

Motivating the Individual in the Large Ensemble

Conscious Thoughts, Feedback, and Goal Promotion

Terms to Know

Cognitive Modeling and Covert Self-Instruction - Guided silent thought processes that help students perform a task successfully (Shunk, Meece, & Pintrich, 2014). With scaffolded introduction of performance tasks, educators can offer tangible suggestions for thoughts that students can consider in the moment of performance.

FEEDBACK

Setting a classroom culture where students do not criticize but instead give each other information (Cavitt, 2012).

Students have opportunities to discuss how they prefer feedback (information) be communicated so it works best for them.

COGNITIVE MODELING

"Musical Conscious Thoughts" - Provide students with the "silent thoughts" you consider during performance and practice.

- Technical Skills
- Musicianship Skills

EXAMPLES OF PERFORMANCE SKILLS FRAMED AS LEARNING TARGETS

- Keep your face still as you perform.
- Focus the air down the center of your lead-pipe.
- Use steadier air.
- Listen for moving parts.
- Point your tongue more when you articulate.
- Create a solid block of sound.

TARGETS & GOALS

- Specific and clear
- Offer students cognitive space to work on one skill at a time
- Similar to tunnel vision

rwson

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SECTIONALS

[How to run one...](#) | [How to participate...](#) | [How to accomplish...](#)

Warm-Up

1. tuning (define it for the day)
2. warm-up (model or explain)
3. Daily Warm-ups, Green Book, or Blue Book (decide on exercises that emphasize what we are working on in the music)
4. Practicing

What is the Lawson Process?

- How do we tune?
- How do we sit or stand when perform? When resting?
- How do we write in our music?
- How do we practice?

What does a good sectional sound like?

What does a good sectional look like?

How should we feel at the end of a sectional?

Student Self-Assessment Scale

This task feels difficult/impossible and makes me feel uncomfortable.

I can do this some of the time.

I can do this quickly and accurately. I can help a friend.

I can demonstrate this in front of the class.

Framing Student Self-Reflection

“Have a conference with the people around you about your performance...”

What am I mentally communicating to myself when playing my instrument?

Where is my sound mentally traveling?

How were my vital signs?

How do I look when I perform?

How does my posture/embouchure/hand shape/etc. look when I perform?

How does my mouth/face/neck/etc. feel when I perform?

How would you describe my tone quality as I perform?

Supportive Learning Environment

- (a) opportunities for practicing being “good” at rehearsing
- (b) teacher-provided scaffolding for development of performance skills
- (c) student involvement in developing the content and form of assessments
- (d) discussion of work with other students
- (e) opportunities for feedback as well as reflection and evaluation on their performances

Brainstorming Space

Presenter Bios

Jessica Vaughan-Marra was recently appointed the Coordinator of Music Education at Seton Hill University (Greensburg, PA). Additionally, she is completing her Ph.D. in Music Education with an emphasis in string pedagogy at the University of Michigan (Ann Arbor, MI). Prior to beginning her Ph.D. coursework in 2015, she taught instrumental music for nine years in the Cupertino Union School District (Cupertino, CA). She is a native of Pittsburgh, Pennsylvania where she completed her B.S. in Music Education in 2006 at Duquesne University (Pittsburgh, PA). She received her M.M. Music Education in 2010 from Northwestern University (Evanston, IL). She has been an active member of: The National Association for Music Educators (NAfME); Society for Music Teacher Educators (SMTE); Pennsylvania Music Educators Association (PMEA); Michigan Music Educators Association (MMEA); California Music Educators Association (CMEA); Westmoreland Music Educators (WME); American String Teachers Association (ASTA); The California Arts Project (TCAP); and California Band Directors Association (CBDA) as well as a regular attendee to the Midwest Band and Orchestra Clinic since 2007. Her research interests include: new teacher digital mentoring, instructional technology in the music classroom, and student motivation.

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Jonathan Grantham, director of bands at Amador Valley High School in Pleasanton, California, leads a band program of 325 students involved in five concert ensembles, three jazz bands, a competitive marching band, various chamber ensembles, winter percussion, and winter guard. In his fifteen years at Amador Valley the band program has grown to more than double in size and has earned consistent superior ratings and high honors. Amador Valley's top wind ensemble performed at the CBDA state conference twice (2007, 2010), at the 2013 Midwest Clinic in Chicago, and at WASBE in the summer of 2015. Mr. Grantham is active as an adjudicator, clinician, and guest conductor. He was an executive board member for CMEA Bay Section and the Western Band Association and served for several years on the Special Projects Committee for CBDA. Jonathan received his bachelor's degree in music education/trombone performance from Central Michigan University, graduating magna cum laude, and has affiliations with several professional organizations. He earned his master's degree in conducting at the American Band College of Sam Houston State University. Honors include receiving the Prudential Realty of California's Outstanding Educator's Award and twice earning the Excellence in Education Award from Pleasanton Unified School District (2009, 2016). Mr. Grantham was a recipient of the Crystal Apple Award for Excellence in Education and was chosen as Pleasanton Unified School District's 2012-2013 Teacher of the Year.

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Shelley Durbin has been in public education for over 25 years in a variety of capacities, including many years as a successful band and choir director. In addition to leading award-winning ensembles at Kennedy Middle School in Cupertino, California, where there are 240 students involved in vibrant choir and musical theater programs, she also greatly enjoys serving as a master teacher, mentor, and consultant for teachers both within and outside the Cupertino Union School District. Prior to teaching in Cupertino, she was a band director in the Spring Independent School District, north of Houston, Texas, and she was the Junior High Region Chair for the Houston Area of TMEA. Some of Mrs. Durbin's most recent adventures with her choirs have included two East Coast tours, including performances at Carnegie Hall, Westminster Choir College, and the Curtis Institute. Her 7/8 choir performed for the California Association of School Music Educators Conference in 2017 and will perform for the American Choral Directors Association Western Division Conference in 2018. She is the 2017-2018 Teacher of the Year for Kennedy Middle School.

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