

# The

# Note Worthy

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## Director's Message

We are well into the school year and it's nice to have (nearly) every member working hard at playing their instrument(s) and learning their music – though a few members are working under time constraints due to their class loads at school, so quality is having to take the place of quantity. But that's not always a bad thing, as learning to prioritize your time and make the best use of the time you do have is a valuable life-skill.

Everyone has decided to participate in the Studio Winter Recitals in January (woo-hoo!) and the music selections for the Recitals and for school Solo and Ensemble Festivals have been made. Though if you decide you would like to form an ensemble with your band-mates there is still plenty of time to select music and set up a rehearsal schedule. Here is the Studio's schedule for the next two months as we prepare for our Recital performances:

Everyone will have a print copy of their music by the first of December, and most will also have a CD recording. New recordings will be forthcoming as quickly as I can prepare them as I work around my dozen or so Christmas performances and associated rehearsals. We will start by working on the basics of our selections – the notes and rhythms, along with the overall structure of the piece(s). We will also be researching the information we need to fill in the background worksheets for each piece. By the end of Christmas Break you should have arranged for a pianist to play with you on your solo. It is best to try and find someone who can work with you here at the Studio the week before the Recitals and then perform with you on the Recital, as well as being available to play for you at your school Festivals later in January, February, March and even April, if you make it all the way to the State Solo and Ensemble Festival.

In January we will concentrate on the details of the music – dynamics, phrasing, tempos and style. The week of January 16<sup>th</sup>-19<sup>th</sup>, afternoons and evenings, is reserved for

rehearsals here at the Studio, both solos with pianists as well as ensembles. It is the first week of third term and there is no school on Monday, so there is the opportunity of coming earlier in the day the first of the week – especially convenient for those of you who are members of All-State Band or Orchestra performing later in the week.

The Recitals are set for Sunday, January 22<sup>nd</sup>, at 4:00 and 6:00 pm. You and your pianist-and ensemble partners-will decide which Recital time works best for you and your family to attend, and will let me know when you come to rehearse the week before. The Recitals will be short, about 45-50 minutes each, followed by certificates and awards and wonderful refreshments (eat dessert first!).

Immediately after the Recitals we will enjoy a two-week Winter Break here at the Studio while most of you go on to perform at school Solo and Ensemble Festivals. Semester II will begin the week of February 6<sup>th</sup>-9<sup>th</sup>, and you will receive the next Newsletter before then to remind you.

As an additional resource for working on your music selections S & D Music Studio will be hosting Dr. Gregory Wheeler, Woodwind Instructor and Director of the Symphonic Band at Utah State University, in a Master Class on Saturday, January 7<sup>th</sup>, from 2:00-3:30 pm. All members and their parents are invited to attend and learn more about music, college admissions and scholarship opportunities. Six members of the Studio will need to "volunteer," or be "volunteered," to play their solo and have Dr. Wheeler work with them during the Master Class. So let me know if you would like to have the opportunity to receive some additional insight and direction into successfully performing your solo.

With the busy holiday schedule it's very easy to let the time get away, so if you will do your best to work to meet your musical goals, I will do my best to keep you on track and fully prepared to perform on the Recitals and at school.

# Coping with Music Performance Anxiety

Music performance anxiety is caused not only by the ways we feel, but even more so by the ways we think. Here are some ways to try and minimize your level of anxiety.

## Cognitive Distortions

One way to lower your anxiety level is to change unproductive thinking patterns. Cognitive distortions are logical but they are not rational, and can cause destructive thinking. Check the list below and see if you can stop using the distortions and begin thinking in a different way:

- **ALL-OR-NOTHING THINKING:** Everything is either black or white. If your performance is not perfect, you see yourself as a total failure.
- **OVER-GENERALIZATION:** A single negative event becomes a never-ending pattern of defeat.
- **MENTAL FILTER:** You focus on a single negative event and dwell on it so exclusively that your vision of reality becomes distorted.
- **DISQUALIFYING THE POSITIVE:** You reject positive experiences by insisting they "don't count" for some reason or another.
- **JUMPING TO CONCLUSIONS:** You make a negative interpretation even though there are no facts that support your conclusion.
- **MIND READING:** You arbitrarily conclude that someone is reacting negatively to you, and you don't bother to check.
- **THE FORTUNETELLER ERROR:** You anticipate that things will turn out badly, and you're convinced that your prediction is an established fact.
- **MAGNIFICATION OR MINIMIZATION:** You exaggerate important things (such as your mistakes or someone else's success), or inappropriately shrink things (your good qualities or others' imperfections). This is also called the "binocular trick."
- **EMOTIONAL REASONING:** You assume your negative emotions reflect the way things really are.
- **SHOULD STATEMENTS:** You try to motivate yourself with should and shouldn't, as if you have to be punished before you can be expected to do anything.
- **LABELING AND MISLABELING:** This is an extreme form of over-generalization. Instead of describing your error, you attach a negative label to yourself. When someone else's behavior bothers you, you attach a negative label to him. Mislabeling is describing an event with language that is highly colored and emotionally loaded.
- **PERSONALIZATION:** You see yourself as the cause of some negative external event for which you are not primarily responsible.

## Four Steps for Managing Performance Anxiety

**Step 1: Self-Assessment:** Getting to Know Yourself Better, as a person and a musician.

- Identify problematic thinking.
- What are your personal motives for performing?

- What are your capabilities and limitations as a performer?
- Ask yourself: "What am I really afraid of?" Worst-case scenario – you rush back to your chair and everyone laughs hysterically. That's highly unlikely, and might give you insight into what it is you are really afraid of.
- Don't confuse self-assessment with self-criticism!

## Step 2: Gradual Expose and Preparation

- Look for opportunities for exposure to mild to moderate levels of stress that challenge but don't overwhelm your coping skills, such as visualizing your performance.
- Additional examples: practice performances, dress rehearsals, taping yourself and playing back.
- Be thoroughly prepared. Nothing replaces adequate time spent in practice and rehearsal.
- Consider the use of relaxation techniques to help "harmonize" the body. Meditation, yoga, or muscle relaxation can help the body and mind feel uplifted and balanced, and help you feel excited and prepared, but not overwhelmed.

## Step 3: During the Performance

- Instead of trying to ignore the audience, try seeing them as allies who are supportive and want you to do well.
- Remember, most performers have to deal with anxiety – it comes with the territory. You're in good company!
- Feelings of anxiety are normal, and can be used to your advantage.
- Maintain your normal routine while preparing for a performance.
- Act calmly, even if you feel nervous. The more you dwell on the anxiety, the more you likely will become preoccupied with it.
- Try to overlook minor errors when you perform. Overall impressions are more important to the audience than note-perfect performances.
- Consider performing as an opportunity to become immersed in the musical experience:
- Get out of yourself and into the audience. Try switching off the left brain's critical words and switching on the right brain's passive observation. This may help you escape self-criticism and stay in the moment.
- Enjoy what you've accomplished. Others are more likely to enjoy it this way, too.

## Step 4: After the Performance

- Compare external feedback with internal beliefs and expectations you have already established.
- Asking others afterward, "How did I do?" without asking yourself first might be depriving you of a significant source of valid information about your performance: YOU!

"Coping with Music Performance Anxiety," University of Wisconsin - Eau Claire Counseling Services.  
<http://www.uwec.edu/counsel/pubs/musicanxiety.htm>

## Accessories Order December 9<sup>th</sup>

I will be placing an accessories order in December in order to replenish my stock of reeds. Many other items are also available at a reduced cost, if you are interested in having me place your order with mine.

Below is a list of some of the items available and their approximate cost. Many other items are also available – just ask.

Payment for these orders will need to be received before the 9<sup>th</sup> or I will not be able to place your order. There will be a reminder announcement on the board.

Metronomes . . . . .	\$18.00 up
Tuners . . . . .	\$15.00 up
Combo Metro/Tuners . . . .	\$25.00 up
Clarinet/Sax Mouthpieces	\$31.00 up
	(Fobes Debut)
Ligatures . . . . .	\$13.00 up
Clarinet Reeds . . . . .	\$11.00 up
	(Vandoren Traditional(10) \$20.00, Rico Reserve(5) \$11.00)
Alto Sax Reeds . . . . .	\$25.50 up
	(Vandoren Traditional(10) \$26.00, Rico Reserve Classic(10) \$25.50)
Tenor Sax Reeds (5) . . . . .	\$17.00 up
	(Vandoren Traditional \$19.00, Rico Reserve \$17.00)
Reed Guards (assort. colors)	\$3.70 up
	(Clar/Alto 2 (2-pack) \$3.70, Clar/Alto 4 \$3.70)
Neck straps . . . . .	\$5.00 up
	(Clarinet - \$11.50/\$24.50, Sax -\$5.00 up)
Handkerchief Swabs . . . . .	\$7.00 up
	(Silk pull through, assort. colors, Oboe \$7.00 up, Clarinet \$9.00 up, Sax \$10.00 up, Bassoon \$9.50 up)
Music Stands . . . . .	\$10.00 up
	(carrying bags also available)

Also other reed cases, instrument cases & stands, other reeds, mouthpieces & ligatures, etc., etc.

## Parent's Column

*Reminders & Helps to  
Enhance Your Child's  
Musical Experience*

### Play Music, Age Well

"There has been much research done on the cognitive benefits of musical activity during childhood; a recent study conducted by the University of Kansas analyzes whether or not these benefits carry over into adulthood. While more research is needed, the findings thus far are quite fascinating.

"The study divided its participants, aged 60 to 83, into the following three groups: those with no musical training; with one to nine years of musical study; and with at least ten years of musical training. All of the participants had similar levels of education and were considered fit and healthy. All of the musicians involved were amateurs who had begun playing around age 10. The following is an excerpt from the article published on the American Psychological Association's website ([www.apa.org/news/press/releases/2011/04/music-lessons.aspx](http://www.apa.org/news/press/releases/2011/04/music-lessons.aspx)):

"The high-level musicians who had studied the longest performed the best on the cognitive tests, followed by the low-level musicians and non-musicians, revealing a trend relating to years of musical practice. The high-level musicians had statistically significant higher scores than the non-musicians on cognitive test relating to visuospatial memory, naming objects, and cognitive flexibility, or the brain's ability to adapt to new information.

"The brain functions measured by the tests typically decline as the body ages and more dramatically deteriorate in neurodegenerative conditions such as Alzheimer's disease. The results 'suggest a strong predictive effect of high musical activity throughout the lifespan on preserved cognitive functioning in advanced age,' the study stated.

"Half of the high-level musicians still played an instrument at the time of the study, but they didn't perform better on the cognitive tests than the other advanced musicians who had stopped playing years earlier. This suggests that the duration of musical study was more important than whether musicians continued playing at an advanced age, lead researcher Brenda Hanna-Pladdy, PhD says."

Posted by Mandy Kubik on June 10, 2011 at  
<http://blogs.jwpepper.com/?p=2528>.