



Welcome to the Spring 2020 online-only issue. In this issue:

- Summer updates, Band Day
- February concerts reviewed
- Marching Hundred Gator Bowl recap
- Fall 2019 outreach concerts

Also inside: Ideas from the Podium, and "Mystery Tune"

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

INDIANA BAND NOTES

Spring 2020 | Volume 35, Issue 2

Table of Contents

Summer Music Clinic, Band Day	2
Concert Band at CBDNA	3
Gator Bowl Recap	4
Fall Outreach Concerts	5
Ideas from the Podium	6
Mystery Tune, Soloist Spotlight	7
Mystery Tune Revealed	8

MISSION STATEMENT

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

Summer Music Clinic postponed to 2021

The 75th Indiana University Summer Music Clinic, led by Director Eric Smedley, has been postponed until June 2021, due to the COVID-19 pandemic.

We are looking forward in earnest to welcoming students in 2021 to participate in outstanding instrumental ensembles for a week of music making.

Who is eligible? Band and orchestra students currently in grades 7 through 12 are eligible for the music clinic. Each year many high school graduates attend the camp prior to going off to college. No audition is required; acceptance is first-come, first-served, until the capacity for the instrument is full.

Where do students stay? Students are housed in air-conditioned dormitories near the Jacobs School of Music. All classes and rehearsals take place in the Musical Arts Center, the Music Addition and the Simon Music Center. Performances are held in Auer Hall and the Musical Arts Center.

Classes offered: In addition to the exciting large ensemble experience that every student enjoys, they may take an elective class in music theory, leadership, conducting, composition, percussion ensemble, double reed making, string ensembles, or jazz improvisation. Students may audition into one of the two jazz ensembles, orchestra winds, or may elect brass techniques or woodwind ensemble.

Special sessions: Master classes by Jacobs School of Music faculty are given during the week. Concerts and special social activities take place throughout the week.

How do I apply? Registration online opens in January 2021: music.indiana.edu/summer-musicclinic. We hope to see you in 2021!

Summer Band concerts canceled

All IU summer in-person events have been canceled due to the COVID-19 pandemic.

Band Day* set for September 12, 2020

High School Band Day is an annual event that brings high school bands from across the state of Indiana on the field during half time for a joint show with the Marching Hundred. IU will face Western Kentucky on this date. Registration is open until Aug. 1, or until the event has reached on-field capacity.

Sign up at marchinghundred.com. Click on link in left menu: "High School Band Day"

*Indiana University is doing "scenario planning" for fall semester online. Fall semester will take place on campus as usual, according to information received at the time of this publication.



North-Central CBDNA performance is a resounding success for IU Concert Band

On February 20, Dr. Jason H. Nam and the band performed in Gannon Concert Hall on the campus of Chicago's DePaul University at the North Central Division Conference of the College Band Directors National Association (CBDNA). Additionally, they performed on Feb. 19 at Downers Grove South High School, Glenn Williams, band director. Eric M. Smedley and Otis Murphy served as guest conductor and guest saxophone soloist, respectively.

"Myself and my colleagues in the IU Department of Bands/Wind Conducting are so very proud of the students of the Concert Band, for their very artistic and engaging performance at the recent CBDNA North Central Conference at DePaul University in Chicago, IL. It was a significant milestone for this fine ensemble to be invited to perform at such a prestigious event and represent Indiana University and the Jacobs School of Music. Additionally, the ability of the Concert Band to perform with the likes of some of the finest collegiate concert bands across the Midwest demonstrates the outstanding and distinctive musical quality evident within all of the performing groups in the IU Jacobs School of Music bands." - Dr. Jason H. Nam

The program included several CBDNA premieres, including Joni Greene's "Glow" and Nicole Piunno's "Beauty Broken." Perhaps most notable and poignant was the CBDNA premiere of "And Sings the Tune Without the Words" by Aaron Perrine — a piece personally commissioned by Dr. Nam and his wife, Melissa, in memory of their daughter, Evelyn.

Pictured below: Dr. Jason H. Nam with members of the Indiana University Concert Band



CONCERT
BAND
at
CBDNA

CBDNA Program

- Glow (CBDNA premiere). Joni Greene
- And Sings the Tune Without the Words. . . Aaron Perrine
- from *Concertango* Luis Serrano Alarcón
- Molto Allegro
- Otis Murphy, Alto Saxophone
- Beauty Broken (CBDNA premiere). . . . Nicole Piunno
- Nocturne David Dzubay
- Eric M. Smedley, Conductor
- from *Ballet for Band* Cindy McTee
- Finale: "Where Time Plays the Fiddle"

Below: Dr. Otis Murphy, Alto Saxophone





IU Hoosiers vs. UT Vols at the Gator Bowl

On January 2, 2020, Indiana University's Hoosiers faced off against the University of Tennessee Volunteers at the Tax Slayer Gator Bowl in Jacksonville, Florida. The Hoosiers were 8-4 going into the Bowl — the best season Indiana has enjoyed in 26 years.

This was IU's third bowl appearance in the past five seasons and its 12th overall. The Vols erased a two-score fourth-quarter deficit and rallied to a 23-22 victory over the Hoosiers in front of a crowd of over 61,000 at TIAA Bank Field.

However, the band always wins! Under the direction of Eric Smedley, the IU Marching Hundred performed at a pep rally at the Jacksonville Beach Seawalk Pavilion, and at the stadium for a pep rally, pregame show, and halftime show that included *Sing, Sing, Sing; I was Made for Dancing, La Copa de la Vida*, and many traditional IU favorites.

The Marching Hundred combines marching precision and musical brilliance seldom matched in the conference. Every appearance of the band—and this was no exception—reinforces the motto of the Marching Hundred: A Tradition of Excellence.

Pictured right: the IU RedStepper Dance Team and Drum Majors pose at the pep rally on the Jacksonville Seawalk

*Above, left-right: Drum Majors Noah Scibbe and Jacob Kessler
Below: Pep rally at Seawalk in Jacksonville directed by Dr. Eric M. Smedley
photo credits: Jeff Osarczuk*



Local students inspired to ascend to new creative heights

The Department of Bands partnered with the Indiana University Center for Rural Engagement (CRE) for outreach projects in the southern Indiana rural communities of Salem and Huntingburg. Jacobs students engaged with high school band students in the afternoon, and gave an evening concert for the community.



Left: Professor Eric M. Smedley shares his enthusiasm at Southridge High School on October 8.

(Photos courtesy of CRE)

Some of the afternoon outreach activities with the Jacobs students and high school students included:

- small group classes, by section, led by Jacobs students
- work on phrasing and musicianship
- work on fundamentals specific to the student's instrument
- side-by-side rehearsal and performance of one piece
- dinner together
- evening concert, open to the community

Dr. Eric Smedley and the Symphonic Band traveled to Huntingburg on October 8th to work with the Southridge High School Band, Lannie Butler, Band Director.

The Symphonic Band's evening concert included works by Leonard Bernstein, Jennifer Jolley, Gustav Holst, Steve Danyew, Percy Grainger, Arturo Marquez, and Michael Markowski. "The Cave You Fear" by Markowski was performed side-by-side with the Southridge Band.

The "side-by-side" concert series connects Jacobs students with high school students, as they practice with, and perform alongside high school musicians.

These projects are deeply appreciated by communities around Indiana and have a lasting impact on both the high school students and the Jacobs students who participate.

Below right: Professor Jason Nam and the Concert Band perform at Salem High School.



Pictured above: Brandt Conley (B.S.O.F. in horn performance) shows a Southridge High School student how to position the right hand in the french horn bell.

IU student musicians mentor High School students in collaboration with the IU Center for Rural Engagement



Above: Zachary Wilder (B.M. in Clarinet Performance) observes and plays with a high school clarinet student on the stage at Southridge High School.

IU Associate Instructor Daniel P. Johnson, M.M. Wind Conducting candidate and former high school band director, assisted on both trips by facilitating small group workshops and conducting one piece on each concert.

Professor Jason Nam and the Concert Band traveled to Salem, Indiana on November 14

to work with the Salem High School Band, Bonnie Harmon, Band Director. The evening concert featured works by Shelley Hanson, Richard Strauss, Percy Grainger, Luigi Zaninelli and Boris Kozhevnikov.



Artistically Motivated Rehearsals and the Dangers of Over-Programming

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

Within the last several years, I encountered and was challenged by the idea that removing errors, “lining-up” the music, or “cleaning” the music was simply not enough to contribute to musically satisfying and impactful performances. I think it was H. Robert Reynolds who observed that most band directors believe that if they could remove enough errors and fix enough things in the music, this would somehow automatically result in a great performance. This problematic scenario depicted by Professor Reynolds resonated with me as clearly being a sort of unsustainable model. While I would say that any of us definitely need to address the technical aspects to students in our teaching, I have come to believe that an **artistically-focused** process while rehearsing is the more ideal path.

So, what’s the difference between mere error detection and removal and this art-focused process? I believe that the ensemble rehearsal as an artistically-focused process seeks to cultivate a positive learning environment, and, of course, requires very diligent preparation of the materials by the conductor. I believe that the artistic rehearsal needs to monitor things like tone, intonation, technique, rhythm and interpretation, but all in **service of the music** rather than as ends in and of themselves. Additionally, the artistic rehearsal seeks to demand student involvement/attention and ownership through personal qualities such as enthusiasm, warmth, clarity, conducting skill, soliciting student feedback, all within the umbrella of an unrelenting high standard that the conductor makes clear at the outset and reinforces throughout the rehearsal process.

In addition to a conductor’s personal preparation and positive persona on the podium, I feel strongly that the idea of establishing an appropriate challenge within the literature we choose to play (or rather, not over-programming difficulty) is of crucial importance. The concept of a “Zone of Proximal Development” is a way of looking at this idea. For those that are not familiar, in a nutshell, the “Zone of Proximal Development” is a term often used and explored in educational research as the **distance between what a learner can do without help, and what they can do with support from a knowledgeable adult.**

Outside this zone of proximal development would be what the learner can simply not do (for us, this usually translates to over-programming beyond the students’ current ability level). When we go beyond this zone of both what learners can do without our support and the zone of proximal development (where they flourish under our guidance) we get into this dreaded over-programming territory. This can certainly have some notable and detrimental effects. These effects would include toxic ensemble morale, a “survival mode” where drilling technique takes prominence over music-making, disengagement, negative or disruptive behavior, trust issues, and resentment.

There can also sometimes be an unfortunate tendency of some directors to equate technical challenge with quality in the music that we choose for our students. Essentially, we must be diligent and self-reflective in our repertoire choices that we make for our students. We must examine fully the exact reasons *why* we might be selecting a particular piece or pieces. This might involve asking oneself questions like the following: What expressive or artistic experience will the piece present for my students? Does this piece serve a purpose beyond gaining technical skill? *Who* am I programming this piece for? Myself? The audience/parents? The adjudicators? The students? Over the course of my career conducting and leading many different types of groups at various skill and age levels, I have certainly realized that what can be deemed “quality” literature (whatever that means for you) exists at all kinds of grade levels. Furthermore, I have come to realize that a lot of really excellent music involves **expressive, or “musical” challenges that should either meet or exceed those challenges in the music that are purely technical in nature.** One need only think about Jennifer Jolley’s recent fabulous piece titled *Ash* or even the classic Holst/Bach *Fugue à la Gigue* as an example of music absolutely teeming with musical, expressive, phrasal, and intonation challenges while not seeming too terribly difficult from a technique standpoint. In short, the responsibilities of the conductor and music educator are vast and multi-faceted. It is our job to both be incredibly prepared on a personal level—in service and out of respect of the music—as well as choosing appropriate repertoire that not only gives our students opportunities to gain skills but also gain artistic experiences.

Mystery Tune:



Double Concerto premiered in February with IU Wind Ensemble

On February 19, 2020, the IU Wind Ensemble, under the direction of Dr. Rodney Dorsey, performed the world premiere of **Double Concerto for Euphonium, Tuba, and Wind Ensemble** by Anthony Plog. Written for Demondrae Thurman and Dan Perantoni, the work was commissioned by a nine-school consortium organized by Dr. Eric Smedley of Indiana University.



*Daniel Perantoni,
tuba soloist*



*Demondrae Thurman,
euphonium soloist*

Composer Anthony Plog has had a rich and varied international career in music as a composer, musician, and teacher, both at music conservatories and online.

His music has been performed in over 30 countries, and he has been the recipient of numerous grants and commissions. After beginning his career writing extensively for brass, he now works in many different musical forms. He has composed several operas, an oratorio in versions for orchestra, symphonic band, and soprano song cycle; and a cantata. We were pleased to have Anthony Plog present for the premiere.



Anthony Plog, composer

photo credit: anthonyplog.com

Spotlight on Concerto Soloists

Daniel Perantoni is Provost Professor of Tuba at the Indiana University Jacobs School of Music. He is a legendary tuba artist and pedagogue as well as a trailblazer in a variety of genres, including work as a solo recitalist, chamber musician, jazz musician, and in instrument design. He is cited as a “tubist’s tubist,” featuring in his playing a “lyrical, clear, and singing tone, along with impeccable musical style.” Mr. P, as his students call him, was given the Lifetime Achievement Award by the executive board of T.U.B.A. A true legion of former students holds prestigious positions in major performing ensembles and music schools around the world. Their success is the best testimony to his abilities as a teacher, mentor, and friend.

Perantoni is a founding member of the Summit Brass, Symphonia, St. Louis Brass Quintet, and Matteson-Phillips Tubajazz Consort, and has released numerous solo and chamber music CDs. Perantoni has designed numerous tubas and mouthpieces along with Robert Tucci for the B&S division of Buffet Crampon. He is a Buffet Crampon B&S Artist.

Demondrae Thurman is Professor of Music (Euphonium) at the Indiana University Jacobs School of Music. Over the last 20 years, he has established a worldwide reputation as a euphonium soloist, educator, chamber musician, and conductor, and is known for his signature sound and overt musicality. Conductor Gerard Schwarz says, “When he plays, he’s speaking his own euphonium language, part singer, tenor and baritone, and part remarkable brass player. He sings on his instrument and reaches everyone in his audience. His technique seems flawless and his phrasing is remarkable.”

Thurman has commissioned or premiered several works for euphonium. His album, *Snapshots*, received the Global Music Awards silver medal for Best Album. He can also be heard on recordings with the Temptations, Atlanta Symphony Orchestra, Brass Band of Battle Creek, Saint Louis Low Brass Collective, and the Isthmus Brass. Thurman is a Miraphone Performing Artist and uses the Miraphone 5050 Ambassador Edition euphonium and the custom “Thurman” model mouthpiece manufactured by Warburton Music Products.

Mystery Tune Revealed...

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

Tielman Susato, *Selections from "The Danserye"*



INDIANA BANDNOTES
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