

CLINICAL PROCESS

Introduction

The Anatowind_{SM} Clinic operates off the Anatowind_{SM} Musical Teaching Process that originates within the physiology of the player. Each performer who enrolls will self-associate with the physiological mandates of this Anatowind_{SM} Musical Teaching Process. The operation is explained through the following statement of the clinical process: Through this approach each enrollee will receive instruction that is proper and will work within the Anatowind_{SM} Musical Teaching Process. This in turn will give an approach that is individualized and presented in such a way as to make a "self-actualization" process, thus giving the most musical benefits to the total music experience.

A prospective enrollee, upon entering the Anatowind_{SM} Clinic, is introduced to the definition of the word "Anatowind_{SM}," and ultimately to the definition of how the Clinic operates. This leads to the introduction of the Clinic Brochure and the Enrollment Form. The next procedure for further establishing credentials for enrollment would be that of establishing records to be used for diagnostic purposes.

Clinic process is the articulation of the Anatowind_{SM} Musical Teaching Process that outlines the procedure, or steps, of dissemination the clinical process in terms of the curriculum and operation procedures.

Pre-conditioned Psychology (Natural)

Pre-conditioned physiology is that process of muscular structure, thus pertaining to music performance, which has accrued as a result of environmental influences and hereditary factors as they have been affected by the background of the performing student. The aural process of how the music background has affected the individual, the visual process of how the individual has been affected by what has been observed in music, or the feelings that have been associated -- rhythmically, for example -- are all a part of the preconditioned background. Even the ideas and concepts that an individual may bring to the music experience are presented through pre-conditioned associations such as family or home music environment, school, community, or others. In other words, pre-conditioned physiology is that background of musical practice and understanding that an individual has at that time of integrating new music experiences.

Musical Method (The Teaching of Music)

Music from the onset has been taught through a form of personal association titled "subjective approach". Thus any person who learned to play an instrument was basically qualified to go out and tell someone else how he or she played and that another individual could play if he could follow the same "method". The history of public school music, or the total method as used in leading universities, was presented by some "professional". This person could be a symphony player, a leading jazz player, or even an Ozark Mountain folk singer who was able to excite

someone else to want to play music.

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Unfortunately, this subjective method was not truly objective or scientific enough for it to be equally applicable to anyone who wished to learn to play. Some could adjust to the method and learn -- others could not. Therefore, this method attained academic stature and thus became a standard of teaching. Such practices led to music instruction books of elementary to very highly proficient skills as related to professional performance. These method books perpetuated the learning of music to enormous proportions, thus accounting for our public school method as used all over the world today to teach children to play. Further technical skills of performance were added to the public school music method and these became music conservatories, such as Eastman School of Music, Northwestern University School of Music, and North Texas State University. It is entirely appropriate to say at this time that these music methods afforded the opportunity so needed for all children to have an opportunity to become involved in music. This is a most important step in our musical progress in our world of art and music culture.

Physiological Association to Method

From the onset of music instruction there has been a void in the method aspect, namely that of proper physiological association. Our existing music performance climate has had updated growth in music theory and composition -- new songs and musical organizational compositions. Our music industry has provided constant research into improvement of the structure of musical instruments, but where are the physiology developmental processes? Until now, they did not exist. This is where the AnatowindSM Musical Teaching Process enters on the scene.

Facial, Muscular, Respiratory, and Arm Physiology

Each individual who desires to perform on a musical instrument, or to sing, will come with a basic physiology of the same muscular structures, but with different classifications within the functional design. This may be defined within the process of articulation in this respect -- that it is imperative to take into consideration the classification of physiology and its functional association in terms of introducing the production of tone. For example, the formation of the lips, the curvature and indentation of the teeth, and ultimately the occlusion of the jaw, are most important factors in determining the classifications of such, which in turn determine their functional natures and coordination. In the arm formation, the previous usage of the arm has determined a motorized functional association, either proper to the production of touch on the violin, guitar, keyboard, or percussion, or not proper in certain respects. In singing, the projecting of the air to the voice box involving the throat and thus into the mold of the head structure, will affect the tone quality, the intonation, or the ability to control the voice.

It is of scientific importance to the introduction of the tone to the formation of the physiology to introduce the musical notation at the proper time. This lack of knowledge has greatly affected the articulation of the performance in the following areas where introduced by the AnatowindSM musical teaching process - tone (formation of physiology), intonation (the pitch level formation), volume (the controlling of formation through the respiratory system), range (the

consummate muscular growth association) and finally tempo (the muscular coordinative flexibility factor).

Instruction Books and Organizational Music Scores

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Prior to the issuance of instructional materials, the musical method was dispensed person to person or by language association. The music instructor told the student what to practice or how to approach the production of tone. The first sheets of music notation were given to the students to practice. Finally, enough of these successful personal musical notations were gathered and put into instruction book form. This became known as our present-day music method. Instruction books have been improved upon greatly over the years; however, again the void in physiology eventually caught up with this method and deteriorating performances of the player in the physiological sense began to occur. Pursuance of study in the book exhorted the physiology into poor functional dimensions, thus causing problems such as cut lips, painful wrists, or strained voices.

Instrumental Accessories

In the earliest forms of music teaching and articulation under method, a student would take whatever instrument was available or whatever mouthpiece was available, and many times whatever book was available, and he or she would not seek out a teacher -- often as not, he attempted to do it on his own. This method was called "self-taught." There were these two forms of methodized approach to learn music: self-taught or teacher-taught. As music progressed under method and under these conditions and more students became involved, more instruments and instruction were being dispensed, and the start of organizations. As music grew in these respects and competition among students developed, thus offering motivation to practice hard and grow faster musically, a problem was looming on the horizon. This problem grew to be of such concern that the music industry decided to make music accessories such as different mouthpieces, different drum sticks, and different valve oils, just to mention a few. These different instrumental designs provided a lucrative market for the music industry in which to engage. With the fast-paced development of public school music, music accessories came of age as an aid to performance. These aids did not really cure the problem of physiological deterioration -- they only postponed the inevitability for some. In terms of the physiology association, at this point what it meant was that the muscular functional design was altered -- sometimes helping the student play better and sometimes not.

Organizations -- Performance

Once music method acquired the use of the instruction book, this led to the development of orchestration, band and chorus performance. These subsequent developmental areas were methodized within their own rights in much the same way that the instruction books were methodized. For example, a particular conductor who developed a method of rehearsing that was effective in producing quality organizations, wrote a method book for conducting,

organizational chart seating, and rehearsal techniques. These books enhanced the whole public school and university teacher preparation methods so as to provide sufficient training for the fast-growing music education business.

Ultimately, the performance of these organizations inherited tone production problems of a physiological nature and these problems were left unaddressed because of a lack of enough physiological study. The preconditioned status of the physiology and its subsequent maturation process eventually produced tone production problems that had a common denominator. Many

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times the source of the problem started at the level of beginner, and as he or she progressed through the instruction books and onto the organizations this problem became amplified. Many times, also the physiological formation at the onset of the beginning method grew into successful performance. The AnatowindSM musical teaching process position in this whole matter is that of simply diagnosing what happened that was successful, as well as that which proved unsuccessful. Through our thirty-five years of the AnatowindSM Musical Teaching Process application, we have learned how to classify these maturation problems in the physiological sense, and equally important, we also have been able to expedite the pre-conditioned status for many to achieve a higher degree of excellence.

The Analysis of Pre-Conditioning

Personal Association -- Through the application of the AnatowindSM Musical Teaching Process, the AnatowindSM Musical Teaching Process has been able to trace the effects of the music experience on the individual. The terminology for this is "self-actualization." We now know that an individual's personality, the musical pride, interest in music, goals and objectives in music, and even the daily music existence, are all deeply integrated with the formation of the physiology to play or sing music. The AnatowindSM process takes just as seriously the effect of the music experience on the person as it does in the articulation process of musical skills. Only through physiology study can the pure effects of the musical feedback on to the individual be estimated and evaluated. Heretofore, such cases of "poor musical attitude," "ineffective musical growth," and other such clichés have been treated as a lack of talent, lack of musical interest, lack of proper musical background, or lack of practicing, to mention a few. The AnatowindSM process has found that improper physiological functioning contributes greatly to the lack of musical interest, lack of desire to practice, and lack of musical fulfillment.

Instrumental Integration -- Through AnatowindSM process research, we have found that many people have been assigned the wrong instrument and thus have suffered greatly as a result. The psyche of the individual needs be addressed in the assigning of instruments in the same respect that we would assign other person classifications such as clothing or other environmental processes. If the personality (visual perspective of how the person looks playing the instrument) is not well addressed, if the sounds that the individual produces through the instrument is not self-fulfilling, or if the work habit of producing the music is non-rewarding in terms of musical fulfillment, the individual will lose interest, suffer a lack of motivation, and consequently experience an emotional depression about the amount of time being used to

pursue music and the results attained within. This problem of assigning instruments to the individual is a serious matter, and the AnatowindSM musical teaching process takes great pride in introducing the instruments through physiological associations in such a way that the student has the option of instrumental selection before being assigned.

Music Notation -- One of the great difficulties encountered in the pre-conditioned formation is that of acquiring an overload in the production of tones, thus overloading the physiology in the tone production process. In other words, the person is trying to articulate technical skills where the anatomy is not formed adequately or is not strong enough to produce musically. Thus, in terms of the environmental association, peer pressure is heaped on the individual and consequently affects self-worthiness, often in the most damaging ways.

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Finally, as a result of a seminar at the University of Iowa in the 1960's, this formation of physiological association to musical performance was stated as: **"A person cannot supersede his own physiological formation to play."** This then places limits on a performance, which is greatly associated to the physiology therein.