 1 through 9 at the top of each measure.

Profanation by Leonard Bernstein © 1943 (Renewed) Boosey & Hawkes, Inc. All Rights Reserved. Used by Permission.

Musical score for measures 10 through 21 of "Profanation" by Leonard Bernstein. The score is written for a six-part ensemble (three staves for voices and three for instruments) in 8/8 time. The key signature has one flat (B-flat). Measures 10-15 are marked *mp* (mezzo-piano). Measures 16-21 are marked *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings.

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Eastman Counting System

Only five things to know!

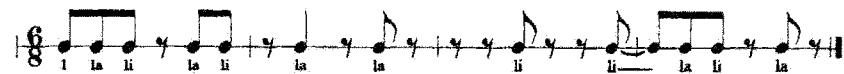
- 1) A note that comes on the beat is called by the number of the beat:



- 2) A note on the upbeat is called "te" (tay):



- 3) A note coming on the 2nd third of a beat is called "la" and 4) A note coming on the last third of a beat is called "li" (lee):

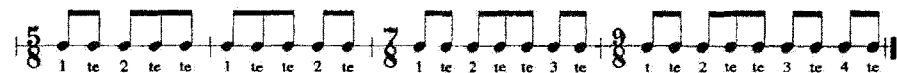


- 5) *Everything* else is called "ta" (tah):

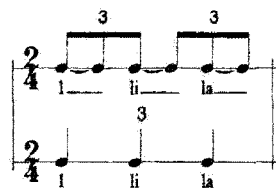


SPECIAL CASES

In those beats having three 8th-notes in asymmetrical meters, the extra 8th is also called "te":



In 2-beat triplets, the second note comes on the last 3rd of a beat and is therefore called "li," while the third note comes on the second 3rd of a beat and is called "la." In 4-beat triplets, the syllables revert to their original order since the second note comes on the 2nd third of a beat and the third note on the last third of a beat:



El Toro ("La Flesta Mexicana")

Begin with rule 2 (move on beat 2 from right side, fingernail even w/nose)

- Use 5-beat pattern, 2+3, through m. 15
- 4-beat pattern at m. 16, followed by 2-beat pattern at m. 20
- Resume 5-beat pattern at m. 22 and continue through m. 36
- 4-beat pattern at 37
- 2-beat pattern at 41; rebound on 1, move after 2 (m. 42)
- 4-beat pattern at m. 43
- Rule 4 at m. 46; stop on 4th beat (high) and drop sharply on downbeat of 47.
On 3rd beat (m. 49), stop w/fingernail even w/nose, then move in and up on beat 4.
- 4-beat pattern at 51. Rebound at home on 3, move after 4 (m. 54) to prepare downbeat of 55
- 3-beat pattern at 55; rebound at home on 2, move after 3 (m. 57) to prepare for downbeat of 58.

Profanation

Begin with rule 2 (same as previous example)

Tempo here is too fast to stop on the long beats, but you should move through the beat rather than getting through it quickly and waiting for the next beat to catch up.

Cues:

- big beats for parts 3-6 on 1& 2 of 2, 2 of 3, 1&2 of 5, 2&3 of 6
- m. 6, cue part 6, beat 1
- m. 9, cue part 1, beat 1
- m. 11, cue part 2, beat 1
- m. 12, cue part 6, beat 1
- m. 15, cue part 2, beat 1
- m. 17, cue part 1, beat 1
- m. 19, cue part 4, beat 1
- m. 22, cue part 3, beat 1
- m. 23, cue parts 1&2, beat 1
- m. 26, cue part 5, then parts 3,4&6 (look at them on beat 3)
- m. 30, cue parts 1-4, beat 1
- m. 35, cue parts 5&6 (look at them on beat 2)
- m. 43, cue parts 5&6, rule 2 on beat 3
- m. 44, cue part 2, beat 4
- m. 45, cue 5&6, rule 2 on beat 4
- m. 46, cue parts 1&2, beat 4
- m. 47 cue parts 3&4, rule 2 on beat 1
- m. 48, cue parts 5&6, rule 2 on beat 1
- m. 60, cue part 3, beat 2
- m. 61, cue part 4, beat 1
- m. 62, cue part 2, beat 2
- m. 64, fishhook on 2, move after 2 in 65 to prepare downbeat of 66

PROFESSIONAL ETHICS AND RELATIONSHIPS

Honest really *is* the best policy

- You sleep better at night
- You don't have to remember your lies
- A reputation for integrity is one of your most valuable assets; once lost, it's almost impossible to regain

Relationships with Students

- Set an example: moral and ethical behavior; appropriate dress and language
- Be a teacher and a friend, not a buddy
- Try to feel genuine affection for your students
- Hands off
- Keep a door or window open when talking privately with a student.
- Don't listen to student complaints about other teachers
- Don't gossip with students about other students
- Assume their honesty until proven otherwise
- Take an interest in them as people and in their activities outside music

Relationships with Parents

- Remember, their taxes pay your salary
- They deserve to be informed if a problem arises with their child
- Don't keep them waiting while your rehearsal goes overtime
- Give ample notice of extra rehearsals

Relationships with Administrators

- *Prove* your reliability and responsibility
- Don't be a whiner and complainer — be cheerful!
- Solve your own problems to the extent possible
- Principal's three chief concerns: 1) discipline; 2) building and equipment; 3) paper work
- Keep the administration informed and consult them on major decisions
- Be very careful in criticizing the administration to *anyone*
- Stay healthy and *don't miss work*

Relationships with Other Teachers

- Make a point of getting acquainted with them
- Don't take the attitude that your work is the most important in school
- Show an interest in *their* work

FLUTE CLINIC - Gary Garner, WTSU

I. Alignment

- A. Emb. hole slightly to left of keys
(viewed from bottom end)
B. Rod of foot joint in line w/center
of D key

II. Position

- A. Left hand
 - 1. flute resting at base of 1st finger
 - 2. fingers arched, pads of fingers on center of keys; don't allow knuckles to collapse
 - 3. wrist bent, hand at right angle to flute
- B. Right hand
 - 1. thumb slightly to rt. of 1st finger, perpendicular to flute, not completely under flute
 - 2. fingers gently curved, pads of fingers on center of keys
- C. Head slightly tilted; lips & emb. plate parallel

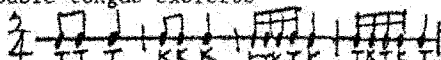
III. Tone Production

- A. Embouchure
 - 1. corners firm (but not tight) and down
 - 2. lower lip relaxed and forward; cover 1/4 to 1/2 emb. hole (push forward when ascending)
 - 3. open oral cavity (teeth approx. 3/8" apart)
- B. Breath support
 - 1. "warm air" in low reg.
 - 2. "cold air" in upper reg.
- C. Vibrato
 - 1. throat stacc. at M.M. = 60
 - 2. pulsations run together at approx. M.M. = 80
 - 3. continue to M.M. = 120



IV. Articulation

- A. Tongue on roof of mouth behind teeth
B. Double-tongue exercise



(work up to M.M. = 160, then add another note

- C. Triple tongue: TKT KTK

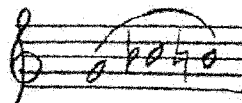
V. Fingering

- ### A. Common errors

1. Eb key down on all but bottom 3, top 3, and middle D
2. 1st finger UP on middle D & Eb
3. No middle finger F# 1st 2 octaves except rapid E-F#

- B. Three Rh's

1. thumb—use in all flat keys, but don't slide B-Bb; can't have thumb Bb down on high F# and high B
2. 1 & 4—generally used chromatically
3. lever—used in passages such as:



- C. Top octave--bottom note is fundamental:
finger it and vent w/key or keys indicated to produce top note)



NOE/KE
(use low B if on high C)

VI. Intonation

- A. Check end plug
- B. Head joint pulled approx. 1/8"
- C. General tendencies
 1. bottom 4th flat
 2. top octave sharp (except A & Bb)
 3. 3rd space C# very sharp (blow more into hole & add 3,5,6)
 4. 4th space E is flat
- D. Pitch Determinants
 1. breath speed (slow-flat)
 2. breath angle (low-flat)
 3. left hand pressure (more-flat)
- E. Fingering alterations to lower sharp 3rd octave pitches
 1. Eb - no correction (lip down)
 2. E - remove Eb key
 3. F - add 6
 4. F# - sub. 5 for 6
 5. G - no correction (lip down)
 6. G# - add 5 & 6 (standard)
 7. A - generally OK
 8. Bb - generally OK
 9. B - special fingering: $\begin{matrix} T \\ \circ \\ \circ \end{matrix}$

10. C - add thumb or half-hole 5

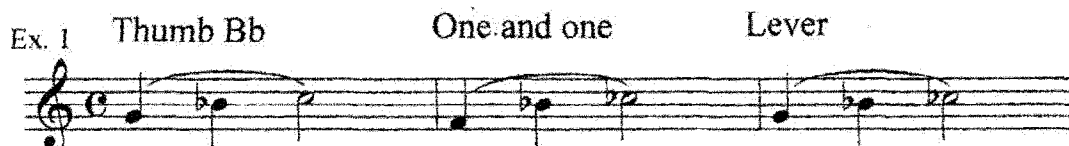
Exposed: The Rule of Thumb (Bb) and Other Flute Myths and Mysteries

Bradley Garner, The University of Cincinnati College-Conservatory of Music
The Juilliard School
Gary Garner, West Texas A&M University

Sponsored by the Yamaha Corporation

The Midwest Clinic
December 20, 2001

Myth #1: The thumb Bb is inferior to other Bb's on the flute. In fact, there is no discernible difference in sound among the three Bb's. Each has its place. In general, use the thumb Bb in flat keys. Don't slide with the thumb from Bb to B-natural. Use the lever when needed to avoid sliding or making an awkward slur (G to Bb, for ex.) using one and one.



Myth #2: Pull the head joint as much as necessary to bring the flute into tune. This often makes matters worse instead of better. The flute is manufactured to produce the best pitch with the head joint pulled out an 1/8" to 1/4". Excessive pulling will distort the scale. Many, perhaps most, young players play with the head joint positioned too high, causing the air to go too much across the hole, with a consequent raising of the pitch level. The correction lies not in pulling the head joint further, but in bringing it down and perhaps rolling it in.

Myth #3: The flute vibrato cannot be taught. It is a natural outgrowth of musical maturity and will occur naturally. The vibrato does indeed sometimes occur naturally. And it is almost always wrong.

Myth #3b: The proper vibrato is a diaphragm vibrato and the throat vibrato should be avoided at all costs. First, "diaphragm" vibrato is a misnomer; the diaphragm is an involuntary muscle. It is possible to do it with the abdominal muscles but it has the dual disadvantage of being a lot of work and of being difficult to produce as fast a vibrato as is often needed and to control the width. A controlled throat vibrato will produce the best results. (See Ex. 2)

Ex. 2



etc.

Myth #4: Flute fingerings are sacred and no alteration is ever acceptable. Horse feathers. The flute is a hunk of metal with holes in it. Whatever fingering combination produces the best pitch and tone quality in a given situation is the fingering of choice. There are several examples in the third octave, so rest easy. An alteration here and there for better intonation or response will not endanger your eternal salvation.

Myth #5: Never move the jaw. In order to decrease the size of the aperture, the most efficient means is to bring the lower lip up or out, which necessitates a slight jaw movement.

Myth #6: In tonguing, the tongue should come between the teeth (because the French do it that way). For an occasional soft attack, this sometimes works well, but it should not be done as a standard practice. The belief that French flutists routinely do this is erroneous.

Myth #7: Learning to take a proper breath requires years of study, effort, meditation, and self-denial. The truth is, breathing is a perfectly natural human function. Simply take a full, deep breath and use it in the most efficient manner (in the case of the flute, with a small, focused aperture).

Myth #8: Flutists must learn to live with a sharp 3rd-space C#. On most modern flutes, the C# is much less a problem than on older flutes without an improved scale. In any event, the C# is easily played in tune if the player is properly set up.

Myth #9: The low register is necessarily weak and there's nothing to be done about it. Not true. Many modern head joints are cut so as to permit a much stronger low register. The player must pull the corners down, drop the jaw back, and play more into the flute. (Low-register practice is also not a bad idea.)

Mystery #1: How can I make a finely tapered release without the pitch going flat or dropping an octave? Pull the lower lip to the side slightly, which makes the aperture smaller, which in turn increases the air speed, thus helping maintain the pitch.

Ex. 3

The image shows three staves of musical notation for 'The Alphabet Song' in 2/4 time. The first staff contains the first line of the melody, with letter names T and K written below the notes. The second staff continues the melody, also with letter names T and K. The third staff shows the final part of the melody, with letter names T and K. The notes are written on a five-line staff, and the time signature is 2/4.

T T T K K K K T K T K T K T K T T T

K K K K T K T K T K T K T etc.

3 3 3 3

T K T K T K T K T K T K

Mystery #4: What is the proper "voicing" on the flute? A common problem is keeping the teeth too close together. Extensive use of the oral cavity — as in whistling or singing — is as necessary on the flute as on the French horn, for example. Many cracked notes are caused by setting the oral cavity for the wrong octave. Try singing and playing at the same time. (It sounds awful, but it works.)

FUNDAMENTALS

- I. Posture
- II. Hand Position
- III. Embouchure
- IV. Breath Support
- V. Technical Development
- VI. Dynamic Range
- VII. Flexibility
- VIII. Articulation
 - A. speed
 - B. style
 - C. releases
- IX. Rhythm
 - A. simple meter
 - B. compound meter
- X. Watching and Understanding Conducting Gestures
- XI. Knowing Concert Pitches
- XII. Intonation
 - A. pitch tendencies of the instrument
 - B. aural awareness
- XIII. Rehearsal Decorum
 - A. talking
 - B. asking questions (raise hand)
 - C. starting and stopping w/conductor
 - D. listening to instructions
 - E. inappropriate laughter

Getting it All Together — Literally

Clinic for WTAMU Band Camp, 1977

Gary Garner

The Magic Ingredients

- Sub-division (especially the conductor)
- Careful watching
- Careful listening
- Clear, precise conducting

The Conductor

There's only room for one. Learn to assert yourself and stick to your guns.

Give rests their full due. Rule One (prepare for a note on the beat by moving *after* the preceding beat)

The Hippocratic oath applies to us too: first, do no harm.

Proper handling of asymmetrical meters — don't get through the long beat too quickly, then wait for the next beat to catch up.

Counting System (there's only one!)

Foot tap. Needs to reflect the division of the beat. At some point, it needs to be internalized.

The Amplified Metronome: Friend or Foe?

Like fire, it can be either one, depending on how it's used.

Most frequent rhythmic failures

- Failure to count rests accurately (count out loud!)
- Failure to give long notes full value
- Failure to count tied notes and dotted notes accurately

Watching the Conductor

All players should be in constant visual contact with the baton — direct eye contact before entrances and after breaths in slow music, peripheral otherwise.

"Rules" (unless otherwise directed)

- Notes before rests get full value
- Take a half beat to breathe between notes
- Staccato notes get half the notated value

Seating

Not too far apart

Keep choirs together and instruments in the same general register within a reasonable proximity

You can't have a good band without good players.

Among the most important attributes of good players are: a) good tone and control in all registers; b) good technical facility; c) good rhythmic and reading skills; d) good articulation (both with respect to style and speed; and d) good musical impulses. All these can and must be taught. Good posture and position are the starting points.

Some of the most helpful aids in developing good players are: a) weekly sectionals with emphasis on learning the instrument ; b) private instruction; c) individual attention by the director; d) frequent playing tests, geared toward the attainment of specific goals; and e) summer band camp.

Top ten list of things you can do between now and your first job to better prepare yourself:

1. Practice hard and develop your performance skills to the highest possible level.
2. Continue to develop your aural skills by sight-singing.
3. Continue to develop your keyboard skills.
4. Observe every director you can; see how he or she handles problems, what works and what doesn't.
5. Learn as much grade 1, 2, and 3 literature as possible. Going to contests offers one of the best means of doing this.
6. Learn as much as you can about the other instruments, particularly in families other than your own.
7. Develop your transposition and score-reading skills. Listen to recordings of exemplary ensembles while following the score.
8. Continue to develop your own reading and counting skills. Can you count anything with the Eastman system? Can you really do down-press-up?
9. Continue to develop your conducting skills. The basic beat patterns should be so ingrained that they require no conscious thought whatever.
10. Attend any clinics and professional meetings you can. Read everything relating to the profession you can get your hands on.

Outline for Discussion of Rehearsal Techniques — Gary Garner
WTAMU Band Camp, 2/9/96

Working technique

- Isolate problem spot
- Find best fingering
- Time limit: 2-3 minutes
- Go slow
- Drill routine
- Solo-soli
- Articulate everything
- Change rhythm
- Segment and build
- Change articulation?
- Re-score?
- Alternate?

Working rhythm

- Put on the board
 - identify beats
 - count aloud
- Rhythm sheet
- Simplify rhythm
- Amplified metronome
- Foot tap

Working intonation

- Concert F the best all-around tuning note
- Don't adjust tuning slide for a single pitch
- Teach students how to humor pitch
- Identify problem, correct, then put in context
- Mark it!
- Consider alternate fingerings and venting possibilities
- Sing
 - Clarinets are the pitch standard of upper ww's, bass clarinet for lower ww's

Problems of style

- Articulation: *legatissimo* to *staccatissimo*
- Accents: how and how much
- Phrasing
- Releases: when and how

Miscellaneous points to ponder

- Teach concert pitches
- Tape record rehearsals
- Odds and evens; one on a part
- Locate and work unis./octave lines
- Find the melody; determine the relative importance of the various textural elements in the music
- Involve the students in making musical decisions
- Work on one thing at a time
- Improvement comes in small increments
- All "solutions" tend to be temporary
- Keep comments specific, brief, and to the point
- Recognize when something's not working
- When starting, identify the reference point first: Count with me after C. . . 1,2,3, etc. (best to number measures)
- Balance the need for detail vs. continuity
- Have the room set up with the reh. order on the board
- Remember, seconds count!
- Start and stop on time
- Can't hear it all at once? Focus on a different section or part each time through

The director's job is threefold: Recognition, diagnosis, and cure

The ideal: The right note, in the right place, in the right style, at the right volume, perfectly in tune, with a beautiful sound.

The Rehearsal—Gary Garner, WTSU

1. Know the score: have a preconceived sound image in mind.
2. Good rehearsal is possible **ONLY** when: a) quiet prevails and b) the director has the band's attention.
3. Teach the *whole* piece (the whole is greater than the sum of its parts).
4. Avoid working too long with one section.
5. Know what you're going to say before you stop. Say it quickly, clearly, and with authority.
6. When starting again, identify rehearsal number first, then count.
7. Get off podium occasionally to work with sections or hear from another perspective.
8. **USE YOUR INSTRUMENT**; it's your best teaching tool.
9. Teach the band concert pitches.
10. Don't sing—listen!
11. Don't settle for playing a problem passage correctly only once.
12. End rehearsals on a climactic note—ideal is to have students leave the room looking forward to the next rehearsal.

The preparation of a piece revolves around five areas of good ensemble playing:

1. **ACCURACY.** This applies to notes, rhythm, articulation, dynamics—in general, everything found on the written page.
2. **TONE & INTONATION.** These are virtually inseparable. Good tone depends upon: a) good equipment in good condition; b) embouchure; c) breath control, and d) concept.
3. **BLEND & BALANCE.** Blend refers to tone quality (how well two or more tones match in quality), while balance refers to volume. It is the conductor's responsibility to achieve proper balance within each part (i.e., 3rd cornets all playing the same volume) and be-

tween parts (3rd cornets balancing 1sts and 2nds, cornets balancing properly with trombones, brass with woodwinds, etc.).

4. **PRECISION.** Good ensemble precision results from: a) accurate counting (with everyone subdividing); b) clear, well-defined conducting; c) careful attention to the baton by all ensemble members; and d) listening to one another.

5. **MUSICIANSHIP.** This includes style, phrasing, expression, and nuance. It reflects, more than any other phase of ensemble performance, the conductor's own musical instincts, sensitivity, and perception.

Miscellaneous

1. Check equipment—be sure it's clean and in good adjustment. Allow time at end of rehearsal to clean instruments and **INSIST** that they do.
2. Get everyone on a good mouthpiece. WWs should have several reeds and alternate among them.
3. Check embouchures. Basic to all wind instruments: a) minimal pressure; 2) contraction of lips; and 3) open oral cavity.
4. Check breath support: a) insist on good posture; b) equate support with breath pressure or speed (with proper focus); 3) demonstrate yourself the difference between a properly supported tone and on that is not.
5. Constantly work to develop a strong concept of good tone. Live or recorded examples are helpful, along with the director's constant insistence. Every student should have one or more heroes on his or her instrument.
6. Hear every student individually as often as possible. Have them play individually in rehearsal as well.
7. Capitalize on competition as a strong motivational force with frequent chair tests and challenges.

Tests should be geared to the development of specific skills.

8. Schedule weekly sectionals. Work on band music should be secondary, with emphasis on master-class approach. Also ideal for tuning and testing.

9. Tape rehearsals frequently. Especially helpful as performance approaches. Listen several times, focusing attention on different parts each time. Work on problem spots and put them back in context.

Score Study

1. Peruse score first to get an overview; take note of form, key scheme, tempo changes, etc.
2. Play at piano, however slowly, to get a sense of the vertical sonorities.
3. Study every part: a) sing lines; b) be sure of fingerings, trills, etc.
4. Make tentative decisions regarding phrasing, style, desired balances, colors, nuance, but be prepared to change as required by practical circumstances.
5. Try to anticipate problems and formulate solutions (as many as possible for each problem)
6. Try the composer's tempos first!
7. Practice conducting.
8. Listen to recordings? There are valid arguments on both sides. At the very least, it's best to wait until you've thoroughly studied the score.

Transpositions

It is vital that the band director be able to read a full score and be able to immediately transpose every part to concert pitch and to be able to shift from one line to another and **HEAR** each pitch. The only clefs necessary to know, other than bass and treble, are tenor (for Bb instruments) and mezzo-soprano (for F instruments). Use bass clef for Eb instruments.

The right note in the right place at the right volume in the right style, perfectly in tune with a beautiful sound.

Note accuracy

Isolate unison lines

Play slowly, fermata on each note if necessary, especially if there are many accidentals.

Solo-soli in segments (director and students taking turns).

Drill routine (everyone, 1st player, everyone 2nd player, etc.).

On passages of notes of equal duration, try a fermata on the first note of each beat, then the second, etc.

Don't overlook correct trills—be sure of upper auxiliary and be sure of correct fingering.

Daily work on scales and arpeggios is essential.

A poor hand position is the mortal enemy of rapid technical facility.

Keep the fingers close to "home" and move quickly and firmly, but lightly.

Rhythmic accuracy

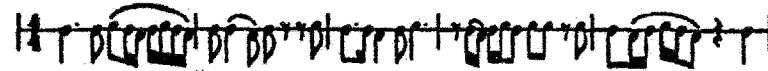
Sub-division is the key (especially the conductor)

Eastman counting system: it's simple (only 5 things to know!) and you can count any rhythm.

The foot-tap is indispensable: down-up for simple, down-press-up for compound.

Amplified metronome, judiciously applied, can be very helpful.

Rhythm sheets



Articulation

Accurate articulation is often overlooked, even by otherwise meticulous directors.

The most important aspect of style; too many bands can do neither legato or staccato.

When can articulation be altered? If it's clearly unidiomatic and/or it won't noticeably impair the composer's intent

Compound tonguing



Precision

Be as particular about releases as about attacks. In general: notes before rests are held full value and breaths between notes should take one-half beat.

Length of staccato—half value a good rule of thumb.

Dynamics

Relative, depending on composer, period, instrument, texture, orchestration.

Dynamic range is a measure of maturity; don't exceed the limits of control, causing distorting at one end or insecurity at the other.

Most common sins: overdoing and ignoring.

Dim. is often too quick.

Phrasing

Plan and teach phrasing, but be prepared to change.

A bar line is often the worst place to breathe—a frequent student error.

Avoid abrupt phrase endings; if the music permits, it may be desirable to take extra time to breathe.

To stagger: don't breathe with neighbor, at a bar line, or at a logical breathing place. **Caution**—don't overdo!

Most often, both the release before the breath and the attack after should be at the same volume.

A nose breath, while maintaining the embouchure, can help avoid a cracked attack.

Tempo

Try the composer's first.

Follow the natural law of motion in designing ritards and accelerandos.

Vibrate

Essential for solo players in a prize-winning band, especially flute, sax, double reeds, trumpet, and euphonium

It rarely happens spontaneously, and when it does it's almost always wrong. It should be taught and practiced.

Player must be able to a) turn it off and on and b) regulate both speed and amplitude

Students should frequently be exposed to live and/or recorded examples.

Excerpted from *Efficient Rehearsal Procedures for School Bands* by Nilo Hovey, pub. The Selmer Company, Elkhart, Indiana, 1976.

There are no secrets in this profession; we borrow freely from one another; we experiment, and discard or substitute for whatever may prove ineffectual in our own situations. We also learn from professional performers on the various wind and percussion instruments, and from the best singers and vocal groups. In fact, for the most dedicated, there is no end to learning. The conductor who has no desire to increase his knowledge is dangerously close to believing that he knows it all.

Nor is there any magic. Those whose achievements have been most noteworthy have worked hard and have been slow to admit that any obstacle is insurmountable. There have been numerous cycles of changing philosophy and methodology, but there has always been a return to the most basic of all precepts — *to teach fundamentals as the most positive means to ultimate goals*. Assuming an effective method of presentation, this will concede no conflict with the preferences, needs, or desires of the young music student.

Somewhere between the extremes of accepting mediocre results and demanding the unattainable lies a theoretical point which will best serve your own organization, and no one but you can locate or identify that point. This process of analysis applies to every one of the basic elements and to overall performance standards as well. You may have to probe a little to find that point, but if you do not exceed the limits of your students' capabilities you will unquestionably get results *in proportion* to what you require of them.

As an example, if you accept faulty intonation as an inevitable characteristic of amateur wind performance, you condemn yourself and your organization to permanent distress. But if you experiment with devices that are known to be helpful in improving intonation and if you are persistent, you will achieve higher and higher standards as your students become more and more discriminating.

And if you frequently call attention to the proper relationship of the various parts of compositional structure, band members will become increasingly adept at evaluating their own parts as they fit together with other parts. Improved balance will result.

History of Instrumental Music in the Public Schools

First music instruction in the U.S. in the form of Singing Schools, introduced 1723, for the purpose of improving singing in church. They spread and flourished.

1832—Boston Academy of music founded by Lowell Mason. Exclusively vocal. Vocal music firmly entrenched in elementary schools by the end of the century.

Bands attached to military units were estab. before the Am. Revolution and persisted afterward as town bands. Typical instrumentation in the 1820s: 8 reeds, 5 or 6 brass, and a drum. Adolfe Saxe's invention of the saxhorn family of instruments (brass instruments with valves and a cup mouthpiece) in the 1840s led to the development of the brass band, replacing the reed band.

Patrick Gilmore the first impt. name in Am. band music. Brought European bands to U.S. in 1870s. They were considered superior to Am. bands, partly because of the large number of woodwind instruments they used. Gilmore organized the 22nd Regimental Band of NY in 1873 according to European model.

Following Gillmore's death in 1892, the band was led for 4 yrs. by Victor Herbert. When it dissolved, many of the musicians joined a new band org. in 1892 by Sousa, who had been dir. of the Marine Band.

Sousa's tours engendered such enthusiasm that village bands began to include reed instruments again. He also inspired the estab. of other professional bands by such people as Arthur Pryor and Patrick Conway. By last decade of 19th cen., there were 10,000 professional and amateur bands in the U.S. By the end of WW I they all but disappeared.

These bands had played both for listening and dancing. The musicians who played polkas, schottisches, waltzes, and two-steps were unable to play jazz, which had become the new rage. Also, the amusement parks where the bands played were dependent on public transportation by street car, and they began to decline with the advent of the automobile. Finally, WW I led to discontinuation of many town bands.

1878—First hs orchestra estab. by B. W. Merrill in Aurora, IL. The few high school bands and orchestras that existed before 1900 were small in number and were organized outside the school curriculum. They were generally led by a teacher who knew how to play an instrument. Bands consisted exclusively of boys.

In 1908, Chas. Farnsworth, prof. of music at Columbia U., reported an experiment begun a few yrs. earlier in Eng. town of Maidstone. The local church was offering free

violin instruction to children, teaching them in groups. The movement swept England. Farnsworth's report was read by Albert G. Mitchell, a violinist and supervisor of music in Boston. He went to England to observe the new teaching technique. When he returned, he began organizing violin classes in New England schools.

Classes were usually taught to groups of 4-6 students, each child paying a share of the teacher's normal hourly fee. A complete violin outfit at that time was \$20. With increasing experience, the teachers became more proficient in teaching children in groups, and materials were developed for class teaching.

In 1923 Maddy and Giddings brought out 1st heterogeneous class method, *The Universal Teacher*.

School band directors largely came from the ranks of musicians who lost their jobs as performers in parks, restaurants, and theaters, and from the military. As the popularity of bands grew, colleges began to offer curricula for them.

In 1926 National High School Orch. created by Joseph Maddy. He also founded the National Music Camp at Interlochen in 1928. National orch. & solo competitions started 1929 and ensemble competitions in 1934.

In yrs. just before WW I, many schools started grade school bands. Most famous was Joliet, founded in 1912 by J. M. Thompson, who convinced the school board to provide instruments, then asked 6th-grade teachers to choose 2 smartest boys in each of the city's 12 elem. schools. In a report to the MSNC in 1916, he said:

We had 4 tbns, 2 baritones, five cornets, etc. We told the boys we couldn't have a band entirely of cornets or clarinets, but I wanted each one to love his instrument. I said, 'Boys, I want you to love your horns and it was a case of love at first sight. I had a tbn instructor who took the 4 boys into one room; and an instructor on the clarinet who took the boys with clarinets into another room and then my chief man was an old bandmaster and in 5 weeks they were playing a march.

By 1923 there were an estimated 350-400 h.s. bands and competitions began to be held. First band contest that came close to being national held in Chicago in 1923, sponsored by the Music Industries Chamber of Commerce. 30 bands participated, ranging in size from 25 to 70 or more. Some bands by this time included girls.

Dissatisfaction w/commercial sponsorship led to the national contests being sponsored by the Music Supervisors National Conference, beg. 1926 in Fostoria, OH. This brought about the founding of the National School Band Association, which thereafter ran the contests with financial backing from band instrument manufacturers through the National Bureau. They were instrumental in establishing a desired instrumentation. After a few years, contest ratings were replaced by division ratings. By 1937, contests became so big they split into ten regional competitions. They were canceled after 1941

with the outbreak of WW II.

Major forces that have shaped the evolution of instrumental music to this time: association with athletics (marching band); development of band repertoire and a more standardized instrumentation; higher quality instruments; homogeneous beginning classes; team teaching and assistant directors; private study; better preparation of directors; proliferation of contests and festivals; women directors; summer camps; new technology.

Summary of a report from *The Instrumentalist* on the state of instrumental music in school year 1997-98:

- Increase of 12% from last yr. (tax money up 10%, fundraising, 14%)
- Overall, tax money 47%, fundraising 53% (from '74-'92 tax money averaged 54%).
- 87% of schools did fundraising (100% from high schools)

In 1996-97 school year:

- HS enrollments up 3% over previous year
- Band/orchestra enrollment 12% of students

A Philosophy of Music Education

- I. Education in America serves two primary functions.
 - A. To prepare students as future citizens and to provide them with the necessary tools to make a satisfactory adjustment in a complex and dynamic society.
 - B. To cultivate and refine the aesthetic potential innate in every individual.
- II. Music is equipped to make a unique contribution
 - A. It provides a means of aesthetic experience and self-expression that cannot be duplicated in any other subject-matter area.
 - B. It provides a real and vital means of breathing life into the past and of passing on the great cultural heritage of Western civilization.
 - C. The value of such experience has increased proportionate to the emphasis on science and technology
- III. The nature of the aesthetic experience deepens and becomes meaningful to an extent commensurate with the level of knowledge and insight.
 - A. Music should be recognized as a discipline and accorded full academic status.
 - B. Musical experiences should be varied to meet individual needs and interests and to provide acquaintance with as wide a musical scope as possible.
 - C. Experience should be varied to meet individual needs and interests and to provide acquaintance with as wide a musical scope as possible.
 - D. Emphasis should be placed on the music itself, with experiences and concepts growing from it.
- IV. Performance is the heart of the school music program.
 - A. Performance makes the music come alive.
 - B. Performance retraces the act of composition itself; perceptions of music are mere intellectual concepts in studying or listening.
 - C. Only in performance can one experience the feel of how everything that happens influences everything else that happens.
 - D. Performance is the surest means of making music a part of a student's life on a permanent basis.
 - E. Performance is the most intimate means of self-expression.

INTONATION CLINIC—Gary Garner, WTSU

I. Prerequisites

- A. Silence
- B. Good equipment in good condition
- C. Sound tone production
 - 1. posture
 - 2. embouchure (common to all: minimal pressure, open oral cavity, contraction of lips)
 - 3. breath control

II. Tuning

- A. Warm up first
- B. Use A-440
- C. Pitch source: electronic best
- D. Inefficient to tune everyone every day

III. Brass

- A. Bb good for low brass; F might be better for cor/tpt
- B. Horn
 - 1. tune open tones on Bb side, adjust w/main tuning slide
 - 2. tune open tones on F side, adjust w/F tuning slide
 - 3. tune 2nd valve, 1st, then 3rd (in comb. w/2nd) on each side; check 1&2 and compromise settings
 - 4. open hand to raise pitch & vice-versa
- C. Cumulative Pitch Error (CPE)
 - 1. use kick slide on 3rd or 1st and/or 3rd triggers on cor/tpt for low D & C#
 - 2. use 4th valve on euph/tuba for low C, 4&2 for low B
 - 3. sometimes sub. 3rd for 1&2, e.g., cor/tpt 1st line E, A above staff
 - 4. tubas use 1st-valve slide to adjust
 - 5. compensating system on euph/tuba
- D. Harmonic series vs. tempered scale
 - 1. 3rd partial slightly sharp
 - 2. 5th partial flat; may sometimes sub. 6th partial fingerings, e.g., 1&2 for cor/tpt top-space E
 - 3. 6th partial sharp; may sometimes sub. 7th partial fingerings, e.g., 1&2 for euph F above staff; add 4th valve on euph w/compensating system (8th partial); cor/tpt G can be 1-3, kick slide (8th partial)
 - 4. 7th partial extremely flat—regularly used only on trombone (high G&F#, short 2nd & short 3rd)
- E. Trombone
 - 1. INSIST on correct pitches (play your horn with them!)
 - 2. biggest problems: 5th position & high G&F# (frequently flat)

F. Mutes

- 1. straight often sharp
- 2. cup often flat
- 3. harmon always very sharp

IV. Woodwinds

- A. Flute
 - 1. check and plug w/tuning rod
 - 2. pull head joint no more than 1/4"; emb. hole in line w/or left of keys
 - 3. regulate speed & angle of air, LH pressure
 - 4. volume: loud-sharp, soft-flat
 - 5. overall: flat in low reg., sharp in upper
- B. Oboe
 - 1. correct emb. pressure should produce C on reed alone
 - 2. can't pull reed out much
 - 3. adjust reed, voicing, emb. pressure, amt. of reed in mouth to regulate pitch
 - 4. overall: flat in low reg., sharp in upper
- C. Bassoon
 - 1. correct emb. pressure should produce F# on reed alone
 - 2. can't pull joints much (wrap w/string to ensure consistent pull)
 - 3. same as B. 3.
 - 4. check vocal length (#2 is average)
 - 5. overall: sharp in low reg., flat in upper
- D. Clarinet
 - 1. tune open G & adjust barrel 1st, then 2 Cs and adjust middle joint
 - 2. tuning rings to close gap & maintain constant setting
 - 3. mp alone should play flat C#, F# on mp & barrel; B on alto mp, F# on bass mp
 - 4. volume: loud-flat, soft-sharp
 - 5. may NOT be nec. to use Eb key on high D, Eb
- E. Saxophone
 - 1. tune 3rd-space C & top-line F
 - 2. mp alone: alto-A; tenor-G; bari-D
 - 3. overall: flat in low reg., sharp in upper
- V. Miscellaneous
 - A. Students must know what "in-tune" sounds like
 - B. Sing!
 - C. Be sure tims accurately tuned
 - D. Isolate lines and work for perfect unison. When problem occurs: 1) check tuning slide, 2) identify discrepancy, 3) may need to: a) use alt. fingering, b) vent, or c) lip; 4) when corrected, start before problem note, play to it & hold, then put in context
 - E. Wrong fingerings frequent cause of pitch problems in woodwinds
 - F. Clarinets responsible for being in tune w/one another, flutes & oboes for being in tune w/clarinets
 - G. Impt. to keep instruments & mouthpieces clean!

Woodwind Venting

FLUTE

+3,5,6 to lower -Eb to lower +6 to lower sub. 5 for 6 to lower +5&6 to lower Th 1,3/tr1,tr2,6 to lower +Th &/or H-H 5 to lower +low B to lower

CLARINET

+6 to lower +C to lower +6 & C key to lower +6 to lower +5(&6) to lower +F/C key to lower +Eb/Bb to raise +C#/G# to raise

+3,4,(5) to lower +th ring or 2,3,4,6,C/F to lower +2,3,4,6,C/F to lower +A key to raise +forked F# key or side Ab to raise TR 2,3,C#-G#/4,5,Ab/Eb or TR 1,3/4,6,Ab/Eb to raise

SAXOPHONE

+C key to raise +C# or Eb to raise +side F# to raise OK 3/(4)(5)(6) or +side C key to raise +low B to lower

+low C key to lower +4 or 5 or 6 to lower +4 to lower +2 & side Bb to lower +2 or -PK1 to lower -PK1 or PK2 to lower

BASSOON

-PK1 or PK2 or both or -high E key to lower +low B to lower +low Bb to lower +low Bb to lower +low C# to lower

+both F#s & pancake to lower (& for pp) +pancake to lower +pancake (&F#) to lower +4 or 5 & Bb to lower +6 or pancake to lower

+Eb or Db to lower +Ab to lower +5,6,F key to raise -4 to raise -3 to raise +6 to lower +5 to lower

Dear Conducting classes:

After making the videotape, it occurred to me I should probably supplement it with some further instructions. I hope they'll be helpful.

First, remember that we're pretending this is written for an Eb instrument. The concert key, then, is Ab (you already knew that, didn't you?).

- The C instruments will transpose up a minor third.
- The Bb instruments will be in the key of Bb and will transpose up a fourth or down a fifth OR you can think of it up a step in bass clef.
- The F instruments will be in the key of Eb and will transpose down a second.
- An Eb instrument playing the bass clef part will simply play it in bass clef (F F Bb C, etc.)

Here's a measure-by-measure account of what you need to do:

- 1—stop (high) on 4
- 2—drop on 1
- 3—rebound on 3 back to home, move after 4
- 4—stop (high) on 3
- 5—move on 1, stop (high) on 3
- 6—stop (right) on 1; move through 2, stop (right) on 3; stop (high) on 4
- 7—drop on one; stop (left) on 2; move on 3 with rebound back to home.
- 8 & 9—both 2+3; loop (#6) on 2, move after 2nd 8th note of the beat
- 10—3+2; stop on 1, move after 2nd 8th note of the beat
- 11—2+2+3; stop on 3, move after 2nd 8th note of the beat
- 12—stop on every beat (always at the same place), moving after the 2nd 8th note of each beat.
- 13 & 14—straight 2
- 15—stop on each beat move after 2nd 8th note of the beat
- 16—stop on 1 & 2, moving after the 2nd 8th note of the beat, fish hook on 3
- 17—move after 1

Order to go in 2:00 class:

Parker, Perkins, Richmond, Rivera, Rodriguez, Vasquez, Walls
Balderas, Boone, Catoe, Dockery, Hart, Miller, Ogden

Order to go in 3:00 class:

Newman, Rettig, Smith, Tice, Turner, Watson
Arner, Ayers, Brents, Gibson, Hawkins, Manfredi

C INSTRUMENTS

piccolo sounds an octave higher than written
violin, flute, oboe sound as written (treble clef)
viola sounds as written (alto clef)
cello, bassoon, trombone, euphonium, tuba sound as written (bass clef)
double bass, contrabassoon sound an octave lower than written (bass clef)

F INSTRUMENTS

English horn and French horn sound a perfect 5th lower than written
TRANSPOSITION: use mezzo soprano clef (middle C on 2nd line)

Bb INSTRUMENTS

clarinet, soprano sax, cornet, trumpet sound a major 2nd lower than written
bass clarinet, tenor sax, baritone T.C. sound octave + a major 2nd lower than written
contrabass clarinet sounds 2 octaves + a major 2nd lower than written
TRANSPOSITION: use tenor clef (middle C on 4th line)

Eb INSTRUMENTS

Eb clarinet sounds a minor 3rd higher than written
alto clarinet, alto sax sound a major 6th lower than written
contraalto clarinet, baritone sax sound an octave + a major 6th lower than written
TRANSPOSITION: use bass clef

NOTE: All transposing instruments are written in treble clef

**Outline for Discussion of Rehearsal Techniques — Gary Garner
WTAMU Band Camp, 2/9/96**

Working technique

- Isolate problem spot
- Find best fingering
- Time limit: 2-3 minutes
- Go slow
- Drill routine
- Solo-soli
- Articulate everything
- Change rhythm
- Segment and build
- Change articulation?
- Re-score?
- Alternate?

Working rhythm

- Put on the board
 - identify beats
 - count aloud
- Rhythm sheet
- Simplify rhythm
- Amplified metronome
- Foot tap

Working intonation

- Concert F the best all-around tuning note
- Don't adjust tuning slide for a single pitch
- Teach students how to humor pitch
- Identify problem, correct, then put in context
- Mark it!
- Consider alternate fingerings and venting possibilities
- Sing
- Clarinets are the pitch standard of upper ww's, bass clarinet for lower ww's

Problems of style

- Articulation: legatissimo to staccatissimo
- Accents: how and how much
- Phrasing
- Releases: when and how

Miscellaneous points to ponder

- Teach concert pitches
- Tape record rehearsals
- Odds and evens; one on a part
- Locate and work unis./octave lines
- Find the melody; determine the relative importance of the various textural elements in the music
- Involve the students in making musical decisions
- Work on one thing at a time
- Improvement comes in small increments
- All "solutions" tend to be temporary
- Keep comments specific, brief, and to the point
- Recognize when something's not working
- When starting, identify the reference point first: Count with me after C. . . 1,2,3, etc. (best to number measures)
- Balance the need for detail vs. continuity
- Have the room set up with the reh. order on the board
- Remember, seconds count!
- Start and stop on time
- Can't hear it all at once? Focus on a different section or part each time through

The director's job is threefold: Recognition, diagnosis, and cure

The ideal: The right note, in the right place, in the right style, at the right volume, perfectly in tune, with a beautiful sound.

Notes from Tuesday Rehearsal — FLUTE

HINDEMITH I

138—one 1st flute early on the downbeat

HINDEMITH II

27 & after—still sounds too much like triplets; if you're not already doing so, I'm sure using a K syllable on the 16th would help.

27 & after—the flutes aren't playing very good dotted 8ths & 16ths

41—1st & 2nd flutes are noticeably apart beginning with the last 3 notes of this bar

47—each of the last 3 entrances is early; be sure your internal 8th note is slowing down at the same rate as the baton

49 and after—this is all pretty shaky in the woodwinds - 1) watch, 2) listen, and 3) (you guessed it) SUB-DIVIDE

57—flutes are rushing here; it begins when at least some of you start beat 4 too soon and progresses from there. Beat 3 of m. 58, by the way, was very sloppy - you might try not using the pinky on that beat (it's a little harder to balance the flute but the E will speak more easily). The same problem recurs in 99 but not quite as badly.

66—sounds like flutes start a little late and play the 16ths too fast

75—someone in 1sts played a D for Db, first note of beat 2

106—1sts not together

HINDEMITH III

1—weak start

5—we need to come down quite a bit more for piano

9—bad sound and out of tune; perhaps some are playing here who simply shouldn't. The question is: Do they know who they are?? These are all unison/octave pitches, and any bad sounds or

intonation are going to be painfully apparent. The worst note, incidentally, is concert D.

10—In clocking the tempo here, I find that I've been going too slowly. We were just under 100 and it's supposed to be 112. We'll move it forward a bit more.

44—octave C between 1sts & 2nds pretty badly out; some or all of 2nds are quite sharp

80—pitch isn't good here; some are flat on D# & D - listen to the bass clar. & bassoon

ADAMS

I got it a little too slow (136). Should be at least 144

BENSON

102—piccolo and trumpet attack not quite together

103—pic ahead and/or trumpet behind on 2nd half of bar

113 & after—pic D#s a little sharp; otherwise, great

144—tune piccolo/flute C

BRITTEN

106—all these pianissimo sections are too loud

138—more dim.

142—tune G#

143-151—all this sounds pretty sloppy

152 & after—tune flute/oboe/Eb clarinet/clarinet 1

163—tune pic/flute/oboe/Eb clarinet/clarinet/trumpet 1

SIGHT READING

I. Prerequisites

A. Technical facility

1. scales: chromatic and major, full range of instrument
2. arpeggios: major, minor, dominant 7th, diminished 7th

B. Rhythm

1. intellectual (Eastman system)
2. physical (foot tap, breath impulse)

II. The Basics

A. A good sight-reading ensemble is composed of good individual readers

1. read duets
2. be sure 1st chair on each part is a secure reader

B. Students trained to watch the conductor

1. direct vs. peripheral vision
2. director eye contact
3. clear conducting with appropriate cues
4. look ahead and read notes in groups

C. Rule #1: don't get lost

D. Rule #2: get the rhythm

E. Rule #3: get the right note

F. Rule #4: everything else (dynamics, articulation, phrasing, etc.)

III. Practicing sight-reading routine

A. Simulate actual contest conditions as closely as possible

1. music distribution
2. timing
3. director should also be sight reading
4. difficulty of music: build confidence or challenge players?

B. What students should do

1. always be aware of the baton
2. be aware of the division of the pulse
3. look for changes: key, tempo, ritards, accelerandi, repeats, D.S. or D.C.
4. look for hard spots, finger and count
5. read around the notes
6. play with confidence
7. be especially watchful of rests and long notes
8. count rests aloud
9. be sure of the first few measures (a good start builds confidence and gives a good first impression)

C. Tape record the sight reading to play back to the band or study at home

IV. In the Sight-Reading Room

A. Come in the room in an orderly, organized fashion

B. Director assumes an air of calm and confidence

C. Be sure everyone has the right part

D. Assign percussion parts

E. Allow talking?

F. Be sure of transitions

G. Signal rehearsal letters?

H. Try to allow time at end for questions

1. Use all your time; if some remains, check out the first few measures and transitions again

STYLE & INTERPRETATION

Primary goal: Integrity of the score

If a transcription, consult original

Melody most important.

Examine texture & determine relative importance of each element; isolate lines and follow as instrumentation changes.

Nuance, expression phrasing.

Play on your own instrument. Identify phrases & cadences, desired nuance.

Know style appropriate to composer & period.

Articulation: Slow music basically legato, fast music basically marcato.

Most common problems: indiscriminate breathing; dynamics ignored or overdone; stacc. too short and/or hard; accents too heavy; push tied or dotted notes w/breath; flaring; inappropriate vibrato; abrupt phrase ends.

Trills: Be sure of upper auxiliary; speed controlled by character of music, length of trill, tempo; 18th cen. begin on upper note.

CONTEST PREPARATION

Purpose of contest: To win, but not at all costs.

When to start on music: If you have to do it much more than 6 wks. ahead, MUSIC IS TOO HARD (or band is lacking in good fundamentals).

Criteria for music selection: a) merit; b) fits the group; c) appeal to the group.

Work for perfection in every detail (ideal for every part to sound like one player).

NOW is the time to work on the music in sectionals.

Be SURE performance not the 1st time you've played thru music without stopping.

Clinic? a) don't use just anyone; b) timing important (not too early or too late); c) BE THERE; d) record it; e) have students properly prepared.

Warmup room: Warm up, but no wholesale tuning. Affect air of relaxed confidence; check spots in each piece, esp. for transitions and sensitive pitch spots.

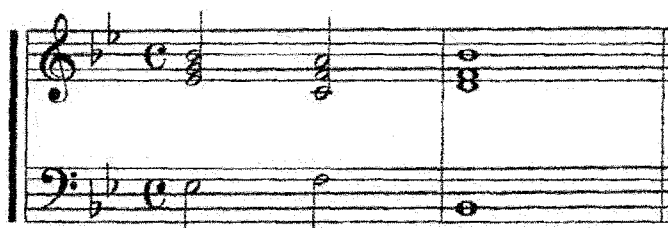
Sight-reading. Read every day; 2-3 weeks before contest, follow actual contest routine each day. Emphasize: a) counting, esp. rests & long notes (foot tap impt.); b) key signatures; c) watching; d) playing w/confidence; e) reading around the notes; f) spot all repeats, D.S.'s, etc.; g) transitions critical; h) be sure solo players can read; i) put some of your better players on lower parts? Record sight-reading & identify most freq. problems, perhaps play for band.

In sight-reading room: a) enter room in an orderly fashion; b) get comfortable; c) be sure all have right part. Instructions: Be sure of opening bars; look for changes (tempo, key, ritards, fermatas, etc); look for hard spots, esp. rhythms; point to place under discussion; permit talking?; signal rehearsal letters?

Outline for Intonation Clinic

- I. Must have good tone production
 - A. Play section of *Balladair* normally
 - B. Play same section with poor embouchures, breath support
- II. Choice of a tuning note
 - A. flutes, oboes, bassoons
 - B. clarinets
 - C. saxes
 - D. brass
- III. One person out of tune
 - A. Same chord with one person out of tune
 - B. Play chord in tune
- IV. Timpani out of tune
 - A. Play Bb chord with timpani rolling Bb in tune
 - B. Play same chord with timpani rolling B natural
- V. Individual responsibility
 - A. Odds and evens
 - B. One on a part
- VI. Must be able to hear your part (Sing)
 - A. Three-note chorale
 - B. *Balladair*
 - C. *Bartered Bride*
 - D. *Rolling Thunder*
- VII. Matching pitches
 - A. Vivace
 - B. Midi stick
 - C. One person holds pitch, another lips up to pitch
- VIII. Upper Woodwinds
 - A. Clarinets match one another
 - B. Flute and oboe match clarinets
 1. clarinet plays pitch, flute player watches tuner
 2. flute player plays same pitch as clarinet
 3. play together
- C. Upper woodwinds most important to have in tune
 1. have one tuba play a note 5 cents sharp, then add midi stick
 2. same with piccolo
- IX. Brass
 - A. Cumulative pitch error
 - B. Tempered scale vs. harmonic series
 1. fifth harmonic
 2. sixth harmonic
 3. seventh harmonic
 - C. Mutes
 1. straight usually sharp
 2. cup usually flat
 3. harmon always extremely sharp
- X. Rehearsing intonation
 - A. Isolate lines and play separately
 - B. Identify out-of-tune notes
 1. correct
 - a) check tuning
 - b) lip
 - c) different fingering
 2. start at the beginning of the phrase, play up to the note and hold
 3. put it in context
 4. don't assume it's a permanent cure
 - C. Be especially wary of exposed unison lines
- XI. Choose your battles
 - A. Saxes play ?? out of tune
 - B. Play opening of *Bartered Bride* out of tune, then in tune

3-note chorale



Sop: 8-7-8 Alto: 6-5-5 Tenor: 4-2-3 Bass: 4-5-1

Elegy

Flute

Alto sax

Bassoon

Horn

Euph

Bach



Bach

4/4

3 5 3 3 3 3 4 3 2 2

6 5 5 #5 6 7 5 4 4 6 5 4 3

1 2 3 2 1 7 1 2 1 1 7 1

6 7 1 7 6 #5 6 7 1 6 4 2 5 1

Elsa's

p

p

p

Incantation & Dance

Handwritten notes: *pull up*

Flute *mp*

Clar. *p* (one stand)

Pic. *p*

St. Bass

p

pp

mf

pp

mf

pp

mf

News Hour

fp *f*

Chant & Jubilo

Flute

Clar.

Euph.

p

p

p

+ Hen

Holst

ff

Jacob

Sax/Bass
 Tuba

The Sax/Bass part begins with a *pp* (pianissimo) dynamic. The Tuba part begins with a *pp* dynamic. Both parts feature a series of eighth and sixteenth notes, with the Sax/Bass part having a more melodic line and the Tuba part providing a harmonic accompaniment.

Jacob (2.)

Tpt 1
 Tpt 2
 Tbn 1
 Tbn 2

The Tpt 1 and Tpt 2 parts begin with a *p* (piano) dynamic. The Tbn 1 and Tbn 2 parts begin with a *p* dynamic. All parts feature a series of eighth and sixteenth notes, with the Tpt 1 and Tpt 2 parts having a more melodic line and the Tbn 1 and Tbn 2 parts providing a harmonic accompaniment. The Tbn 1 and Tbn 2 parts include *cresc.* (crescendo) and *dim.* (diminuendo) markings.

Jacob C (4.)

Tpt 2
 Tbn 1

The Tpt 2 part begins with a *p* (piano) dynamic. The Tbn 1 part begins with a *p* dynamic. Both parts feature a series of eighth and sixteenth notes, with the Tpt 2 part having a more melodic line and the Tbn 1 part providing a harmonic accompaniment.

Milhaud

Alto 1
Alto 2
Tenor
Bari

mp

mf

Nixon

euph top, tuba in octaves

euph top, tuba bottom

pp

p

Piston

Flute

Clarinet A, Sax

mp

p

Nixon 2

1. flute, pic, clar 1; clar 2&3 8vb 2. ob 1, Eb clar, tpt 1; tpt 2 8vb 3. euph; Bcl, bsn, b. sax, tuba 8vb

Elegy 2

clar 1&2, alto 1, horn 1

top: clar 3a, tbn 1; bottom: clar 3a, alto 2, tbn 2

top: bsn 1, t. sax, euph a; bottom: bsn 2, b. sax, euph b

tuba

Elegy 3

Solo Flute

Horns - 2 players *lontano e sord.*

Clar. 1, Alto 1, Tru 1 / Clar. 2, Alto 2, Tru 2

Clar. 3, T. sax, Tru 3; Bar. 2 & Euph. 2 8vb//
Bar. 1, B. Sax, Euph. 1, Tuba 8vb

pp *p* *pp* *p* *pp*

mp can. *mf* *mp*

Smetana

The musical score for 'The Song of the Lark' is presented in two staves. The top staff features a melody with a series of eighth notes, some beamed together, and a final note marked with a fermata. The bottom staff provides a harmonic accompaniment, primarily using quarter and eighth notes. A dynamic marking of *sf* (sforzando) is placed at the end of the bottom staff.

Rhythm, Pitch, and Style: The Big 3
WTAMU Symphonic Band — Gary Garner & Don Lefevre, directors
February 5, 1998, 8:00 a.m.

The right note in the right place at the right volume in the right style, perfectly in tune with a beautiful sound

I. Rhythm

The Magic Ingredients. 1) sub-division (especially the conductor); 2) careful watching; 3) careful listening; 4) clear, precise conducting.

Counting System. Need one that allows us to count all rhythms and that isn't unnecessarily complicated (Thank you, Professor McHose!). Eastman has the added advantage of closely simulating articulation on a wind instrument (compare 1-ta-te-ta with 1-e-and-a).

Foot-tap. Rhythm is both intellectual and physical. The foot-tap enhances the physical sense of pulse and should reflect the division of the beat — down-up for simple meter, down-press-up for compound. It's unlikely anyone who can't externalize the pulse and its division will be able to successfully internalize it.

The Conductor. There's room for only one. Assert yourself and stick to your guns. Remember the conductor's Hippocratic oath: first, do no harm. Students must be *taught* to read the baton; having them learn to conduct the patterns themselves can facilitate the process.

Watching the Conductor. Students should *always* be in visual contact with the baton: direct eye contact before entrances and after breaths at slow tempos, peripheral otherwise.

The 4 rules. 1) to prepare for a note coming on the beat, move after the preceding beat (in slow tempo, after the preceding division of the beat) [Ex. 1&2]; 2) to prepare for a note coming on the upbeat or the last third of a beat, prepare by moving on the downbeat [Ex. 3,4,5]; 3) to prepare for pickups of less than a third of a beat in duration, prepare by moving after the beat (same as rule 1) [Ex. 6&7]; 4) to prepare for pickup(s) after the downbeat and before the upbeat, prepare by moving sharply on the previous beat with a stop, then move on the rest [Ex. 8]. The basic goal: give as much preparation as necessary and not an instant more.

Negating. When no rhythmic activity, no movement or light, passive pulses [Ex. 7].

Asymmetrical meters. Take care not to get through the long beat too quickly. The most fundamental function of the conductor is to *lead* [Ex. 9&10].

The Most Frequent Rhythmic Errors. 1) Failure to count rests accurately (count out loud!); 2) Failure to give long notes full value; 3) Failure to count tied notes and dotted notes accurately; 4) Rushing when volume increases and in passages of repeated notes of equal value [Ex. 11]; 5) Early entrances after rests [Ex.12].

Breaths. When breathing in a rest, hold the note before the rest full value unless otherwise instructed. When breathing between notes, take a half beat; this has the twofold benefit of ensuring that there won't be too large a gap in the music and that all will breathe precisely together [Ex. 13].

The Amplified Metronome. Judicious use can be helpful but it can easily be overdone. Want to see if your students are *really* watching? Try conducting when only you can hear the metronome. WARNING: The results can be depressing.

Counting Off. Don't. You're merely giving the students license not to watch.

Seating. Not too far apart. Keep choirs together and instruments of the same general register within a reasonable proximity.

II. Pitch

Prerequisites. Silence, good equipment in good condition, proper tone production (embouchure and breath).

Tuning Notes. No one note is ideal for all instruments but F is best all around. Open series for brass (don't forget to tune the valve slides on horn); clarinets tune open G, then 3rd-space C; saxes tune C and F; flutes pull out approx. 1/8-1/4 inch, then regulate angle and speed of breath (most young players have the embouchure plate too high); little mechanical adjustment possible on oboes and bassoons.

Aural acuity. There should be an ongoing effort to teach students what "in tune" sounds like. Singing is highly recommended. (See 3-note Chorale)

Pitch tendencies. All students should know the intonation tendencies of their instruments and how to compensate for them. Beware the problems of valve combinations and harmonic series in brass, wolf tones in woodwinds.

Dealing with pitch problems in context. 1) Identify the problem; 2) fix it (check tuning note; lip up or down; alternate fingering; vent) 3) put back in context. Remember that no fixes are permanent.

Tuners. Most helpful in making comparisons and in identifying pitch tendencies. They need not be slavishly followed. Hand-held tuners are often preferable to strobes because they show the degree of error.

III. Style

Articulation. This is the most important aspect of style. Students must be able to perform the full range between staccatissimo and legatissimo and the director must know what is appropriate in any given musical situation. Two broad styles: "T" syllable and "D" syllable [Ex. 14&15].

Releases. The quality of releases is an important and often overlooked facet of good style. They must be consistent with the character of the music. The attack following a breath should generally be at the same dynamic level as the release preceding the breath. Stop the tone with the tongue? Yes, but only under special circumstances and never before a rest [Ex. 16&17].

Phrasing. Should be well considered and taught. Most phrases don't coincide with bar lines. Music, like people, needs to breathe; be prudent about how much you use staggered breathing. In slow music, don't hesitate to take *extra* time to breathe [Ex. 18].

Articulation markings. Even composers don't agree on the interpretation of various kinds of accents. Common misconceptions: 1) accents imply separation; 2) staccato means short; 3) staccato doesn't mean short. The bottom line: the conductor must learn to trust his or her own musical impulses — and have a strong enough musical grounding to ensure they are reliable [Ex. 19].

Dynamics. They can't be measured in decibels. A wide dynamic range is a mark of a mature ensemble but take care not to exceed the ensemble's control at either end of the range.

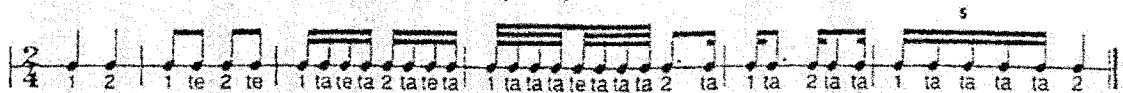
Fermatas. Two considerations: 1) Length (they're often too short); and 2) Whether to make a break and, if so, how much.

Ritards and accelerandos. Observe the natural law of motion [Ex. 20].

Eastman Counting System

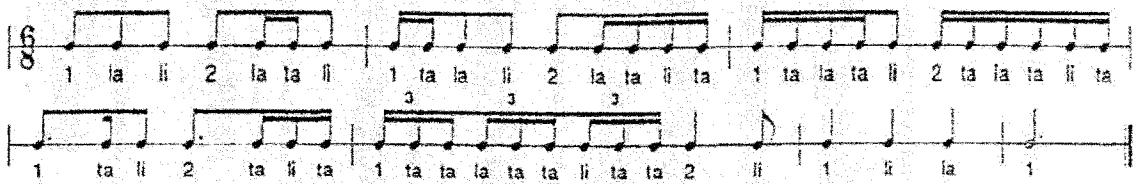
Simple Meter

Any note starting on a beat is designated by the number of the beat on which it falls. Any note starting on an upbeat is called "te" (pronounced "tay"). A note falling on any other division of the beat is called "ta" ("tah").

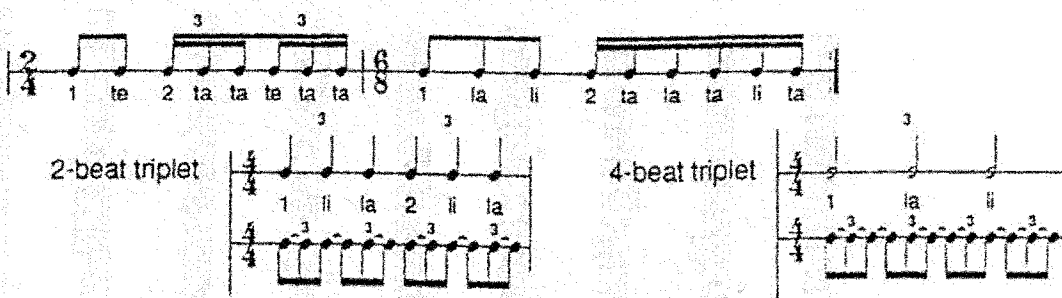


Compound Meter

The second and third divisions of the beat are called "la" and "li" (pronounced "lee"), respectively. Any note falling anywhere other than on one of the three principal divisions of the beat is called "ta."

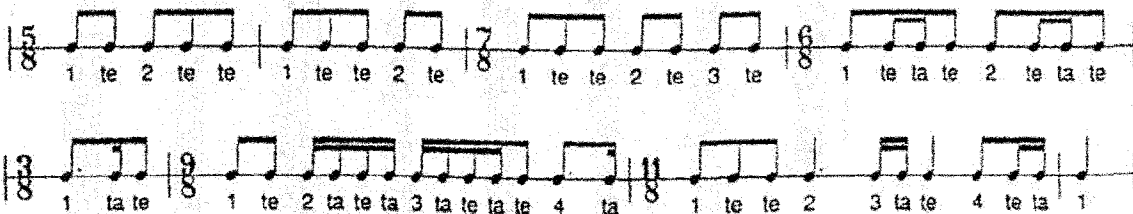


Special Note: Only one-beat triplets would be called "one-la-li." A half-beat triplet starting on an upbeat would be "te-ta-ta." Six even notes in a beat could be thought of as either "one-ta-la-ta-li-ta" or "one-ta-ta-te-ta-ta," depending on whether the accent is desired on the 1st, 3rd and 5th notes (triplet feel) or 1st and 4th notes (duplet feel).



Asymmetrical Meters

When a measure contains beats of unequal duration, such as 5/8 or 7/8 (even such meters as 8/8 with a construction of 3+3+2, for example, or 9/8 with three 2s and a 3), those beats with three 8th-notes are considered to have an extra "te." A 6/8, 3/8, etc. occurring in this context would be "one-te-te, two-te-te" rather than "one-la-li, two-la-li."



C Instruments

6/8 Exercise

Acordeon

Yankee Doodle

Ox On Stables

Ox On Stables

Ox On Stables

Ox On Stables

Ox On Stables

Ox On Stables

Ex. 1 — Overture for Winds by Carter, pub. Bourne

J. 132

ff

f

Ex. 2 — Irish Tune from Country Derry by Grainger/Rogers, pub. Southern

J. 80

mf

mf

Ex. 3 — Washington Grays by Gratia/Fennell, pub. C. Fischer

f

f

Ex. 4 — Second Suite in F, mvt. III by Holst, pub. Boosey & Hawkes

Moderato e maestoso

ff

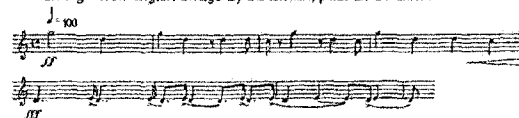
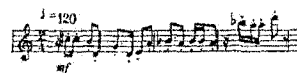
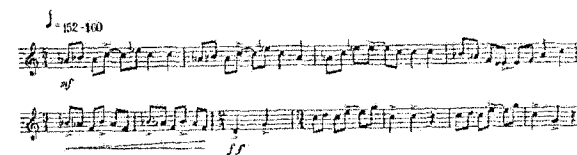
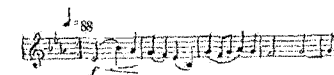
ff

Ex. 5 — Second Suite in F, mvt. IV by Holst, pub. Boosey & Hawkes

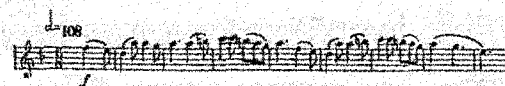
Allegro mod.

p

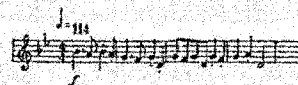
p

Ex. 6 — *Enigma Variations* by Elgar/Stocum, pub. TRNEx. 7 — *George Washington Bridge* by Schuman, pub. G. SchirmerEx. 8 — *George Washington Bridge* by Schuman, pub. G. SchirmerEx. 9 — *Armenian Dances* by Reed, pub. C. FischerEx. 10 — *Cajun Folk Songs, mvt. I* by Ticheli, pub. Manhattan BeachEx. 11 — *Rhythm Machine* by Broege, pub. BourneEx. 12 — *Fairest of the Fair* by Sousa, pub. John ChurchEx. 13 — *Cajun Folk Songs, mvt. II* by Ticheli, pub. Manhattan BeachEx. 14 — *Salvation is Created* by Tschmesnokoff/Houseknecht, pub. Kjos

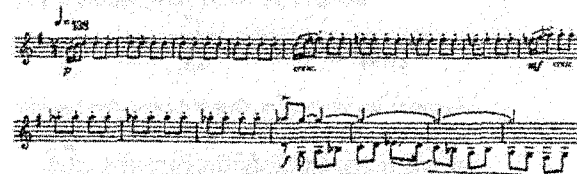
Ex. 15 — *Three Ayres from Gloucester, mvt. III* by Stuart, pub. Concert Works Unlimited



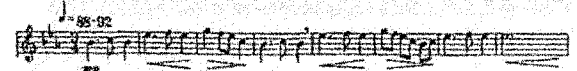
Ex. 16 — *Soldiers' Procession & Sword Dance, mvt. II* by Margolis, pub. Manhattan Beach



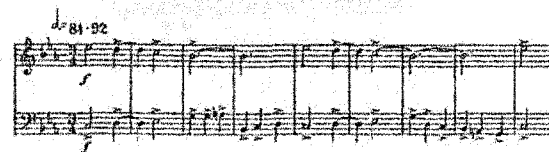
Ex. 17 — *Armenian Dances* by Reed, pub. Sam Fox



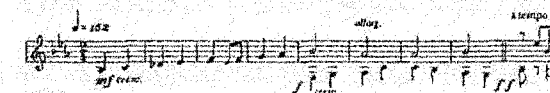
Ex. 18 — *Korean Folk Song* by Gingery, pub. William Allen



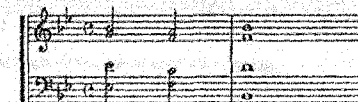
Ex. 19 — *The Gathering of the Yeomen* by Smith, pub. Balwin



Ex. 20 — *Overture for Winds* by Carter, pub. Bourne



3-note Chorale



Can be played in any key. Assign parts as desired. Practice singing as well as playing.

8-7-8
6-5-5
4-2-3
4-5-1

How do you have a good band? The answer is simple: Have good players. So, how do you get good players? I think the answer here is equally simple: strong fundamental teaching. What we've tried to do in this book is to provide materials that will address three of the most important fundamentals, materials that can be used for second-year players through high school.

First, let me say a word about my two partners. The careers of Harry Haines and J.R. McEntyre are parallel in many respects. Both had nationally-known junior high bands in Norman, OK and Odessa, TX, respectively. Harry later became band director at Norman HS and J.R. at Permian High School, where they developed bands that I believe are among the very finest in the history of the American school band movement. But even more impressive in my eyes is the fact that they are both master teachers and pedagogues of the highest order.

It is our collective opinion that a strong technical grounding must be rooted in scales and arpeggios. The first part of the book is devoted to chromatic, major, and minor scales in various forms and major, minor, dominant 7th, and diminished 7th arpeggios. (EXPLAIN NUMBERING)

- p. 2 Straight major scales in octaves (circle of 4ths)
- p. 4 Melodic Minor scales
- p. 6 Chromatic scales (in chromatic order)
- p. 8 Arpeggios
- p. 10 Quintachords
- p. 12 Broken 3rds
- p. 14 Ascending scales
- p. 18 Delayed scales

SECTION 2 — RHYTHM

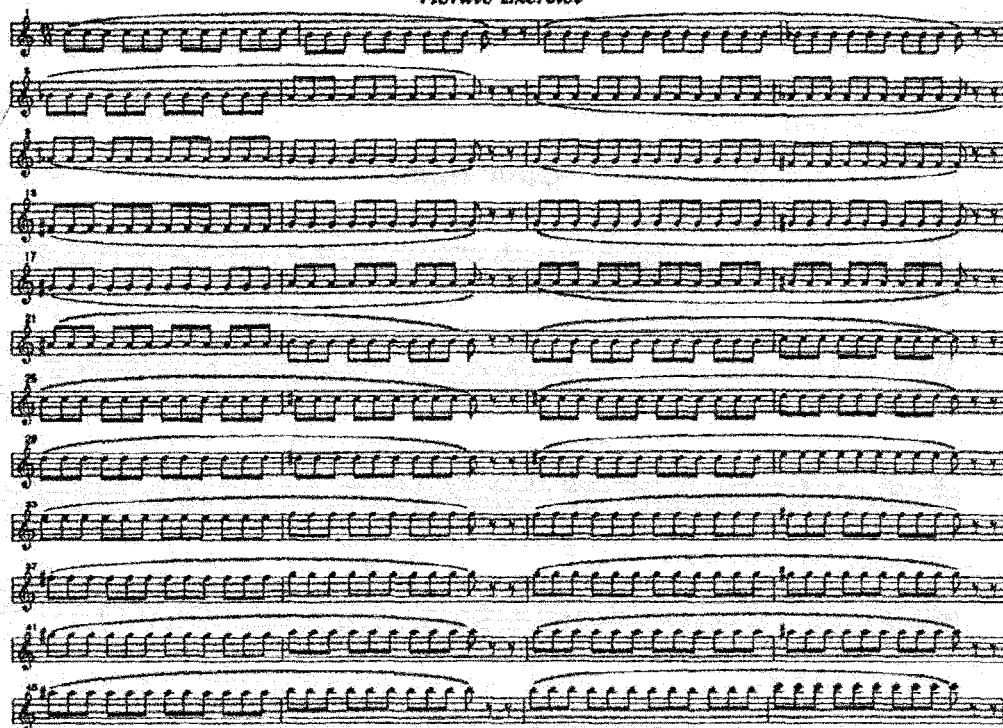
Explain choice of notes (1st line F only, then E, Eb, F/Eb, all 3 on line #5)

Discuss Eastman counting system

Play video

How to use? 1) scale of the week/day; 2) key of the music you're working on

Vibrato Exercise



This range works well for flute, oboe, and saxophone. The corresponding range for bassoon would be F in the staff down to 2nd-line B, then up to F above the staff.

Practice with the metronome, beginning at about M.M. = 60.

Encourage a big pulsation—beauty is not a concern at this point.

The ideal would be the solo-soli technique with an advanced player or a tape.

Move the tempo forward as control permits. If using a throat vibrato on flute, it should begin to run together at around M.M. = 80.

By the time the student can control the vibrato at a tempo of M.M. = 96 or so, it's usable. Find a melody in the middle register in long note values, such as "Goin' Home" (see other side of this page). There should be no attempt to measure the vibrato—just turn in on and try to make the tone sing.

Continue work on the exercise until the student has complete control up to a tempo of M.M. = 120. As the student gains control, extend the range in both directions.

Finally, encourage the student to listen frequently to some of the many recordings available today of great players.

Goin' Home



WOODWIND EMBOUCHURE FORMATION

FLUTE

1. Edge of embouchure hole at or slightly below where red begins.
2. Corners gently firm, teeth apart, tongue down.
3. Lip squashes out over hole, covering increasingly more hole as player ascends.
4. Head joint alone should produce pitch of A with head joint closed, Ab open

OBOE

1. Instrument at 30-45 degree angle to body.
2. Slight overbite, corners of lips forward, teeth well apart, tongue down.
3. Not too much reed past lower lip—about 1/8" (probably can't see red of lip).
4. Reed alone should produce C.

BASSOON

1. Reed comes straight into mouth or at a slight angle (up or down)—no red showing.
2. Overbite, corners forward, teeth well apart, tongue down.
3. Reed alone should produce F#.

CLARINET

1. Instrument at 30 degree angle to body (keep head up).
2. Not more than half of red over lower teeth.
3. Teeth at about 1/2" on top of mouthpiece, lower lip at point where reed and mouthpiece separate.
4. Corners in (drawstring), chin flat, tongue arched as in saying "EE."
5. Mouthpiece alone should produce flat C#, mouthpiece and barrel F#.

SAXOPHONE

1. Mouthpiece enters mouth at slight upward angle.
2. Little or no lower lip over teeth; top teeth 3/4" on top of mouthpiece (alto).
3. Corners forward, tongue down (warm air), minimal lip pressure.
4. Pitch on mouthpiece alone: A for alto, G for tenor, D for baritone.

HAND POSITION FOR ALL WOODWINDS

1. Pads of fingers on keys—don't overlap.
 2. Left hand fingers are arched (less on bassoon), angling down into instrument (except bassoon).
 3. Right hand fingers straight in, gently curved (less on bassoon).
 4. Don't let knuckles collapse.
 5. Keep fingers close to "home."
-

WOODWIND VIBRATO CLINIC

Gary Garner, WTAMU

How is the vibrato produced on woodwind instruments?

On the saxophone, with the jaw—a pitch vibrato.
On the flute, oboe, and bassoon, with the breath—an intensity vibrato.

Should it be taught?

YES! Spontaneous vibratos can and do develop but they're almost always bad.

When should it be taught?

As soon as a stable, characteristic sound is established, usually before the end of the first year. The vibrato should be an addition to an already beautiful sound, not a substitute for it.

How should it be taught?

Explain the vibrato-producing mechanism: jaw motion on the saxophone, throat and/or abdomen on flute, oboe, bassoon.
Start slowly (WITH THE METRONOME) in the middle register, pulsing in triplets. Descend in half steps to the lowest comfortable note, then return to the starting note and ascend in half steps to the highest comfortable note.
Move the tempo forward, as control permits, to M.M. = 120
At around 96, the vibrato is usable. Work on lyrical music with long note values in the middle register; do not measure the vibrato—simply turn it on and try to make the tone sing.
IMPORTANT: The student should listen as often as possible to exemplary models.

Should vibrato be used on all notes?

No.

Which ones?

There is no strict formula. In general, on notes of longer duration and on notes requiring special emphasis: pivotal notes in the phrase, accented notes, and leading tones. A constant, unrelenting vibrato is no more desirable than no vibrato at all. Sometimes the composer may specify no vibrato (i.e., mvt. II, LA FIESTA)

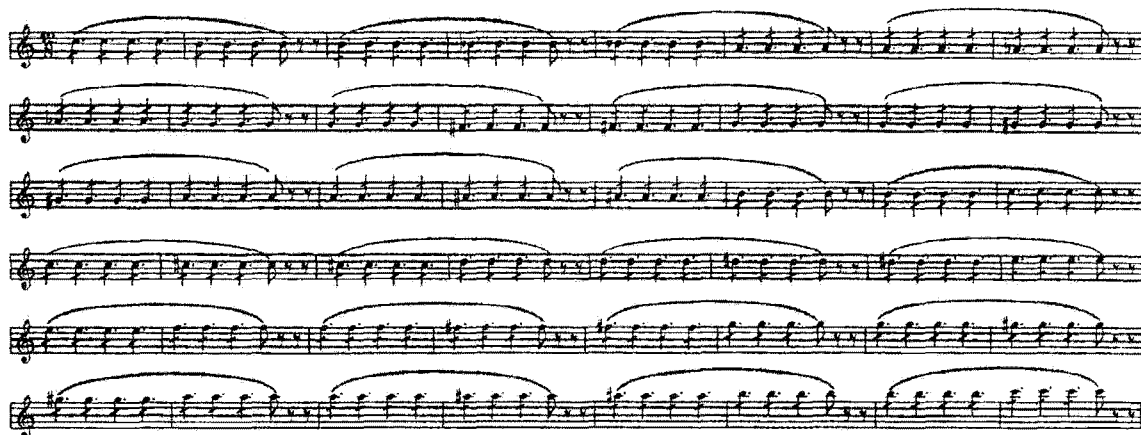
What governs the vibrato speed and amplitude?

Register
Volume and intensity
Character of the music
Vibrato of other player(s)
Personal taste

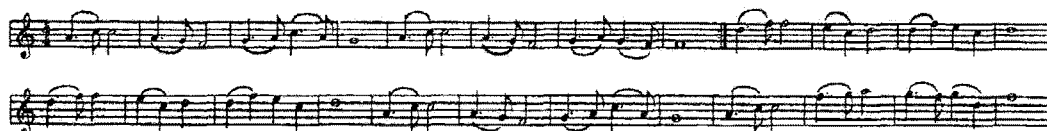
What special precautions should be taken?

The student must be able to turn the vibrato off and on at will.
Beware the two extremes: the nanny-goat vibrato and the slow, heaving vibrato.
Be watchful of releases; flute players are especially prone to jagged releases.
It's often best to end a tone with straight tone.

Vibrato Exercise



Start with metronome set at 60, using a throat staccato. Inch metronome forward as control permits. Pulsations should begin to run together at about 80. Continue to move forward to tempo of 120. At around 96, vibrato should be fast enough to begin using it. Try a simple tune first, in the low/middle register, with long note values. Don't attempt to measure the pulsations here; just turn the vibrato on and try to make the tone sing.



Speed and amplitude (width) controlled by: 1) register; 2) character of music; 3) vibrato of other player(s); 4) intensity of sound; and 5) personal taste.

Caution: Player must be able to turn vibrato off on on at will.

Vibrato is *NOT* as substitute for a good basic sound, but serves merely to enhance an already beautiful sound.

Beware: 1) "nanny-goat" vibrato; 2) slow, heaving vibrato; 3) jagged releases at phrase endings.

Long-range Objectives for the first-year clarinetist

The student:

1. Produces a firm, characteristic tone in all registers.
2. Exhibits correct posture and hand position.
3. Breathes properly and sustains phrases of reasonable length.
4. Tongues 8th notes at mm = 100 in staccato, marcato, and legato styles.
5. Makes appropriate use of alternate fingerings for the following notes:



6. Plays the chromatic scale in 8th notes at mm = 100, low E to high G, and all major scales for two octaves at the same tempo.
7. Negotiates the break smoothly.
8. Understands the instrument's relation to concert pitch.
9. Recognizes and identifies key signatures and time signatures.
10. Reads at sight materials comparable in difficulty to that found in first-year method books.
11. Plays and counts accurately rhythms up to the 16th-note value in both simple and compound meter with the appropriate foot tap.
12. Recognizes the basic musical terms governing tempo, volume, and style.
13. Demonstrates the ability to tune the instrument and to humor pitches up or down.
14. Demonstrates a basic understanding and sensitivity to ensemble problems, including balance, blend, and precision.
15. Recognizes and simple phrase.



Band Director Inventory

1. I can "hear" a score:
☐ very well
☐ fairly well
☐ not very well
☐ poorly
2. I can detect wrong notes:
☐ very well
☐ fairly well
☐ not very well
☐ poorly
3. I can detect pitch problems:
☐ very well
☐ fairly well
☐ not very well
☐ poorly
4. My inner sense of rhythmic pulse is:
☐ excellent
☐ good
☐ fair
☐ poor
5. My ability to quickly and accurately decipher complex rhythms is:
☐ excellent
☐ good
☐ fair
☐ poor
6. My knowledge of woodwind fingerings is:
☐ excellent
☐ good
☐ fair
☐ poor
7. My knowledge of brass fingerings is:
☐ excellent
☐ good
☐ fair
☐ poor
8. My knowledge of percussion is:
☐ excellent
☐ good
☐ fair
☐ poor
9. I would classify my musicality as:
☐ excellent
☐ good
☐ fair
☐ poor
10. My transposition skills are:
☐ excellent
☐ good
☐ fair
☐ poor
11. My current performance level is:
☐ excellent
☐ good
☐ fair
☐ poor
12. My knowledge of musical style and performance practice is:
☐ excellent
☐ good
☐ fair
☐ poor
13. My conducting skills are:
☐ excellent
☐ good
☐ fair
☐ poor
14. My keyboard skills are:
☐ excellent
☐ good
☐ fair
☐ poor
15. My rapport with students is:
☐ excellent
☐ good
☐ fair
☐ poor
16. My rehearsal discipline is:
☐ excellent
☐ good
☐ fair
☐ poor
17. My communication skills are:
☐ excellent
☐ good
☐ fair
☐ poor
18. My motivational skills are:
☐ excellent
☐ good
☐ fair
☐ poor
19. My ability to maintain control in a crisis or confrontation are:
☐ excellent
☐ good
☐ fair
☐ poor
20. The amount of time I spend in score study is:
☐ a great deal
☐ quite a bit
☐ relatively little
☐ hardly at all
21. The degree of compulsion I feel to make everything in the music perfect is:
☐ a great deal
☐ quite a bit
☐ relatively little
☐ hardly at all
22. My rehearsals typically move:
☐ very fast
☐ moderately fast
☐ not very fast
☐ slowly
23. My organizational skills are:
☐ excellent
☐ good
☐ fair
☐ poor