



# YAMAHA

## Educator Series

WIND INSTRUMENTS



*Doris Hall*

*Doris Hall is an assistant professor of music at Alabama A & M University in Huntsville, Alabama where she currently teaches woodwind classes, music history, music appreciation, private saxophone and private flute classes. She conducts the marching and concert bands and served as the auxiliary coordinator of the marching units of Alabama A & M. She serves as part-time lecturer and teacher at the University of Alabama and at Oakwood College. Mrs. Hall has adjudicated for solo and ensemble, all state and all city festivals in Huntsville and other areas in Alabama. She is a clinician and consultant for band directors on the problems of flute playing in a concert band setting.*

*Mrs. Hall is a member of the Music Educator's National Conference, Alabama Association of University Professors, Alabama Education Association, National Flute Association, National Woodwinds Association, Huntsville Symphony Orchestra, Tau Beta Sigma honorary band sorority and Sigma Alpha Iota music sorority. As a member of these organizations, Mrs. Hall has attended several MENC meetings, flute clinics, masterclasses and workshops given by some of the top artists in the world, including Julius Baker, Jean P. Rampal, Mark Thomas, James Pellerite, Fredrick Wilkins, Harold Jones and many more.*

*Doris Hall is a Yamaha Performing Artist/Clinician and plays the Yamaha YFL-881 professional flute.*

## The Band Director as Renaissance Person

*By Doris Hall*

The role and scope of the typical band director encompasses so much more than the coordination of musical instruments. Indeed, that individual must be an educator, motivator, coach and curriculum specialist. And, when all of these tasks are done, that lucky person must also put on hats for special roles with parents and his/her own family and community.

Suffice it to say that the band director's job is a complex group of interwoven duties and responsibilities. This "calling" often requires military precision, yet flexibility; no-nonsense professional administration, yet the personal touch; and no-holds-barred pomp and circumstance, yet the unique ability to divide fish and loaves of bread. These and so many other pieces of knowledge, skills and abilities are a vital part of the band director's job. Success, then, literally means the mastery of all of the competencies of several professions rolled into one. While it is often true that the devil is in the details, still, the price for competence must be paid through a thorough understanding of the job.

### Leadership Qualities

The band director must unify a large group of students (teenagers no less!), often many of whom have never worked in large groups. Personal qualities in such an instance are the same as required for all situations, namely: energy, purpose and direction, enthusiasm, friendliness and affection, personal integrity, understanding, responsibility for decisions, intelligence, ability to teach, and – last but not least – faith!

### Organization

Calling upon every ounce of leadership skills they possess, the band director must further organize a program, create attainable goals, and spark interest in pupils, parents, school administration and community in instrumental music, select pupils, schedule classes and create more public awareness, or "blow your own horn." Others will look to the "leader of the band" for specific planning, structuring, implementation and evaluation of ideas.

Educational objectives emerge from planning, structuring, implementing and evaluating programs. They almost always include the activity, behavior, methods and degree of outcome. All band directors should establish educational objectives by first establishing ideals through emotional development, aesthetic experience, imaginative exercise, creative exercise and understanding of social values.



*Doris Spooner-Hall*

### **The Details**

The band director must establish public relations processes that establish a closer bond of understanding between home and school community. A strong interest in instrumental music must be developed through repeated acts of aesthetic experiences. For example, the band director's work with all elements of the community must forge an opportunity for all to see his or her efforts fulfilled through unusual achievement. This means developing a knack for being in the right place at the right time, with the right equipment, right preparation and right attitude.

### **Conclusion**

The band director has a more important role than the name implies. This individual must understand her complex role in society, and must comprehend the nature and processes of human growth and development. Moreover, she must practice ways of teaching that bring optimum results in changed lives for the people of the community. Such a leader must possess a sound educational philosophy and be able to see the relationship between the special subject of instrumental music and the total curriculum of the school.