

Compliance vs Engagement: Maximizing Student Potential
West Texas A&M Band Camp
Wednesday, July 10 4:30 PM

Introduction

Lou Holtz Quote "Today everybody wants to talk about their rights and privileges, and 40 years ago we talked about our obligations and responsibilities"

- Things have changed – now more than ever

- How and How We Learn from Others is Unique
 - o 49th year, 22 HOF, GG at the top
 - o Kim Wiegard

- Don't Forget the Real Reason
 - o Early Career - Brian Smaistrila
 - o End of Career - Andrew Bates
 - o One year after Retirement – Adam Whitney
 - o Last TMEA

- Selfish?

Our students are the single greatest untapped resource

Compliance vs Engagement

Empowering Students – Making Them Aware of What they CAN /MUST Do

How We Engage Students

- Not Being Critical, Different Learning Environments
- As Active band director, trapped in bubble
- As University Supervisor
 - o Making the aware of their responsibilities

Warm Up vs teaching Skills

- Saying the same things day after day
- Who gets bored?
 - o Standard too Low
 - o Not Engaged
- Concert F - Release note via foot tap, met click, visual, mind
 - o Poll: Which do you like the best
- Remington - Application of above
 - o What do you think to start, change, end
- Habits

- Rehearsing with Band Director Ears

Awareness of Conductor

- Sound start, stop

- Peripheral Vision
- How many fingers (Sightreading Handout)
- Applying What They Already Know (Sightreading Handout)

Internalizing Sense of Pulse

- Where Does Pulse Come From?
- Timing - Closed Eyes

Reading What is On the Page

Responsibility of Tuning

Maintaining Rehearsal Culture (You vs Them)

- Record Transition Time, Now the Game

Don't overwhelm with information

- Stages of Learning
- Dd Major Scale in Small Bites

Non-Negotiables

- Tap Foot
- Use Metronome
- Eye Contact During Instruction

Maximizing Outside of Classroom - How They Practice

- Of everything discussed, what is the most important for you to achieve potential
- Who spends 95% of time using metronome correctly

Reading Exercises

Flute/Oboe

Cl./T. Sx./Trp.

Alto/Bari Sax

Horn in F

sn./Trb./Eup./Tba.

The score is a reading exercise for five instruments in 4/4 time. It consists of 12 measures. The instruments are Flute/Oboe, Clarinet/Tenor Saxophone/Trumpet, Alto/Bari Saxophone, Horn in F, and Snare Drum/Trumpet/Euphonium/Tuba. The music is written on five staves. The Flute/Oboe, Clarinet/Tenor Saxophone/Trumpet, and Alto/Bari Saxophone parts are in treble clef. The Horn in F part is in treble clef. The Snare Drum/Trumpet/Euphonium/Tuba part is in bass clef. The music consists of various rhythmic patterns and accidentals.

Reading Exercises

2

C

Bb

Eb

Hm.

Lows

9

9

Detailed description: This is a musical score for five voices, labeled C, Bb, Eb, Hm., and Lows. The score is written on five staves. The first staff (C) has a '2' written above it. The second and third staves (Bb and Eb) have a '9' written below them. The notation includes various notes, rests, and accidentals (sharps and flats) across all staves. The music appears to be a reading exercise, possibly for a choir or ensemble.