

Breathe New Life

Into Your Music Program

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MINDFULNESS and GRATITUDE

Being present in the moment and fully listening, honoring, and valuing others raises your ENERGY and INSPIRES others.

To be mindful means to BE AWARE of the present moment. Be in touch with your SENSES. Listen, Look, Smell, Touch, Taste.

Show compassion to yourself and to others.

Can you think of the last time that someone lifted you up through sharing appreciation? What did that do for your mood that day? _____.

To be mindful means to be SELF-REFLECTIVE and aware of your thoughts, but without passing judgment.

To be mindful means to choose your RESPONSE rather than reacting without thinking.

Mindfulness includes focusing on your breath while MEDITATING or practicing deep breathing exercises.

When we are stressed, anxious, angry, or frustrated our BREATHING gets fast, shallow, tight, irregular, and loud. However, when we are in a peaceful, calm, relaxed state, our breathing becomes deep, slower, soft, and regular. Rather than focus on changing your emotions, intentionally slow your breath down.

- When you focus on what you APPRECIATE and what you are grateful for, your mind shifts into the positivity realm and you are able to access the best part of yourself so that you can INSPIRE.
- By sharing GRATITUDE with others, you give ENERGY to them, and your own energy rises.

FOCUS BREATH: Inhale in the nose for 4 counts. Exhale out the nose for 4 counts.

SERENITY BREATH: Inhale in the nose for 4 counts. Hold for 7 counts. Exhale out the mouth for 8 counts.

TRIANGLE BREATH: Inhale in the nose for 3 counts. Hold for 3 counts. Exhale out the mouth for 3 counts.

BOX BREATH: Inhale in the nose for 4 counts. Hold for 4 counts. Exhale out the nose for 4 counts. Hold for 4 counts.

GRATITUDE BREATH: LEVEL 1: Inhale the thought of what you are grateful for in your nose for 4 counts. Exhale out the mouth stress and negativity for 8 counts.

LEVEL 2: Inhale the thought of what you are grateful for in your nose for 4 counts. Exhale out the mouth for 8 counts what you want to give to the world – peace, love, compassion...

Challenge: You can never tell what someone else is going through just by looking at them.

How will you share gratitude and kindness with someone in the next day or week to lift them up? _____.



Strategies for Breathing New Life into Rehearsals

Pacing

Preparation

Passion and Enthusiasm

Joy

Humor

Love for the music and love for the students

Constant engagement of all the students – that's the goal!

One must nurture a high level of caring, sincerity, and humanness to create an optimum environment for learning and making music for all the right reasons. – Richard Floyd

Rhythm

Subdivide eighth notes on the syllable "ch."

Subdivide verbally 1 + 2 + 3 +, etc.

Clap and count rhythm.

Subdivide with egg shakers while singing the music.

"Bop" music by playing just the attacks of the notes in rhythm.

Subdivide music by playing all of the eighth note or sixteenth note subdivisions of the music.

Play all rhythms on a concert F or concert B-flat.

Ed Lisk Palm Up, Palm Down Internal Ensemble Pulse Game

Divide Responsibilities

Percussionists become a human metronome – snare drum plays quarter or eighth notes - while the winds play their music.

Brass buzz on mouthpieces, while woodwinds play or sing.

Percussion plays while winds sing or "air and fingers."

Sing, Sizzle, Audiate

Sing music with on "la" or solfège syllables with or without Curwen hand-signs.

Hear the music silently in your head, while the percussion play their part.

Hear the music with your mind's ear while the conductor conducts.

Perform with "air and fingers" and articulation but no sound.

"Sing and finger" or "sizzle and finger" music.

Conduct, Move, Dance

Conduct the music.

Paint the phrase shape in the air with hand.

Dance or move to the music.

Act out the music.

The best gift we give our players is listening. – Alan Gilbert

Listening

Directed listening – phrase shape, dynamics, balance, tone color, blend, intonation, etc.

Perform *without* a conductor. Use listening skills and visual communication to work together.

Listen to recording of rehearsal or performance and critically evaluate self, section, and full ensemble.

Students close their eyes and listen for the sound of their breath to enter without a conductor.

One or two students are selected to come to the front of the ensemble and listen critically to the group and then make musical suggestions.

Sing or play music over a drone pitch while listening to just intonation.

Students are encouraged to give constructive and positive feedback throughout the rehearsal based on what they hear.

Play sections of music by memory to heighten listening and awareness.

When you guide their ears, rather than letting them use yours, the ensemble will get better so fast that you won't believe it! – H. Robert Reynolds

Four Levels of Listening

1. The same part within the same section
2. Different part within the same section
3. The same part with a different section
4. Different part with a different section

Creativity and Competition

Visualize a story based on the music and share.

Use imagery and metaphors in rehearsal.

Be aware of what emotion the music is expressing and share.

Sections perform for each other in a friendly competition to see who can be the most musical and expressive.

Rehearse in mixed instrumentation chamber groups and then perform for the other students.

Intonation

Match tone quality - blend sounds

Match dynamics and volume

Balance the chords - root, fifth, third. Tune the root and octaves. Then play the 5th at half the volume of the root. Play the 3rd at half the volume of the root and 5th combined.

Blend with trio of players on both sides

Adjust for instrument pitch tendencies. Students are responsible for instrument intonation basics.

Make proper adjustments for just intonation. +2 cents for the perfect 5th, -14 cents for the major 3rd, +16 cents for the minor 3rd.

Changing It Up

Silent "monk" rehearsals

"Butts back of the chair, legs up" – for air support

Scale ping-pong

Rehearse in a circle

Play sections of the piece backwards

Record with Audacity and project the visualization of the sound to see articulation shapes.
Works great to show how a chime articulation looks and then have the winds match it to create a "bell-tone."

Assign numbers or percentages for dynamics.

Teach Number Chorales: 4 5 1; 1 2 3; 6 5 5; 6 7 8; 8 7 8. IV V I

Student conductors

Empower students to make musical decisions

Empower students to teach the cultural, historical, and musical background of the music

Conductors need to become the music. Even the quality and volume of your voice, and the patterns of your speech have to match what is going on in the music. – Jerry Junkin

Language Matters

We or Us versus I or You.

Use the word "together" as often as possible to create community

Process Praise

The power of "Yet" and The power of G.E.T.

Succinct

Focus on the positives and what is right rather than just what is wrong or needs to be fixed.

Use "When" language rather than "If" language.

LEADING FOR POSITIVE CHANGE

Leadership first comes from within. **We need to first lead ourselves before we can lead others.**

A positive leader collaborates and works with their team to achieve a goal together.

Leadership is not about glory or having a title. **Leadership is about serving and supporting others so that the entire group benefits.**

.Leadership is inspiring and encouraging others to achieve their full potential.

The most effective way to lead is to lead by example.

You can lead from any chair or position in the group.

Leaders build trust through being reliable, respectful, kind, and compassionate.

Trust those you lead, and they will trust you.

Our roles throughout the day change. It is just as important to be an excellent member and follower as it is to be a leader.

The 4Cs of *Upbeat!* Leadership

Character

Leaders with a strong character have **integrity**. They build **trust** by following through with what they say they are going to do. They are responsible, reliable, and accountable for their actions.

Competence

Your competence is the level of your **skills and abilities**. Your competence is not etched in stone and it can be grown and developed continually. There is **no limit to your potential**. The more you practice, the more competence you will have. Leaders need to be able to **lead by example**. This is why it is important to constantly practice growing your musical skills and your leadership skills.

Connection

In order to lead others, you must be able to connect with them and build **trusting relationships**. Take the initiative and **reach out** to make a new connection. Do not wait for someone else to take the first step.

Clarity

Have a **clear vision for your goals** and the direction you would like to lead. Clarity of vision is like having **a map** that points the way when you begin on a journey. The clearer your vision the easier it is to motivate, inspire, and lead others.

The 5 Levels of **Upbeat!** Leadership

LEVEL 5: Empower Others to Lead

LEVEL 4: Ask Those You are Leading for Input

LEVEL 3: Do the Task with Those You are Leading

LEVEL 2: Invite Others to Do Something

LEVEL 1: Tell Others What to Do



Who are the leaders in this photograph and why? _____

How is this an example of leaders who lift up, encourage, and inspire others? _____
