



Welcome to the Fall 2020 issue! Inside:

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- Mystery Tune

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

INDIANA BAND NOTES

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Indiana University
Department of Bands and
Wind Conducting

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MISSION STATEMENT

Our goal is to provide current
band concert information and
helpful guidance in your
professional activities.



Director Eric Smedley conducts the IU Marching Hundred and RedSteppers Dance Team in an open rehearsal at the IU Prebys Amphitheater (photo credits: Jeff Osarczuk)

IU Marching Hundred: A Unique Fall Season

by Dr. Eric M. Smedley, Director, IU Marching Hundred and Athletic Bands

The Fall 2020 Marching Hundred has been hard at work since the beginning of September. For many members, Marching Hundred is their only in-person class and has offered a great deal of joy to their otherwise isolated time here at IU. The students have been fantastic to work with and have brought a good deal of enthusiasm despite the social distancing and not being able to perform for football games. The Marching Hundred has rehearsed outside and all the wind players have instrument bell covers and/or shields. In order to avoid crossing aerosol paths, the Marching Hundred marches to their pre-recorded audio for pregame and halftime shows. It has been a challenging semester, yet also very rewarding.

Wind players used bell covers and shields; masks were worn by dancers and drummers





Above, left-right: Mellophones use bell covers, snare drummer with mask

A Unique Fall Season, cont'd.

In lieu of football games this fall, the Marching Hundred has focused on recording the pregame show and three halftime shows. The first show, titled “Celebrating Hoosier Resiliency,” featured arrangements and drill by Daniel Johnson, who is pursuing a Master of Music in Wind Conducting. Suzanne Charney, former Hundred member (B.M.E. '12) and current Wind Conducting M.M. degree candidate, created the arrangements and drill for an exciting “Bruno Mars” show. Jeff Osarczuk, a third-year Doctor of Music in Wind Conducting candidate, wrote the arrangements and drill for a “George Michael” show that the band has enjoyed working on.

The Marching Hundred recorded these shows in Memorial Stadium, along with several game day favorites for IU Athletics to show at the home football games. IU Athletics' goal for this abnormal season is to try and recreate at least some of the gameday atmosphere, and they have committed to playing recordings of the band a great deal during games. Although we miss being in Memorial Stadium to support our Hoosiers, we are thankful that IU Athletics still wants us to be part of the game in some way.

A Generous Sponsor

We are also thrilled to share that Bruce Leavitt, member of the Marching Hundred Alumni (B.S. '83), has pledged an incredibly generous gift in honor of Wilbur England, former director of the Marching Hundred. Bruce will match all donations up to \$50,000 in support of the purchase of new instruments. Our hope is that this amount will be matched and exceeded through the support of friends and alumni like you.

To donate, visit <https://blogs.iu.edu/jsombands/donate/> and click on the "Give Now" button.

Thank you so much for your support—and Go Hoosiers!

Below: Daniel P. Johnson (Master's candidate) directs his halftime show (photo credits: Jeff Osarczuk)



Pictured below: the IU RedStepper Dance Team



A note from Dr. Dorsey

The IU Band Department is a different place this semester. Our office is usually buzzing with faculty and Associate Instructors teaching classes and preparing for rehearsals, student librarians working to prepare folders for the next concert cycle, and Mrs. Claire Tafoya consistently working to keep us all moving forward. Now that most of our work is done from home, I realize how much I miss this daily in-person interaction with my colleagues and students. Our band faculty have modified their



Rodney Dorsey (Photo: Erin Zysett)

modes of instruction to address the safety guidelines of the University and Jacobs School. When weather permits, our conducting classes have met outside and the Marching Hundred, operating entirely outdoors, is recording pregame and halftime show videos for our home football games.

Since all of the Jacobs Orchestras and Bands are online, the band faculty assembled an informative series of Zoom sessions for our students. I've been so impressed by the willingness of IU alumni to give so freely of their time as guest panelists to share their experiences with our current students.

We are all trying to figure out the best way to serve our students during this difficult time. No one has all the right answers, but please know we are still here to help you in any way possible. We will continue to offer our students the best possible experience and we know you will do the same.

Webinars set the Agenda this fall

The IU band faculty offered weekly Zoom webinars on a variety of topics, hosted by the band professors in rotation:

Sept. 4: "The Cutting Edge: A Sampling of Wind Band/Ensemble Music in the 21st Century." Dr. Nam shared a biography of these composers, along with musical excerpts and score samples:

- Michael Daugherty: Bells for Stokowski (2002)
- John Corigliano: Symphony No. 3 "Circus Maximus" (2004)
- Steven Bryant: Ecstatic Waters (2008)
- Paul Dooley: Masks and Machines (2015)
- Jennifer Jolley: The Eyes of the World Are Upon You (2017)
- James Stephenson: Symphony No. 2 "Voices" (2018)
- Omar Thomas: Come Sunday (2019) (score sample on right)

Sept. 11: "Negotiating the World of Professional Music." Dr. Dorsey hosted panel members **Brian Rood** (2nd Trumpet, Kansas City Symphony, ICSOM-Past President, ICSOM Electronic Media Committee Chair, AFM & Employers' Pension Fund & AFM Strike Fund-Current Trustee); **Roger Roe** (Assistant Principal Oboe & English Horn, Indianapolis Symphony); and **Donna Parkes** (Principal Trombone, Louisville Orchestra & Colorado Music Festival).

Webinars, cont'd.

(Sept. 11, cont'd.) They discussed social dynamics, making connections inside and outside of the music business, the inner workings of orchestra committees, boards, and musicians' unions; and the importance of mental toughness and self-care.

Sept. 18: Dr. Nam hosted composers/composition professors **David Biedenbender** and **Jennifer Jolley**, who discussed career pathways in composition and higher education, representation in the composition and performance fields, and thoughts on the wind band medium. They offered insight and advice on the creative process, staying motivated, and more.

Sept. 25: Dr. Smedley gave a presentation titled: "Thinking Like a Conductor: How to Get the Most Out of Ensemble Rehearsals". Dr. Smedley promoted the idea of maximum awareness for ensemble players, including understanding more about the instruments they perform with, studying scores to gain maximum awareness of how individual parts interact with the ensemble as a whole, and using the student years to develop relationships with colleagues and a curious mindset aimed at gleaning as much knowledge from their surroundings as possible.



from Sept. 4 webinar, score sample of "Come Sunday" (courtesy of Omar Thomas)

Webinars, cont'd.

Oct. 2: Dr. Dorsey hosted freelance musician and Los Angeles-based conductor and bassoonist **Anthony Parnter**, who shared his musical background and diverse career in Los Angeles. Anthony shared his experiences about moving to LA, networking, and eventually breaking into the film, TV, and video game recording industry as a multiple woodwinds instrumentalist, voice-over performer, and conductor, and also as music director and conductor of the San Bernardino Symphony and the Southeast Symphony of Los Angeles.

Oct. 9: "The Art of Interpretation: What Pablo Casals' Wisdom Can Teach Us About Bringing Music to Life." Using passages from **Casals and the Art of Interpretation** by David Blum, and several musical examples, Dr. Smedley emphasized: strive for the utmost expression when playing; continually engage throughout a phrase; project and exaggerate the music beyond your personal space; a long note always crescendos or diminuendos; repetition demands contrast; and more.

Oct. 16: "Forging a Performance Career: The Ins-and-Outs of Creating and Maintaining a Professional Chamber Ensemble." Dr. Nam was joined by the **Kenari Quartet**: Steven Banks, Kyle Baldwin, Bob Eason, and Corey Dundee, all of whom met as IU students. They described the organization and dedication needed to launch the ensemble professionally, how they maintain the group's cohesiveness despite living in different parts of the country, and more.

Oct. 30: "Solving the Intonation Puzzle: What You Can Do In and Out of Rehearsal To Align With Your Colleagues." Dr. Smedley presented tools to learn and hear intonation and demonstrated how to use apps for efficient improvement.

Nov. 6: Dr. Dorsey hosted **Dr. Richard White**, Associate Professor of Tuba, University of New Mexico and Principal Tuba, New Mexico Philharmonic Orchestra. Dr. Richard White is the subject of an inspirational documentary, *R.A.W. Tuba: From Sandtown to Symphony*, that recounts his journey from intermittent homelessness to world-class symphony musician and professor.



Richard A. White of "R.A.W. Tuba" documentary

Nov. 13: Dr. Smedley presents "Getting the Best of Both Worlds: The Marriage of Popular and Classical music" in which he will examine several wind band works from the past 15 years that utilize popular music styles in fresh and exciting ways. Composers today have spent their lifetimes with unprecedented exposure to styles such as hip-hop, rock, electronic dance music, etc., which has forever changed how music is created and disseminated to audiences.

Nov. 20: Dr. Nam presents "And We Were Heard," a group that connects underrepresented composers with conductor-educators and performers to foster equitable programming practices through collaborative recording and digital dissemination. Panelists will be **Dr. Kaitlin Bove** (Pierce College), **Dr. Mary Kate McNally** (Ohio Wesleyan), **Dr. Tonya Mitchell-Spradlin** (Penn State University), **Dr. Kira Omelchenko** (Wilfred Laurier University)



Above: Kenari Quartet (photo credit: Alicia Stepp)

Oct. 23: "Military Band Careers." Dr. Dorsey hosted: Violinist and Master Gunnery Sergeant **Peter Wilson**, "The President's Own" US Marine Band; Trumpeter and Master Gunnery Sergeant **Susan Rider**, "The President's Own" US Marine Band; and Arranger **Robert Thurston**, Washington, D.C. Air Force Band.

Right: Violinist Peter Wilson, Trumpeter Susan Rider, Arranger Robert Thurston
Photos courtesy of US Marine Corps, and Robert Thurston



The First Year of Teaching, with Giselle Goad

- Hometown: Rockford, Michigan
- Years that you spent at IU: 4 years
- Your degree at IU: Bachelor of Music Education with a minor in conducting
- Current location: White House, Tennessee (about 20 miles north of Nashville)
- Current job/title: Band Director at White House High School

1. Can you describe the features and makeup of the current program in which you teach?

Our band program at WHHS has many parts to it, despite it being on the smaller end right now. We have one band class 9-12, a color guard class, an AP music theory class, and a piano class beginning in Spring 2021. After school we have marching band, pep band, and we usually have county-wide independent winter guard and winter percussion programs for students to join if interested.

2. What lessons have you learned/challenges faced, either personally or professionally, so far?

The challenge of the big First Year has always been something educators speak about but usually with little detail. I now see that's because the daily grind of the job depends so much on where you teach, which grades/subjects you teach, who came before you, the school's administration, and so many other factors. No two jobs are the same, and no two first years are the same.

First off, COVID-19 gave us our fair share of challenges that were completely new to all band directors, not just first-years like me. We had to limit our group sizes until September, scrap our competitive marching show, and purchase bell covers and other protective equipment that weren't budgeted before. Of course, it's still not over, so who knows what might be next on that front.

Secondly, I'll admit there was a learning curve at first, moving from student teaching middle schoolers to being a high school band director. In the beginning, I had to test out how fast I could move through material, whether it was in marching band or concert band, and also what tone and classroom culture best fit the students I was given. There were some hard days in the beginning, but thankfully I have a great student leadership team that gives me honest, open feedback to improve our overall experience. I feel like we've come a long way already.

3. Describe your involvement and relationship with the IU Department of Bands/Wind Conducting during your time as an undergraduate Music Education major.

I was very fortunate to participate in many ensembles and classes in the Department of Bands during my time as an Undergrad. I was in the Marching Hundred, Symphonic Band, Wind Ensemble, and took classes in conducting and score study. Some of my greatest memories, however, were the interactions outside of class in and around the Department of Bands. The Music Ed students had a habit of taking over a few tables in the Simon Cafe between the hours of 8AM and 4PM every day. We'd switch off who was sitting there, and people would come and go all day, eating, studying, cramming, sharing music, and learning from each other. The Department of Bands area was welcoming in that way, as were the professors and students in it. People from all different backgrounds could challenge each other's ideas and push each other to think in new ways about music and education.

4. What lessons and/or experiences have proved to be the most valuable to you as you entered the profession of music teaching?

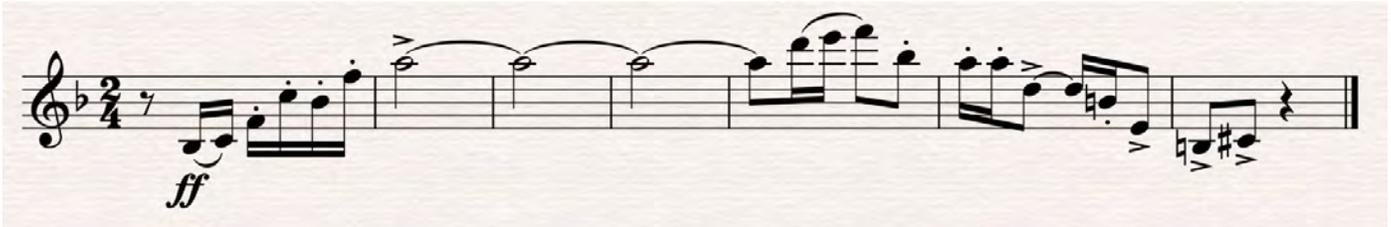
First and foremost, I'd say what has helped me the most as I've entered the profession are the examples I witnessed at IU, around Bloomington, and during my student teaching semester. I saw incredible examples of humility, musicality, professionalism, and character in the people around me. Not only that, but now I have all of their contact information! Having a multitude of people to call, email, and text with questions during my first year has been the most practical item I gained from my undergrad at IU. I believe that nothing can help you more in this job than access to people that have seen it and done it all before you.

Giselle Goad, IU BME 2020



(cont'd.)

Mystery Tune:



Giselle Goad, cont'd.

I would also add that my musical experiences in Dr. Nam's and Dr. Smedley's conducting courses were perhaps the most applicable courses to my current job and have aided in my ability to choose and rehearse quality literature here in White House. The music we played and conducted in those classes were the standards: *Three Ayres from Gloucester*, *Overture for Winds*, *Scenes from the Louvre*, etc. and so I knew what to expect when I read *Overture for Winds* with my band this past week.

5. What have you enjoyed most about entering the profession of music teaching—and about your current position at White House High School in Tennessee?

What I enjoy most has to be the daily interactions with students. In the mornings I work with the 6th grade band and get my daily dose of middle school humor and energy. In the afternoon, my high schoolers have that quintessential Band Culture that makes me love being a band director. It's the inside jokes, the memes, the ridiculous way they talk sometimes, and the familial culture that I did not realize I missed until I was around it again.

6. What are some ways that you and your colleagues have kept yourself and your students motivated and positive in this difficult landscape of Covid-19?

Motivation has been a big challenge for us this year. What do you do when your favorite parts of band (bus rides, competitions, away games) are missing? You have to think about the bigger picture, which is not easy. Our motivation this year is stemming from continuing the historic Tradition of Excellence (our motto) that our program prides itself on. If we are to continue to be excellent in years to come, we cannot take this year off. We are maintaining skills and techniques so that next year we aren't starting over again when we get back to competitive marching band.

7. Is there anything else you'd like to include?

A lot of my ideas, concepts, and plans for my band program are a mash-up of many Indiana high school band programs. Being in and around Indiana bands has aided greatly in creating a solid concept of what I can achieve down here in Tennessee. Thank you to everyone who let me come into their classroom.

Giselle Goad, 22, is from Rockford, Michigan and graduated in May 2020 with a Bachelor of Music Education (minor in conducting) with High Distinction from the IU Jacobs School of Music where she studied piano with Emile Naoumoff. When she isn't teaching, Giselle can be found working out, playing music with her friends, hiking, and stargazing with her telescope.

Alumni Notes

Aaron Burkhart (M.M. 2012) became Director of Bands and Co-Performing Arts Department Chair in 2020 at Pike High School, Indianapolis.

Sean Phelan (M.M. 2018) became Assistant Director of Bands and Director of Athletic Bands at University of Minnesota-Duluth in 2020.

Brett Richardson (D.M. 2014) was awarded tenure and promotion to Associate Professor of Music at University of the Incarnate Word in Spring 2020. He is the recipient of the 2019 UIW Provost's Legacy in Teaching award and was recently inducted into the Phi Beta Mu International Honorary Bandmasters Fraternity.

Are you an alumna or alumna of Indiana University and the Department of Bands/Wind Conducting? Do you have a career/professional or personal announcement that you'd like to share in future issues of the Indiana Band Notes?

Email ibn.alumni@gmail.com and submit :

- First and last name and/or maiden name, class of (year)
- Type of note (career news, personal, travel, awards/recognition, etc.)
- Note text (please note that space is limited)
- You may submit up to 2 images as an attachment to go with your note. Please use high-resolution images (up to 10MB)

Music Teaching in the Covid-19 Era: Turning Limitations to Opportunities

by Dr. Jason H. Nam, Assistant Professor of Music (Bands)

As I write this brief article at the end of October 2020, the COVID-19 virus and the new reality presented as a result remains ever-changing and evolving. First of all, I know I can speak confidently on behalf of my colleagues in the IU Department of Bands/Wind Conducting when I say that we sincerely hope that the readers of the Indiana Band Notes have been able to remain safe and healthy during this unprecedented and very difficult time. Our lives have certainly been drastically changed, but our new modes of operation as artists, teachers, and performers have been significantly impacted as well. For music directors, we have all had to re-invent the wheel in terms of how we can safely engage with our students and create meaningful musical experiences. In the late Summer/early Fall, the CBDNA (College Band Directors National Association) put together an extensive COVID-19 report as it pertains to the large ensemble experience in the age of COVID, as well as many recommendations for instructional models that may be viable given the inherent limitations and mitigation factors for us all during this time. The report, while posted on the CBDNA website, is most definitely intended to benefit all conductors/directors of all music programs. The document is quite extensive and can be found at <https://www.cbdna.org/covid19/>.

While we have all been trying to wrap our minds around the latest research and scientific studies on the transmission of the virus through aerosols via singing and wind instruments specifically, one of the early revelations of the late Spring and Fall academic terms has been that music teachers would have to alter our usual models of instruction, rehearsing, and performing to account for these elevated risks. As discussed in the CBDNA report and others like it, the current scenarios of instruction have seemed to be: 1) fully virtual, 2) large ensembles meeting, but in reduced numbers, and 3) blended scenarios—where a term or semester may begin in one mode but transition to another. Of course, the challenge with any model is “how do I teach the musical concepts that my students need to know?”, “how do I teach musicianship?”, and “how do I build ensemble cohesiveness?” I have come to believe that we as conductors and teachers may need to adjust our frame of thinking, and make our expectations with all limitations and challenges in mind. We will need to become creative, innovative, patient, and perhaps above all, empathetic to the logistical and emotional challenges that our students and communities are facing each day. We have had to press “pause” on the usual model of preparing the same type of repertoire for conventional concert events and assessments. Instead, viewing the COVID era of music-making as an opportunity rather than a limitation is perhaps the most important mindset adjustment that one could make. That is, ask yourself, “what are other ways that we can engage musically with one another?” In the past several months, a multitude of different and creative ways to make music have been revealed by so many in the music teaching profession. Below are just a few ideas:

- Use SmartMusic or other services to have students perform individual parts to a selected piece
- Use companies/services such as <https://keepmakingmusic.org/> to facilitate creating a recording project (students self record tracks and they are stitched together to create a virtual performance)
- Supplement virtual performance or recording projects with virtual discussions with respected clinicians, performers, composers, etc. on a number of relevant topics
- Composition/arranging assignments—individually or in groups
- Critical listening and writing of past performance recordings
- If meeting in small groups with mitigation measures, use this time to explore more fully the vast library of wind and string chamber works—those works that you felt you didn’t have the time or venue to explore before, under more normal circumstances
- If financially possible, collaborate with composers or local university composition students to commission new works
- Consult the Creative Repertoire Initiative at creativerepertoire.com for information on a growing list of “adaptable” music, which may mean “flex pieces” (instruments assigned to specific voice parts according to range/registration), as well as “modular/cellular pieces” (aleatoric music and/or improvisation, playable by ensembles of any size and makeup).

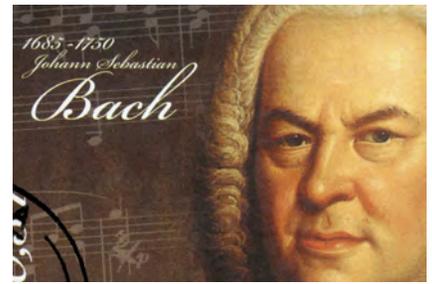
This is just a very short list of opportunities and avenues to explore for your ensemble(s). While I am not necessarily the eternal optimist with all situations, I do know that we as musicians and music teachers are inherently resilient, creative, and intelligent. Although this is uncharted territory, I am confident that the musician’s characteristic trait of “making it work” and solving problems will serve us well as we navigate these uncharted waters for us and our students. Good luck and please be safe!



Mystery Tune Revealed...

The Mystery Tune in the Spring Issue, Vol. 35 was:

J.S. Bach, *Passacaglia in C Minor*, BWV 582



INDIANA BANDNOTES
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