



**anatowind music clinic**  
where physiology and music meet.

# **Anatowind Music Clinic**

## *Operations Manual 2010*

The Clinic is based upon "the person first," and each person approaches music with their own unique physiology. The Clinic cost is determined accordingly. This cost is determined prior to issuance of the clinic formula and materials.

This book presents the first "packaging" of Anatowind. Let's take a walk through the science of music.

*Greetings -*

*Welcome to the Anatowind music clinic.*

*The clinic will be introducing to all interested persons and organizations the proper science formula for muscular functioning as defined through the Clinic Patent Registration with the U.S. Government. This science formula must be studied and applied in order to make the study come alive, and the Clinic offers many possibilities for the exploration of this music interest.*

*Anatowind was based upon the premise that the person is the most important element in music. Musical instruments and fine compositions need the personal element that gives music the human ingredient. The Clinic has the proper perspective of the person's role in music, followed by the instrument and, finally, the music.*

*The Clinic believes that each individual brings to music his or her own unique characteristics, and if that person is growing within these capabilities and is studying and applying the science formula, then musical satisfaction will be achieved.*

*The Clinic looks forward to helping each person find and develop these capabilities.*

*Sincerely,*

*Anatowind Clinic Director*

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## **FORWARD**

The Anatowind Clinic is offering its services to individuals and organizations who would like to avail themselves of Anatowind training curriculum. The Clinic was developed to serve personal musical needs. This is accomplished by providing a scientific base to the understanding of music, which makes its programming equal to all who desire to enroll. Likewise, bands, ensembles, wind and percussion groups can profit tremendously from a better understanding of the person's role in performance and how the physiology development helps accomplish better musical understanding, which is the real basis for music happiness and continuance.

The Anatowind Clinic catalog is an explanation of the origin, intent, and procedure of the Anatowind Clinic. This catalog will give the academic qualifications in the operation of Anatowind, thus giving an example of how the science operates in a clinical form. The catalog will explain how any interested person may approach Anatowind to receive its expertise. Within the catalog the reader will receive all other explanations necessary to make musical decisions.

The ultimate purpose of the Anatowind Clinic is to offer the scientific data and definitions as to how the physiology of the player is affected by performance, and to show more proper ways to approach performance, thus giving greater parameters to total musical performance.

## **INTRODUCTION**

Each person who performs or listens to music experiences the sensual stimulation through the eye, ear, or neurology -- feel. Anatowind relates the science of the physiology of the muscles that pertain to music, through these media of Visual, Aural, and Neural. Therefore Anatowind can relate to anyone, anywhere, any place, or in any circumstance, since music is a UNIVERSAL LANGUAGE. Each person who partakes of music needs some vocabulary for better understanding of music. Anatowind believes that this basic understanding emanates from the physiology base of the player. Thus we now have the FIRST UNIVERSAL SCIENTIFIC METHOD OF THE STUDY OF THE PERFORMANCE AND UNDERSTANDING OF MUSIC.

The conditions for the acceptance of, or interest in, Anatowind are as follows for a person or organization who:

- Has experience difficulty in performing and in some way has related to physiology.
- Wants physiological strength in performance but by the time of maturity still does not have it.
- Wants answers musically but has not attained such in the normal conventional systems.
- Wants to do something properly from the onset -- "If I am going to do it all, I want to do it properly".
- Has experienced some form of physiological accomplishment, as in sports, and knows if the "form" isn't there that growth is limited.
- Wants a development of unlimited proportions.
- Knows he/she has talent and intelligence and wants to make the most of it.
- Wants the personal in-growth of music in order to related to the inner self and does not want a limited experience.
- Is extremely perceptive and sees that those who play better are better formed to play.
- Feels that the intrinsic fulfillment of music comes from the inside of the person and not through the group or outside influences.

## WHAT WE STAND FOR IN MUSIC

Anatowind stands for self-fulfillment in music. Note the use of the word "self". Isn't it the person who fulfills? The instrument, through its mastery, serves to amplify. So if too much emphasis is placed on the mastery of the instrument the personal role is slighted. Another factor is the printed music submitted for study. If this is over-emphasized the personal role is slighted.

In essence, then, Anatowind believes that music starts and ends with the person. The mastery of the instrument should give the personal benefiting rewards and the mastery of music should enrich the personal role as well. Anatowind represents the study, evaluation, and fulfillment of the music experience, giving the performer a total music perspective. This perspective offers musical knowledge and personal adjustment to enjoy music to its fullest degree.

There are three important divisions to be considered in playing instruments:

1. The physiology of the player,
2. The acoustics of the instrument,
3. The printed page of music.

**The Physiology of the Player:** Each player approaches the instrument with a basic anatomical approach which is much the same. For example, although the muscles of the head structure are the same for each person, no two individuals look exactly the same due to differences in teeth, lip, and jaw muscles. These differences result in different fittings of the mouthpiece or the reed to the head structure. Once the air column reaches the head structure, the exercising of the muscles starts the tonal process. This activation originates with the breathing process, which must be properly coordinated with the head structure.

For the player who produces music through the use of the arm the basic structure of the arm will remain the same, however the use of the muscles in the functional aspect will be different from player to player. Just as in the use of the muscles of the head structure the tonal quotient may be evaluated. Likewise, in evaluating the functional use of the arm a tonal quotient may be studied. For example, in using the arm if the shoulder muscles are predominant in the playing of the instruments related, the tonal result will have a very heavy pronounced sound. This is important in F and FF playing. However, for a lighter touch this would be detrimental to the development of related techniques. Although these factors have been sources of concern and have been examined by various authors contributing to the musical periodicals and instruction books, there has been a lack of substantial information in this area. The student will be learning how to use the related muscles in a proper manner so as to produce a more musical sound. Anatowind contents that the anatomy can be fitted to any instrument, given the proper clinical theory and practice.

**The acoustics of the instrument:** Each manufacturer has a scientific formula that is used for producing instruments. Even with advanced technology and expertise, they have not been able to produce the perfectly structured instrument. This imperfect instrument raises questions in a player's mind as to the origin of the fault when performance problems occur.

**The printed page of music:** Each piece of music offers challenges to the player. How long should he have had to play to master these challenges? The composer's writing represents a science of combined sounds, melody, harmony, and form. Anatowind scientifically prepares students to grasp and perform notated styles and forms.

THE COMBINATION OF THE THREE SCIENCES -- PHYSIOLOGY, ACOUSTICS, AND PRINTED MUSIC -- PRODUCES A SCIENTIFIC TONAL QUOTIENT.

## **CLINIC PATENT**

The Anatowind Clinic Patent was renewed in June '01 for 10 years and will be renewed in 2011.

## **DOCTORAL DISSERTATION**

A doctoral dissertation on Anatowind was published in 1975 through the Catholic University of America, Washington, D.C., titled "A Comparative Study of an Experimental Method for Increasing Range and Endurance on Brass Instruments (Cornet-Trumpet)"

### **Dissertation Forward**

The purpose of this comparative study of an experimental method for increasing range and endurance on the cornet and trumpet is to evaluate a method of instrumental teaching called Anatowind, and to compare the Anatowind method with traditional methods for increasing range and endurance. Anatowind is a patented method developed by Joseph Simmons. It has been used successfully throughout the Midwestern states for diagnosing and re-mediating performance problems and for instruction and research. This study proposes to test the hypothesis that the Anatowind method can produce a significant difference in extending range and endurance.

The method of investigation consists of two experimental processes. Because range and endurance are common problems in pre-collegiate music majors, the author experimented with and studied the Anatowind approach herself for twelve weeks. Chapter Two recounts the first experimental process during the twelve weeks when the author learned the Anatowind method.

The second experimental process was the instruction of two groups during a six-week period. Chapter Three records the second experiment of this six weeks of instruction in cornet and trumpet. The author instructed ten pre-collegiate music majors, five in the experimental group using Anatowind method and five in the control group using traditional methods. Each student had a minimum of three years of experience in playing the cornet or trumpet.

Chapter Four presents the conclusions from the first and second experimental processes of the twelve weeks for the author and the six week for the two student groups.

Simmons developed a vocabulary pertinent to the Anatowind formula. Besides the words "examinatory" and "conclusory" he uses the following clinically oriented phrases: crown tooth, hooked onto, anchored into, head-instrument position, core sound, air pressure, sounds of classical, aesthetic, brass, steel, motor activity, dual integration, coordinated, formed, tonal denominator, aural quotient. The words Residue and Project are spelled as proper nouns except where they are placed as adjectives. Two important words recur throughout the paper --

"bone tone" and "flesh tone".

A bone tone is defined by Anatowind science as a hard, penetrating, fundamental vibration centered on the bone structure of the embouchure. The mouthpiece is so anchored into the jaw bone that it causes the air to vibrate the skeletal frame much like the struck strings of a piano vibrate the sound board. Bone tones are used in jazz and hard rock performances.

A flesh tone is defined as one produced with the mouthpiece anchored into the puckered, resilient, and flexible orbital muscles. The vibrations come through the flesh rather than through the bone-sounding board structure. This type is used in classical and more soft playing. The combined flesh-bone tone is the ultimate sound.

## **WHAT IS ANATOWIND**

Anatowind as a term was coined from the words "anatomy" and "wind" as referred to in band or wind instruments. Joseph Simmons, the founder, realized when he was teaching at Beloit College as director of the band program that there was no physiology resource as a clinical process for understanding which muscles are directly related to playing brass, woodwind, percussion, keyboard, or strings. His immediate concern at the onset was for brass, however later study involved all instruments.

In 1951, with information available to him from the American Dental Society, Mr. Simmons started his research. By 1958 this research began to result in formula processes capable of being reduced to individual case studies. In 1961 the Clinic process was registered with the United States Patent Office as "Teaching Proper Muscular Coordination in the Playing of Musical Instruments Through Personal Demonstrations, Clinics, Reports, etc." In 1963 the Clinic secured a building with the set up of being the same as a medical concept. The building was purchased in 1966 and has been the home of all Clinic developments to the present time. In 1975 a Doctoral Dissertation was prepared and published through The Catholic University of America -- its title, "A Comparative Study of an Experimental Method for Increasing Range and Endurance on Brass Instruments (Cornet-Trumpet)".

With the growth of Anatowind, it was inevitable that the movement would need more people to carry it forward. James Simmons became interested in Anatowind and received early training in the clinical science. As a result, he has developed into an active clinician and his many years of training have added new dimensions to the course. James became director of clinical operation in 1978 and has moved the Clinic to its present existing role.

Anatowind furnishes the first physiology-based study of instrumental music performance. Our clinical process can diagnose any performance and reduce its muscular merits to positive and negative results.

### ***How Does it Operate?***

Anatowind operates off of the fundamental premises that there are three vital forces in performing music -- the person, the instrument, and the music to be performed.

The anatomy of the person is very important in the development of the origin of sound. Through its research, the Anatowind Clinic has located the tone production muscles along with their functioning. This means that when a tone originates it does so from a muscular base. When we change the muscular functioning we change the tone. Through the use of a Strobe we can

show the relationship between the tonal partials all the parts of a tone, and the different parts of the anatomy that are related to tone production. If the Mentalis, or chin muscle, is not functioning properly the sound will show that the tonal partials are not balanced. When this mentalis muscle functions properly the balance of the tonal partials is restored and the tonal quality is more pleasing and in tune.

The respiratory system provides the source of the energy for making the facial muscles work. The column of air must be "hooked on" to the head structure properly in order for the muscles of the face -- embouchure -- to function adequately. The proper use of the respiratory muscles must be studied in order to provide the correct source for muscular action. The muscles of the arm are studied in similar fashion for proper keyboard, string and percussion techniques.

### ***What Can Anatowind Do?***

We refer again to the three basic factors of performance -- the person, the instrument, and the music to be performed. The law of physics within the instrument gives the sound unique to that instrument. However, most instruments cannot be built to play perfectly in tune. The music notations -- scales, arpeggios, slurs, etc. - are very much related to the physiological and acoustical factors. What Anatowind does is relate the notations on paper, through the characteristics of the instrument, to the player. Therefore when a tone is studied there is a direct relationship between the person who performs, the instrument being performed, and the tone that results. For example, when a slur is played the correct muscular formation is important in giving the sound the support needed. If the slur is incorrect, the person, the approach, and the functioning of the instrument should be examined.

So, Anatowind studies the performance of the individual and isolates the various factors so that the performer will know the exact contribution of each area -- the anatomy, the instrument, and the music. A performance cannot exceed the physiological formation when produces it.

## **CLINIC PHYSICAL PLANT**

Anatowind operates off of a physical plant organization similar to a medical clinic. Upon entering the Clinic the first place of operation is the waiting room with facilities normally associated with such. In the waiting room is the reception desk where the in coming phone calls, correspondence, and clientele information are disseminated. On one side of the waiting room is the Clinic Director's office, where all official Clinic conferences and consultations occur. A fax machine is located in this office to handle requests and to expedite the transmission of materials and information.

The next room is a multi-purpose room where clinical therapy is administered, music skills are introduced, and the acoustics of sound structure are evaluated on the strobe. In one corner of this room is the computer department, where clinical entries are made daily.

The next room -- another multi-purpose room -- serves as a Clinic library for all preparations needed in the day-by-day operation. In this room is the copier and book binding equipment needed to assemble all Clinic materials.

The back room is for conferences also, and is multipurpose in that it serves as a second office and also as a recitation room. There is a piano located here which serves for solo preparation. This room also has an enclosed Clinic supply section for Clinic accessories.

There is an upper level room located at the back of the Clinic. This serves as a recording studio and video room. This room is used at times for recitations when needed. It is also used for auditing tapes and videos.

Finally, there is a lower level room for the Clinic Library. This contains information regarding the Clinic history since 1933. There is an adjoining room for storing instruments and doing instrumental cleaning and repairs.

## **CLINICAL PROCESS**

### ***Introduction***

The Anatowind Clinic operates off of a formula process which originates within the physiology of the player. Each performer who enrolls will self-associate with the physiological mandates of this formula process. The operation is explained through the following statement of the clinical process. Through this approach with its scientific base, each enrollee will receive instruction that is guaranteed to work within the clinical formula. This in turn will give an approach that is individualized and formulated 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 Clinic, is introduced to the definition of Anatowind 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 clinical formula which outlines the procedure, or steps, of dissemination the clinical science in terms of the curriculum and operation procedures.

### ***Pre-conditioned Psychology (Natural)***

Pre-conditioned physiology is that formulation of muscular structure, thus pertaining to music performance, that 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 formulated 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 formulated 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.

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 because 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 music method afforded the opportunity so needed for all children to have an opportunity to become involved in music. This is a most important musical progress step 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? -- there are none. This is where Anatowind 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 of imperative importance 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 Anatowind - 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***

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 spasmodic sheets of music notation were given

tot he 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 of 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 were being dispensed and instruction 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 difference 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, bandstration, 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 music.

Ultimately the performance of these organizations inherited tone production problems of physiological nature and these problems were left unaddressed because of a lack of enough physiological study. Preconditioned status of the physiology and its subsequent maturation process eventually produced tone production problems that had a common denominator. Many 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 of the beginning method grew into successful performance. Anatowind's position in this whole matter is that of simply diagnosing what happened that was successful as well as that which proved unsuccessful. Though our thirty-five years of formula 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 formula to method, Anatowind 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. Anatowind 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. Anatowind has found that improper physiological functioning contributes greatly to the lack of musical interest, lack of desire to practice, and a lack to musically fulfill.

Instrumental Integration Through our Anatowind 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 music fulfillment, the individual will lose interest, suffer motivations, 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 Anatowind 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, heaps peer pressure on the individual and consequently affects self-worthiness, often in the most damaging ways.

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 who cannot supersede his own physiological formation to play." This then places limits on a performance, which is greatly associated to the physiology therein.

## **CLINICAL PHYSIOLOGICAL (MUSCULAR) CHANGE**

Physiological -- muscular -- change is what the Anatowind Clinic is all about. The anatomy relating to musical performance is an ever-changing process. Either the muscles are changing to a poorer formation or they are improving to a better one. There is no such things as "status quo."

In dealing with muscular the structure of the muscular areas thus associated are practically the same by title -- the person enters into musical performance study with basically the same anatomical ingredients. For example with the wind player the structure of the lips, teeth, and jaw provide the basis for the diagnostic factors upon which change will be calculated. The respiratory system will need to be diagnosed in order to provide the proper study of these regions -- upper

chest, mid region (diaphragm), and the lower abdominal region. In wind performance Anatowind will locate and teach the proper functioning of the muscles, not only in each area but in a coordinative function as well.

For the arm students-- violin, guitar, keyboard, and percussion -- the muscular tabature of the arm and leg are associated in such a way that a percussionist, for example, will learn how to properly develop the arm and leg muscles in a drum setting.

Once the music experience starts and the muscular exercising goes into effect, the rate of change is highly dependent upon the interest, aptitude, and motivation of the enrollee. This then develops into dimensions of change that are not easily programmed. However, all students start with a program estimate of changes based upon the formula process of change in terms of the nature of the muscular functioning and the integration of the different areas of the muscular structure so associated. Therefore it is important to understand at the onset that the Clinic must program or estimate over a period of time the quotient changes therein. If the Clinic did not do that then proper change could not be estimated and consequently the process muscularly would be inhibited at the onset. There has to be a format of change, clinically programmed ahead, to develop a master plan of instruction.

Now for the unprotected change, which is caused by motivations such as an enrollee wanting to "get first chair" as fast as possible, or contrary-wise the program format established is too strong for them, indicating that the interest and aptitude have been overestimated. A change will occur where less programming is needed. It must be readily understood that the Clinic must charge for these extra dimensions of change which occur along the way. Therefore when changes, either estimated or over-estimated occur, the parent will be called in to discuss this change of programming, all of which will require an extra cost.

Clinical programming of change Upon enrollment, and after a period of time during which a program format has been followed, the diagnostic reports may show that the format of programming established at the onset is inadequate to meet the musical aspirations of the enrollee. Under these conditions that Clinic must assume a format of muscular change titled "the project." The project is issued only to those students who show a music aptitude level of aspirations to attain such.

Once a format has been established at the onset of the enrollment it is possible to incur physiological formation problems due to factors in the lip, teeth, and jaw structure. Consequently the clinic must take extra time to program these problematical areas. If these are not corrected the student's progress is slower than his or her aptitude level can adjust to and consequently music interest suffers. A charge will be made for that extra programming inclusive of conferences with the parent to correct this physiological association to musical instruction.

Musical Growth -- the Residue Embouchure In physiological change there is a musical accrued growth which we term a "residue" growth. Any student upon enrollment, and following the original format of muscular correction, will attain a new and updated physiological approach to better performance. The use of the assignment sheet is directly related to showing the pluses and minuses of this residue area.

If the student has incurred physiological problems requiring a more updated programming, there will be a residue quotient showing the extent of the corrections needed. Should the student need a project to to accelerate the musical growth because of increased motivation, then the residue status will be accelerated and new additional new musical growths noted.

## **CURRICULUM STRUCTURE**

Upon enrolling at the clinic, clinical records are necessary to define the Clinic and its scientific base of operation. The anatomy base is the source of the clinical science and each individual has different characteristics which must be diagnosed and defined. Clinic records include videos, pictures, tapes, and questionnaires. These are the base for obtaining facts upon which to make clinical musical decisions. Comparative musical growths can only be substantiated through these records, which form the base of reference for all supplementary clinical decision processes.

The operation takes the opening records and moves the muscular tablature through a proper functioning design to make the performance more effective. A performance will change in terms of the physiological functioning, and without Anatowind most performances will reach limits prematurely. With Anatowind, the outer limits of performance are guaranteed to be extended if the clinical science is properly interpreted but the performer.

The clinical science, then, conducts a scientific format for performance, from the inception of sound to the final production.

## **CLINICAL PROOFING PROCEDURE**

### **Visual**

The player learns about muscles and their functional designs through the eye -- visual -- procedure. Through this study muscular change and growth can be seen and diagnosed as effective or ineffective. For example, photo close-ups are often taken of the embouchure or the hand formations in their different classifications of study. They are sometimes a great aid to the improvement process.

### **Aural Through the ear**

Ear training -- the tonal concepts and changes are very recognizable inasmuch as the muscles and the emitted sounds are directly related. Clinical procedure often includes tapes to record the sounds and its changing dimensions as music progress is made. Aural tone study is often referred to as aesthetic tonal progress. In a conventional system of musical training, perhaps the aural efforts have been overemphasized.

### **Neural**

Perhaps the most sensitive area to muscular change is that which comes through the contact of the fingers with the keyboard, the guitar, the violin, the drum, or the mouthpiece placement on the lips as would be the case with wind instruments. The nervous system provides a constant stimulus, not only from the individual muscles, but through coordinative muscles to provide intellectual insights into the fuller involvement of the total anatomy in the playing of music.

A term often referred to in this respect is the word "self-actualization." The clinic provides questionnaires and special presentations to assist the player in better discerning what is happening in this respect.

### ***Summary***

The three foregoing physiological proofing procedures -- visual, aural, and neural -- provide a three-way factor for the player to use in evaluating physiological growth. Any muscular growth that is visually discernible has a related sound that is equally measurable in the aural sense and can also be effectively related in the neural sense. Any assumed muscular growths which would

reveal positive visual evidence of growth and positive neural evidence, and yet lacking aural evidence, should be considered questionable growth. Any combination of these three where one facet does not prove a positive should be considered questionable growth.

## **KEY MUSICAL TERMS AS DEFINED THROUGH PHYSIOLOGY**

**TONE** ... from the standpoint of physics, consists of the fundamentals of a sound comprised of all its component partials. Thus, the coordination of the muscles of the embouchure with the breathing process produces the musical quotient (answer) -- a tone. Or, in the case of the use of the arms, the tonal partials are reflective of the proper use of the muscles and their coordinated functioning. This study of sound formation is extremely important in producing a good tone.

**INTONATION** ... depends upon the ability of the player to properly adjust the action of the embouchure and breathing muscles. This ability can correct flatness or sharpness of the tone. By controlling the tuning in this way the student will not disturb the tonal partials as established in tone formation. If the student uses the embouchure correctly, he or she will not only be in tune but will produce a musical sound.

The adaptation of intonation to the arm physiology is similar. The adjustment of the arm muscles performs a function similar to that of the wind instruments. In the case of the violin and the guitar, the responsibility for tuning is closely related to these adjustments. In the case of the keyboard and percussion, these adjustments are extremely necessary in order to produce similar tonal effects.

**VOLUME** ... refers to the extent of the flow constrained in the air column as it travels from the lungs upward through the head structure. Without air there is no sound. Therefore, the efficiency of the breathing process has a great deal to do with the production of a good musical sound and its related turning. A greater volume of air does not guarantee either effective respiratory function or musical tone. It is extremely important for the student to realize that effective breathing is critical to effective usage of embouchure.

Volume for the instruments played with the arm is related much the same. The shoulder muscles provide the anchor for the effective arm development in much the same way that the air is the anchor source for effective wind performance.

**RANGE** ... offers the opportunity is to introduce a key word in instrumental performance titled "endurance." The doctoral dissertation on Anatowind titles "A Comparative Method for Increasing Range and Endurance on Brass Instruments (Cornet-Trumpet)" proved that muscles do become stronger through usage. Anatowind provides an extra exercising dimension thus giving a player more endurance. Endurance as used in this reference is further defined by stating that proper physiological functioning as received under Anatowind instruction provides more endurance while maintaining excellent tonal quality and intonation. In many instances tone and musical adjustments are diminished as the endurance factor enters.

For the wind instruments, range refers to the growth of the embouchure and the breathing process as related to the development of high and low registers. The high notes represent a contraction of the muscles and the low notes a dilation of the muscles. It is in this area that the student begins to fully realize the potential of muscular growth, as this important denominator is very revealing because of the addition and development of new notes.

TEMPO ... The ability to play fast and slow on any instrument is directly related to the proper physiological formation and functioning, whether it be on the wind instruments or through the arms as related to that family of instruments. The prime scientific principle that Anatowind states is that for the tone to remain correct, the adjustments proper, the dynamics related and the endurance developed, it is imperative that the physiology study be entered into and seriously evaluated at this most important culmination point of the musical development. Particularly for those students who aspire to achieve greater musical heights the study of technique must have a correlative association with physiology.

For the wind instruments, tempo represents the agility of the embouchure and breathing processes. To represent tempo well, the tone must be well developed, intonation highly refined, and volume control must exist in all dynamics. Therefore, if the muscular strength is appropriate, as particularly represented through range developments, and incorporating the foregoing vital areas, the student will have adequate technique to play metronomic beats as represented on the metronome from 40 to 200 M.M. Articulation of all forms and other fundamentals of musicianship are included in this category as well.

For the arm instruments the same associated prevails. The proper development of the arm gives latitude in tempo to the extent that the student can play at the previously mentioned metronomic patterns and thus maintain the proper touch for the styles encountered, along with the skills demanded and incorporating the phrasing nuances of the music performed.

## **CLINIC PRACTICING GUIDE**

Anatowind provides the answer to "how to practice?". This answer lies within the understanding of muscular functioning. In a clinical appointment the student learns what subject matters to address in practicing, how to work with these appropriate musical subject matters, and finally, and maybe most important, how to use time effectively and thus learn that proper practice means better musical results and makes practicing more worthwhile and maybe even fun.

### ***Suggestions for Practicing***

The most important points to remember in practicing are that the physiology base provides the starter tone. Therefore the anatomy formation and functional systems must be kept in mind when practicing.

Each instrument provides its own acoustical problems unique within its construction and sometimes the very nature of the instrument can cause tonal discrepancies.

The printed music always has some difficult tonal settings due to the nature of the composition being performed.

In practicing, the player must attempt to pinpoint which are could be relative to what is happening, whether it be a good result or a poor one.

Practicing daily is important. When a player misses days of practice the physiology cools down and muscular motorized functioning can become dormant. So it is better to practice daily as compared to practicing for extensive periods of time and then missing several days. In order for the muscles of the anatomy to become stimulated, as related to music performance, it takes at

least 20 minutes for the motorized functioning to occur. After 20 minutes, the individual muscular growth begins, and particular exercising and the coordination of all muscular areas becomes stronger, thus giving the definition of a growing physiology.

In practicing, the player should isolate areas of music that are providing difficulty and develop a study plan as mentioned above. These areas should be practiced daily. Do not waste time playing music that sounds good from the physiological standpoint and then omit the difficult passages.

It is important to remember that practicing correctly means improving physiologically from day to day. The player should make sure that he knows where he is improving daily -- otherwise how can he know he is getting better.

## **CLINIC GRADING SYSTEM**

Anatowind gives grades on the enrollees' acquisition of the science and all areas are evaluated. A clinical assignment sheet is issued to each student and an evaluation table is listed for marking errors in recitation.

This is similar to a computer record of the accumulated musical knowledge. Each facet of the assignment sheet is integrated with the Clinic formula and prevents the learning process from wandering astray of the Clinic teaching from becoming unscientific.

The Clinic maintains a grading system that is academic not only in recording the nature of the instruction, but also in evaluating the work completed in each unit of study. This then is transferred onto a grading chart A 100-92; B 92-84; C 84-74; D 74-70; and F below 70.

The following will show how grades are assigned from the Assignment sheet.

Tonal formation - 20 points

When the student performs, the muscular tablature changes. This means that the student will play un-musically if the muscular change is wrong. If the muscles grow properly the student will perform better.

On the assignment sheet a tone is written to be checked each week for this muscular change. Some instruction are given for the student to apply in playing this note before starting the scales. If the student has applied the correction properly no points are taken off, but if he has not paid attention to these then the physiology has no benefited and points will be deducted. The points deducted will depend on the severity of the violation.

Scales - 20 points

Scales are given to permit the student to use the corrective procedures of the tone production area on the different notes of the scale. During the performance of this scale the student must show the correction one each note thus described for the tone production note. If this does not occur, the student's physiology will not be growing and this means that the performance is not growing physiologically in the proper manner. Points will be taken off for each note in violation. If the student is assigned a scale and all notes are violated, the student will lost 20 points. IF three

are correct and seven wrong then 11 points will be taken off the grade.

The slur -- 20 points

Whereas the scales give the student the opportunity to form eight notes properly, the slur permits the student to change the physiology to a better formation by extending or contracting the muscular tablature while holding onto the corrective process indicated. Each scale has a matching slur. Those students who do well with their scale correction will see that they will grow faster if they can follow the correction process through the slur. This will be a very motivating musical experience. Those who are in error here will find little or not improvement. One slur correct -- the rest wrong -- will give a minus of 15 points.

The assignment -- 40 points

The clinic issues a laboratory workbook to support the correction system. The student should follow the corrective process right through these workbook exercises. If the student will have exercises properly from the first note and if he or she follows the corrective process, the grade will be an A. But if the student fails to get to the workbook assignment due to a lack of efficient practicing or insufficient time, then points will be taken off in proportion to the number of violations.

A student must maintain a C average to stay enrolled. A series of D grades will earn probation during which the student is under observation and thus receiving extra encouragement. However, if the grade remains a D or lower the student is deleted by the clinic. A student may apply for re-entrance after a period of time if he so desires and if he understand that the requirements must be met. A sample of the assignment sheet follows

## **CLINIC ROUTINE**

Upon calling or enrolling at the Anatowind clinic there is a format of procedure dictated by the clinical formula which will guide the dispensation of clinical services. A student who is enrolled will come on a particular day for his or her appointment and will wait in the waiting room until called.

The first room entered is the multi-purpose room where music skills, music therapy, or aural and visual study of sounds are conducted. Each student has an assignment sheet that is issued each six weeks. The clinician in charge of this multi-purpose room will follow the Clinic diagnostic cards which are an itinerary prepared for the students in this room. If the student is doing skills work involving the reading of notes, or developing concepts of rhythm skills such as counting, or needs to revive some aspects of the Clinic text which the student possesses, these will be studied. Sometimes in the formation of the muscles of the embouchure or respiratory system, it is necessary to use the strobe to better understand the partials of time and how this is related to the appearance of the embouchure or to the sound that accompanies.

In terms of the academic structure of the course offerings, Anatowind issues a manual and a workbook to each student and the assignment sheet referred to is mounted in the workbook. This workbook is for the development of the student's musical skills. The assignment sheet it contains clearly outlines the assignments for each consecutive week. It also has an evaluation table for scoring the progress of the student, including giving weekly grades.

After the student is processed through this multi-purpose room he moves to another room for recitation. In this room the clinician audits the student's preparation and performance of the music materials. The clinician also reinforces the developments of the multi-purpose, or skills, room. If the clinician in the skills room has worked on counting, then the student will be audited for correct counting. Also, during the recitation, the clinician will demonstrate the proper approach to playing the exercises, scales, slurs, or the musical selection. All clinicians working with students are qualified demonstrators and dispensators of the clinical science. During this recitation the clinician will mark the errors on the evaluation part of the assignment sheet in preparation for the grade to be assigned.

There is a performance room in the lower level of the Clinic equipped with keyboard, tuba, percussion, and audio and recording equipment. This rehearsal room is used to augment the performance so that after the recitation the student may perform in a group, as a solo with accompaniment, in a larger ensemble, or participate in discussions. Although this part of the programming is optional, most students elect it since it is the area where students can better find out how well they are prepared for group or solo performances.

Finally, the appointment comes to an end and the student goes back to the multi-purpose room or receive the final score and the new assignment, as well as reviewing with the clinician the progress for the day. At this time as well the student writes in the practice time for the past week. This assists the students to become more proficient in practicing. A grade is given for practice time -- the basic requirement being thirty minutes daily and graduated to higher time spans and the student progresses. The recitation grade is given and the final grade is given and the final grade is the average of the practice time and the recitation. If the appointment time is spent entirely on skills, music theory, therapy, work at the strobe, viewing a prepared video, or listening to a tape, a lab grade is given for the day. In this case the student will do the day's assignment the next week -- performed at a higher proficiency level such as faster tempo, different dynamic level, or inclusive of better music fundamentals.

Once a six weeks' unit or work has been completed, this unit is reviewed with the student and with parent, on the parent's request. If the work is inferior, parents are often requested to come for a conference so that better coordination of Clinic and parent efforts can be discussed.

The ultimate aim of Anatowind is to teach the student to perform and understand the language of music. Music is a "sound" process which relates a story in music, using scales, arpeggios, and figures of musical notation. For a student to fully appreciate the self-fulfillment it is necessary to approach the music language study thus stated.

### ***Parents' role in clinical music venture***

The parents' role in the student's musical venture is one of moral support. Inasmuch as music is a foreign language in the sense of being a new experience, the parents should learn the musical language and how it is affecting the student personally and musically.

Music is a different learning experience and it is very rewarding if it is used properly, however under some methods the student is often the victim of the experience.

Parents need to know the science denominators that make the music language a valuable part of their student's music association. Music is a worldwide language and many have said that a knowledge of music was the difference in a better adjustment to life. Some have said that their music training gave them an "edge" in the employment line.

## **CLINICAL INTEGRATION OF INSTRUMENT AND PHYSIOLOGY**

It is impossible to discuss the physiological science in wind performance and not include the acoustical science, or the structure of the musical instrument. After all, the buzz of the lips is not a brass tone until it goes through the trumpet.

Therefore, it is imperative in the Clinic operation to always associate the instrument with the physiology. The formation of the physiology is meaningless unless it has the resistance factor which the horn creates to blow against. If the resistance is great, the physiology formation must match. It is the proper integration of the person and the instrument that give the e greatest musical outer limits.

If, for example, the instrument's resistance is too much for the physiology formation the student will "overblow." If the formation of the physiology is too strong for the horn resistance, we have tight sounds, or sound that indicate a constriction.

This is why the clinic reserves the scientific right to assign the instrument to the physiology. Anatowind must reserve the right at any time to change the instrument should the physiological growth so demand. All of these scientific principles are written into the operation procedures at all levels of performance. Such principles guide the process of instrumental rental and eventual change of instruments, even to the point of deleted enrollment.

In summary then, the ultimate rendering of the music off of the printed page will be deeply affected by the interaction of stated between physiology and instrument. There are many ways to play a high C on a printed page, but there will have to be a proper related interaction between the trumpet and the player to produce a proper sound for the high C.

## **CLINIC PERFORMANCE IN MUSIC EDUCATION**

The clinical formula adapts itself to the cause to which it is addressed. This being performance in music education, the implication is that of teaching a person how to play the instrument or to master the skills of reading musical notations. The formula first addresses the physiology of the performer in order to expedite the muscular associating into more proper usage.

Second, the formula addressed the acoustical science of the musical instrument or of the human voice. The acoustical science of the instrument must be integrated with the physiological science which governs the use of the muscles and the respiratory system. An acoustical science provides the properties of instrument structure from a formula process to produce music though the creation of a resistance factor -- for example, vibrating the brass of the brass instrument. For the most musical result to be attained, the physiology formation of the player must match this instrumental resistance factor. The proper alignment of these two sciences will provide the most beautiful tone production.

Finally, there is mastery of the musical notations, or the reading of note names, rhythm patterns, and the knowledge of terminologies associated therein. Musical notations are the quotients of the personal or physiological association and the megaphone for the sound provided through the instrument. The note produced is only as beautiful, or musical, as the physiology formation of the player, coordinated with the instrument, can produce.

Music education, therefore, is the cultural process or the knowledge of music associated with the performance, the understanding of the foregoing process, and the ability of the student to use this musical knowledge to better associate himself with or herself with the world of music. Music education is that knowledge which permits the music student to better adjust to his environment, not only musically but in many other ways as well.

## **CLINIC RESEARCH AND DEVELOPMENT**

Anatowind maintains an active Research and Development department within its operation. This department will keep the process of Anatowind current with its research findings, and will program new techniques to provide faster clinical service through updated studies of changing physiology and changing musical needs.

Perhaps its greatest function will be to integrate Anatowind with other systems of music and the current industry's need to for a material and service to make the musical instrument a more vital force in the music education field.

For the professional performer, the research and development will provide physiological answers to current performing problems and valuable assistance in the prevention of physiological disorders occurring in music because of the lack of physiological knowledge which Anatowind possesses.

## **CLINIC MATERIALS**

Clinic materials are used to dispense the science and keep the physiological functioning on course.

Wind and Arm Manuals The choice of notation to properly guide the functioning of muscles will be found in these manuals. These are the first textbooks for instrumental instructions in grade, high school, and adult level that approach music with an understanding of the role of physiology -- the self. These explain the goals and objectives in performing the various instruments and the problems and answers to such. The notations in the manuals are related to the physiology so that the student can relate physiology, the instrument, and the notations in a scientific way. There is a great deal of latitude provided for the student to gain the confidence needed in a "do it for yourself" type of learning process.

"The History, Theory, and Practice of Anatowind" The understanding of muscular functioning can be found in this clinic text. This is basis for all course study -- music theory, music education study, etc. This will give the reader and understanding of Anatowind and will serve as a dictionary text. A serious study of Anatowind is impossible without this text.

Video tapes and web cam These serve to provide communication to aid in understanding the clinical science. They illustrate and define problems, the Clinic approach to solutions, and show the musical quotient. Each must be supplemented by other clinical materials. The video, for example, replaces the clinician in defining the clinical process. No videos go out without supplementary materials.

Anatowind News The purpose of the Anatowind news is the perpetuate the everyday operation of the clinic -- to stay with the formula association at all times -- to spell out how the clinic applies or relates to the music environment and the individual -- and to make sure that the public and the

subscribers are kept aware of the presence of Anatowind (Currently, being covered on the POV section on the Anatowind website).

### Breathing Pamphlet

The Respiratory System and its Association with Music Performance.

The use of the respiratory system and its relationship to music performance has a unique scientific role in the production of tone. The use of the air serves to generate a musical sound and its only role is that of bringing the performance into focus in the area of performance. The air really comes closest to being the person in our basic three formula factors of person, instrument --voice--and musical notations.

Anatowind News Digest This is a preparation of accreditations and supplementary materials for those who study Anatowind and for readers to self-associate. This is particularly effective for music parents to give them a better understanding of Anatowind.

Workbooks These workbooks contain assignment sheets, work sheets, and counting and performance materials. They are necessary in order to guide the clinical instruction in developing a scientific approach to keeping music method academic in all respects.

Anatowind Flyer The Anatowind Flyer is inserted in correspondence going out from the Clinic. It is designed to keep associated people who integrate their efforts with Anatowind aware of clinic information, both as to business and educational procedures. It also includes information about clinic performances.

Instruction Book This is the first music instruction book to integrate the notation of music to the physiology formation. This is important in that the proper association of the person (physiology), the instrument, and the notations must occur if the performer is to develop musically and adjust personally to the music experience. If the physiology, the instrument, or the notations are not integrated properly, problems will occur in the musical growth. Anatowind can diagnose these areas of impropriety and has the formula process to correct each. (Being developed)

The Human Factor Anatowind has completed a book soon to be released titled "The Human Factor." This will be the first book released on the music market which goes into depth to humanize the music experience and bring forth the vital role of person in the total music experience. This book will be interesting reading for the music fan, the avid music listener, the parents of music students, and the professional performers and teachers who are constantly interacting and self-examining in terms of seeking and improved status of their role in music. (Being developed)

Clinic Music Library The clinic has a music library to supplement its own clinical formula. This library has been developing since the onset of the research period starting in 1951. The library consists of research papers, the development of the formula, the translation of the research to musical notations, and the eventual growth of the notations to more difficult patterns as the physiology grew in formation. Ultimately, these notations grew through the development of scales, arpeggios, the composition of etudes, solo, and ensemble and, finally into instrumentation ensembles of many variables and designs. These materials are composed for percussion, string, keyboard, and wind instruments. The clinic uses the library to draw resource materials and to supplement the clinic operation based off of the clinic formula.

Extraneous Materials From time to time there is necessary information that needs to be presented to the student which is not covered in the manuals or other clinic materials. These additional materials may be needed since each person who studies music will come from a different background and music environment. A prepare music instruction may not cover these extra dimensions of learning .

Cost -- to be determined as to individual programming, schools, and organization

## **THE CLINICAL SCIENCE AND ITS MODE OF CONDUCT**

Inasmuch as a formula process effects all those who are involved in a musical decision process, it is necessary to state these operation guidelines as to its conduct.

1. The clinical operation is guided by the formula process.
2. The student feedback is interpreted through the clinical science as to its musical constituency.
3. Any musical decisions thus affected by the clinical science, whether by student, parent, or spouse, shall not be considered by the clinic if it lacks the proper clinical sciences input.
4. Those who would make decisions relative to musical quotients without this clinical science interpretation may be deleted from the clinic roster.

## **CLINICAL FINANCIAL ASSOCIATION**

The clinic operation is based on a formula integration of 1. Person 2. Instrument 3. Music

The person receiving the music service is in front of the total process. A service is being rendered that integrates the person with the instrument and with music. Not only is it a forward process but it is a revered process as well in that it is a process that relates the performance, or sound, back through the instrument, ultimately giving a feedback through the person who produces this music.

Heretofore the process was only forward and the person who initiated the music was the least important component of the three. The attention given to the physiological muscular formation that initiated the sound was neglected, the mastery of the instrument stressed, and finally the professionalism of the music being formed was a great part of the total process.

As a result of this way of approaching music, leaving the evolvment of the music experience and the feedback as minor factors in the total music experience, a poor business association evolved, one in which the individual never really understood how the teacher arrived at setting a price for the instruction. Consequently the music fee was figured off of a competitive type -- "What is the going price for music lessons?"

Anatowind therefore has developed the first cost table to relate fairly and equitably the proper muscular and educational association with the study of music. This cost table was devised to show the integration of the formula quotients within the time frame and an estimate or cost

assigned. This cost table serves for assessing the clinical charge for services rendered in Anatowind.

If one carefully examines the way Anatowind has developed, it can be seen that the physiological formula, or the person who is performing the music, is the most important ingredient. This will always remain if the formula is kept in focus at all times during the enrollment period. It can be seen that the instrument, or the mastery of it, is always second to the musical welfare of the person performing. The sound that emits from the instrument is more musical and is guaranteed to grow if the formula adaptation to physiology--the person--and the instrument is kept in perspective.

Before starting physiological correction and subsequent instruction, it is necessary to develop a study of the pre-conditioned status so that proper integration with future musical study can be made. The clinic requires financial payment during the contractual period so that the muscular change can be attained. Our records show that paying up front for physiological change gives to the clinic some type of commitment from the enrollee that he or she will remain enrolled during the contractual period so that the muscular change charged for can be attained and proper muscular quotients assessed. If the student deletes during the contractual period physiology is left uncompleted and unresolved.

## **CLINICAL SERVICES AND FEES**

The definition of a clinical formula relates to its trademark definition as stated in the patent registration form from the US government. The statement following represents the code of marketing conduct and the clinical science integration within the trademark. It will also explain how services and fees are structured within the trademark definition.

A cost table has been developed to cover the dispensation of the clinical science. This cost plan covers the regions of the head structure, the arms, the respiratory system, and method skills. The cost is estimated on the extent of the clinical science expertise coordinated within the time frame of its dispensation.

The term "Anatowind" is derived from the two sources, namely, the "anatomy" and "wind instruments."

The combination of the terms produces the word "Anatowind," which relates the anatomy to wind performance and signifies important concepts in wind performance and the effectiveness of different factors involved.

When a tone is emitted from the wind instrument, it represents a result based on the effectiveness of the anatomy as used in projecting such, plus the fact that the sound was also partially produced by the instrument. A tone produced by a mechanical apparatus as distinguished from the human being would be devoid of many characteristics of musical value which the human anatomy is capable of determining. For example, when the facial structures change as a result of changing tones, a sound effect is reflective of such changes.

The Anatowind study, then, is a scientific study of the contributions of the anatomy in wind playing, and this study tends to show ineffective changes within the anatomy which produces unmusical results. Likewise, as a result of such study, a formula has been devised to which will show that there is really one complete picture of the embouchure formation which relates all parts of the facial structure to one complete performance and should any part be missing or

functioning incorrectly the total performance is affected.

It is the aim of Anatowind to first of all define the different parts of the anatomy, particularly the facial structure, to effective wind performance. It is also the aim of Anatowind to first of all define the different parts of the anatomy to relate basic aspects of anatomy to each other, all of which tends to produce more effective performance. It is the aim of this scientific approach to show that there is no guarantee that any part of the anatomical structure will automatically function within any degree of certainty without academic direction on such functions.

The study shows remedial parts of anatomical functioning which tend to undermine wind performance. Such remedial characteristics tend to produce problems which require a course of travel in an anatomical sense before effective anatomical development can be made which will guarantee effective wind performance.

Finally, as a result of the foregoing study, it will be quite evident the first vocabulary for approaches to previous approaches to wind performance, which are not of a truly scientific nature, will be brought into evidence. A sense of logic pertaining to the functioning of the anatomy will be developed, which will prove that there is one coordinated effort of the anatomy which will produce a higher quality of musical performance, and now several uncoordinated efforts as had been thought previously.

## **CLINICAL ENROLLMENT**

Enrollment from the onset of clinic research has been based on fulfillment of some musical need, physiological problem, or a wish to expedite musical progress.

The word "clinic" means a place where a study of a musical need is diagnosed, treated to give proper physiological association, and finally where musical notations are given to expedite physiological correction or other musical growths.

Any individual or organization may call for information regarding services and materials. An application should be filled out. This application would then go through the Clinic Marketing Plan to ensure that the right services is rendered. A cost quotation would them be given for approval.

## **ANATOWIND CLINIC CURRICULUM**

### Weekly Clinic Instruction

A student may enroll at the Anatowind Clinic for music instruction. This includes the clinical practice of auditing instruction book work and offering clinical instruction book work and offering clinical adjustments within the formed embouchure or physiology under which the student enrolls. Instruction includes counting, phrasing, breathing association, along with the development of musicianship skills. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

### Clinic Appointments

1. Checkup A performer may desire an evaluation of his performance. During this checkup the player will perform and have a clinical evaluation of a selected piece. The clinician will answer question relative to the performance and the physiological implications. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

2. Counseling Often the student, parent, or interested musician is called upon to make musical decisions relative to performance, selection of instrument, or career. Anatowind formula concepts apply to music decision making and sometimes the clinical input can assist greatly in this process. During this appointment, the clinician evaluates the musical background, progress, and goals and objectives of the client and offers suggestions toward a better musical decision. No instrumental recitation necessary. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

3. Consultation The clinic can offer suggestion or thought processes on how a physiological performance developed, how it is related to instructional material, or what type of procedure should be use to make playing more effective. This evaluation is offered through observing the students recite. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

4. Diagnostic This refers to the location and function schemes of the anatomy as related to music performance and related and interpreted through the three physiological vents of learning--neural, visual, and aural. These basic principles be applied to the player's performance habit and related so that a better understanding of his residue playing habit can result. Adjustments will be given within the basic residue setting. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

### Workshops

5. Clinic Educational Workshop The purpose of the workshop is to take the student at that point where he is in his performance and understanding of Anatowind, lead him into performance and discussion to evaluate his qualification of what he is doing, and to add extra dimensions to his physiology vocabulary and teach him how to use and understand such.

In the Clinic Workshop session the student is introduced to Anatowind through a study of the pre-conditioned physiological playing stage presently active. The evaluation of such is presented so as to better understand the correct muscular functioning involved, along with the incorrect. A correctional process is introduced titled "adjustments" during which the student learns, through the use of visual and aural concepts, how to improve the basic residue performance. Eventual musical growth benefits will be evaluated.

Additional clinical information will be structured through the auditing of clinical students, whereby the clinician relates the physiological concepts thus learned to those within the physiological playing habits of the students under observation. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

6. Clinical Professional Workshop The purpose of the workshop is to take the student at the point where he is in his performance and understanding of Anatowind, lead him into performance and discussions to evaluate his qualifications of what he is doing, and to add extra dimensions to his physiology vocabulary and teach him how to use and understand such.

In the Clinic Workshop session the student is introduced to Anatowind through a study of the pre-conditioned physiological playing state presently active. The evaluation of such is presented so as to better understand the correct muscular functioning involved, along with the incorrect. A correctional process is introduced titled "project" during which the student learns, through the use of the strobe and other visual means, how to correct improper muscular functioning along with the evaluation of how it affects the pre-conditioned muscular base.

Once the project study has been completed the student returns to a "residue playing base" which means that the pre-conditioned embouchure is now updated with the correctional techniques presented through the project.

A residue playing study is made so that the student may know how to use correctional--project--techniques in benefiting the overall performance. This is accompanied by clinic materials to enhance such. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

7. Clinic School Workshop Any school may choose to have a clinic conducted on Anatowind concepts, inclusive of diagnostic method or organizational evaluation. This involves diagnostic work with students selected by the director and includes the dispensing of clinical concepts, explaining playing habits, the relationship to instructional materials, improving the physiological approach to performance and better choice of materials, and auditing the band and the use of clinical rehearsal techniques. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

### **Anatowind Clinic Courses**

1. Professional Program Programming for those who want to make a minor or major part of their income through performance of their instrument -- top priority is physiology based information, the ultimate in Anatowind clinic training. Clinical music course offerings are available. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

2. Degree Dissertation and Special Projects A doctoral dissertation was completed at Anatowind. This program covered six weeks of intensive clinical work and was published under the title "A Comparative Study of an Experimental Method for Increasing Range and Endurance on Brass Instruments (Cornet-Trumpet)."

The student will study project-residue qualifications through his major instrument and document his records through scientific proofing into a dissertation form. Role of instrument under

observation. Records and materials charge extra.

Cost -- To be determined

3. Correspondence courses Through correspondence courses a clinic program may be implemented through the use of webcam, visual aids, tapes, and preparations. Under this program a students would be required to purchase wind text, "The History, Theory, and Practice of Anatowind," and relate such to project and residue work structured through a correspondence conduit whereby materials are mailed, graded, and returned with new assignments, thus establishing a circuit of meaningful clinical pursuit. Each unit of study includes a selected subject of curriculum, its materials and the grading of the preparation. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

#### 4. NPR (Natural Project Residue Embouchure Modules)

A. Natural Embouchure (pre-conditioned) -- The enrollee will study the pre-conditioned embouchure and respiratory status as a developed playing habit to learn of the proper and improper muscular functioning therein. During this period of study the student will learn to make effective adjustments, thus improving the performance. The entire study is based on physiological principles and their functional designs as related.

B. Project (muscular change) -- Once the student has advanced through the pre-conditioned physiology study; new clinical principles will be introduced related to muscular change, to include not only muscular location and functional patterns but to include coordinative and sequential muscular associations. The ultimate goal in this course is to disorient the previous preconditioned physiology and to permit the re-association of muscular locations and exercising patterns.

C. Residue (muscular growth) -- As a result of the student studying the location and functional designs as revealed through muscular change and with subsequent exercising study, there will be new muscular growths. This course teaches the student how to evaluate musical growth through evaluation techniques taught in the previous project course, and these new techniques are called "adjustments." Ultimately, the student will be able to establish new growth patterns, thus producing a new embouchure with subsequent understanding of how to relate it to the pre-conditioned and the project study. Role of instrument under observation. Records and materials charge extra.

Cost -- To be determined

#### **Clinic Performing Groups**

Ensemble Training Clinical growths are evaluated through individual appointments and ensemble groupings. The essence of this training is that of permitting the student to evaluate muscular functioning in association with other students while playing. This is titled, in a scientific sense, "a comparative method." Evaluations in the areas of tonal blend, inclusive of intonation--tuning--are studied. Also, dynamic balance along with range specifications and technical--tempo--requirements are evaluated. These requirements can only be evaluated in group performance. Ensemble students play skills, arpeggios, and various assigned materials within the clinic manuals as a group.

Anatowind Professional Groups These groups are the top performance level of the Anatowind clinic. The performers are only those who have an extremely well-formed physiological approach to playing, along with advanced skills in reading music and the technicalities associated within excellent practice association. These groups perform publicly under the title of "Anatowind Sounds" and their specialty includes that of having an approach to music of the most progressive and scientific physiological association.

Student Performance Groups These groups are the intermediate grouping of students who are being exposed for the first time to instrumental scores prepared for a complete registration of sound. These students are the heterogeneous mixed instrument classes where they learn to relate to all instruments inclusive of keyboard, percussion, tuba, guitar, or string. These groups may or may not perform publicly.

Cost of groups determined on an individual basis by number of sessions, performances, and music issued.

## **ANATOWIND CLINIC COST TABLE**

The Cost Table has developed since 1951 and reflects new knowledge that has been added as a result of continual research into music physiology and its benefits to music performance.

### 1951-1961 The patent registration era

During this era Anatowind was established and researched to produce the three following categorical scientific developments: 1. Muscular stimulation 2. Muscular change 3. Muscular growth. The patent registration issued in 1961 proved that the three areas are bona-fide in a scientific sense and are thus capable of being marketed.

### 1961-1971 Pilot light testing

During this time Anatowind was put into an operational procedure through a building operation operating as a clinic, whereby the clinical science was practiced and dispensed through not only the head structure, respiratory system, and the arm and leg areas, but also through all of the appropriate instruments -- keyboard, wind, percussion, and strings. Appropriate preparations were written to enhance the pilot light development and thus recorded in our clinic library.

### 1971-1981 Programming era

During this period of time Anatowind was packaged to fit the musical needs of any individual who came to the clinic for service and included not only all the different instruments but also appropriate needs and rehearsal conditions to substantiate and perpetuate clinical packaging. During this period of time contracts to activate programming were conducted and eventual charges established for programming.

### 1981-1994 Marketing

During this important time the evolution of marketing was entered into in order to afford the eventual establishment of a basic charge by Anatowind which would include the updating and establishing of newer methods and techniques, affording results of 30 to 40 years of conducted

research and development. The cost would include the complete itinerary, within an hour, of all the available science Anatowind has developed so far.

#### 1994-1999 Marketing package

This era includes the packaging of the clinic formula method at the high school level and also the downsizing of the formula to fit presentations at the grade school level. The formula is taking on its proper role in terms of its presentation to all age levels.

#### 1999 - 2010 Consultation

During this time the Clinic developed the proper consultation procedure in order to fit the Formula to all ages. The Clinic can now walk the student through the science of music.

### ***COST PLAN FOR REGIONS***

Following is an explanation of the cost plan as related to the regions of the head structure, the arm and leg, the respiratory system, and method-skills. Diagrams of the regions are discussed in in cost quotations. The cost is estimated on the extent of the clinical science expertise coordinated within the time frame of its dispensation.

The divisions of the anatomy pertaining to muscular derivation for musical association are divided into six regions. The region order, 1 through 6, indicates a progression from simple formula application to the most difficult. This itinerary occurs as a result of the neurological relationship between muscles and the location therein and the amount of time it takes to travel through the various regions. The diagnostic physiological study plan deals with the changing of the status of muscular functioning from a residue base to new growth patterns. The music education association to the regions refers to the method of articulation of the formula in terms of the region denoted.

Each area has a degree of clinical expertise that pertains to muscular change in that region over a prescribed period of time. The clinic charge is based on the degree of the expertise plus the time necessary to do the laboratory type application. Within the area of performance it is necessary to remember that the initiation of muscular associations starts in Region 1 and progresses through regions 2, 3, 4, 5, and 6 as it penetrates the head structure, the respiratory system, and arm or leg association. In the marketing are it will only be financially responsible for the charge to be increased as the progression of muscular change develops through different regions.

### ***METHOD SKILLS***

This study deals with the personal application of the formula to method of notation as would occur in the use of methods developed under the Anatowind formula. Music skills within method deal with those factors beyond the physiological knowledge of tone production, which include such as scales, arpeggios, and rhythms. The mastery of the instrument and the theory of music construction would come under study in this area.

Within the formula the method-skills are secondary in scientific impact to the physiological proper formation of sound. Once a tonal formation and its articulation have been studied it is necessary to relate this to method-skills association to tonal notation.

## **CLINIC APPLICATION AND MARKETING PLAN**

Inasmuch as the Clinic formula states its prime areas of concern being the person, the instrument, and the music notation, it becomes necessary to have a personalized approach to the study of music. Since each individual is different a record to this individuality must precede any application. Through this application form that individual information necessary to apply the formula is required for proper integration of the clinical science and for prospective enrollees.

The clinic marketing plan is a nine-point process that was developed to ensure that the proper service is rendered. Each application is processed through this plan before a cost quotation is offered for approval. This plan was years in development in order to properly help the individual or organization understand the cost. Enough time is always given to rendering this quotation since Anatowind takes very seriously the understanding of the program offered.

## **ANATOWIND CLINIC COSTS**

Following are samples on how the Clinic offerings are divided into Person, Instrument, and Music.

### *Weekly Clinic Instruction*

Person --

Instrument --

Music (Materials and Records) --

### *Clinical Appointments*

Person --

Instrument --

Music (Materials and Records) --

### *Counseling*

Person --

Instrument --

Music (Materials and Records) --

*Consultation*

Person --

Instrument --

Music (Materials and Records) --

*Diagnostic*

Person --

Instrument --

Music (Materials and Records) --

*Clinic Educational Workshop*

Person --

Instrument --

Music (Materials and Records) --

*Clinic Professional Workshop*

Person --

Instrument --

Music (Materials and Records) --

*Clinic School Workshop*

Person --

Instrument --

Music (Materials and Records) --

*Professional Program*

Person --

Instrument --

Music (Materials and Records) --

*Degree Dissertation and Special Projects*

Person --

Instrument --

Music (Materials and Records) --

*Correspondence Courses*

Person --

Instrument --

Music (Materials and Records) --

*NPR (Natural-Project-Residue Embouchure Models) Natural Embouchure (pre-conditioned)*

Person --

Instrument --

Music (Materials and Records) --

*Project (muscular change)*

Person --

Instrument --

Music (Materials and Records) --

*Residue (muscular growth)*

Person --

Instrument --

Music (Materials and Records) --