

# CREATING A **STUDENT-CENTERED** WIND BAND EXPERIENCE



TANNER SMITH, PRESENTER



# CREATING A STUDENT-CENTERED WIND BAND EXPERIENCE

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# GOALS & OUTCOMES

"...THE CLASSROOM FELT LIKE A VULNERABLE SAFE SPACE WHERE WE COULD MESS UP AND TRY AGAIN, BUT WE WEREN'T REALLY "MESSING UP", IT WAS MORE LIKE EXPERIMENTING AND FIGURING OUT WHAT WE LIKED BEST."

- Student

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## GOALS

Collaborative rehearsal environment

Student ownership in rehearsal preparations

Shared ownership of performances between staff and students

Improve overall student musical experience

## OUTCOMES

Increased student performance opportunities

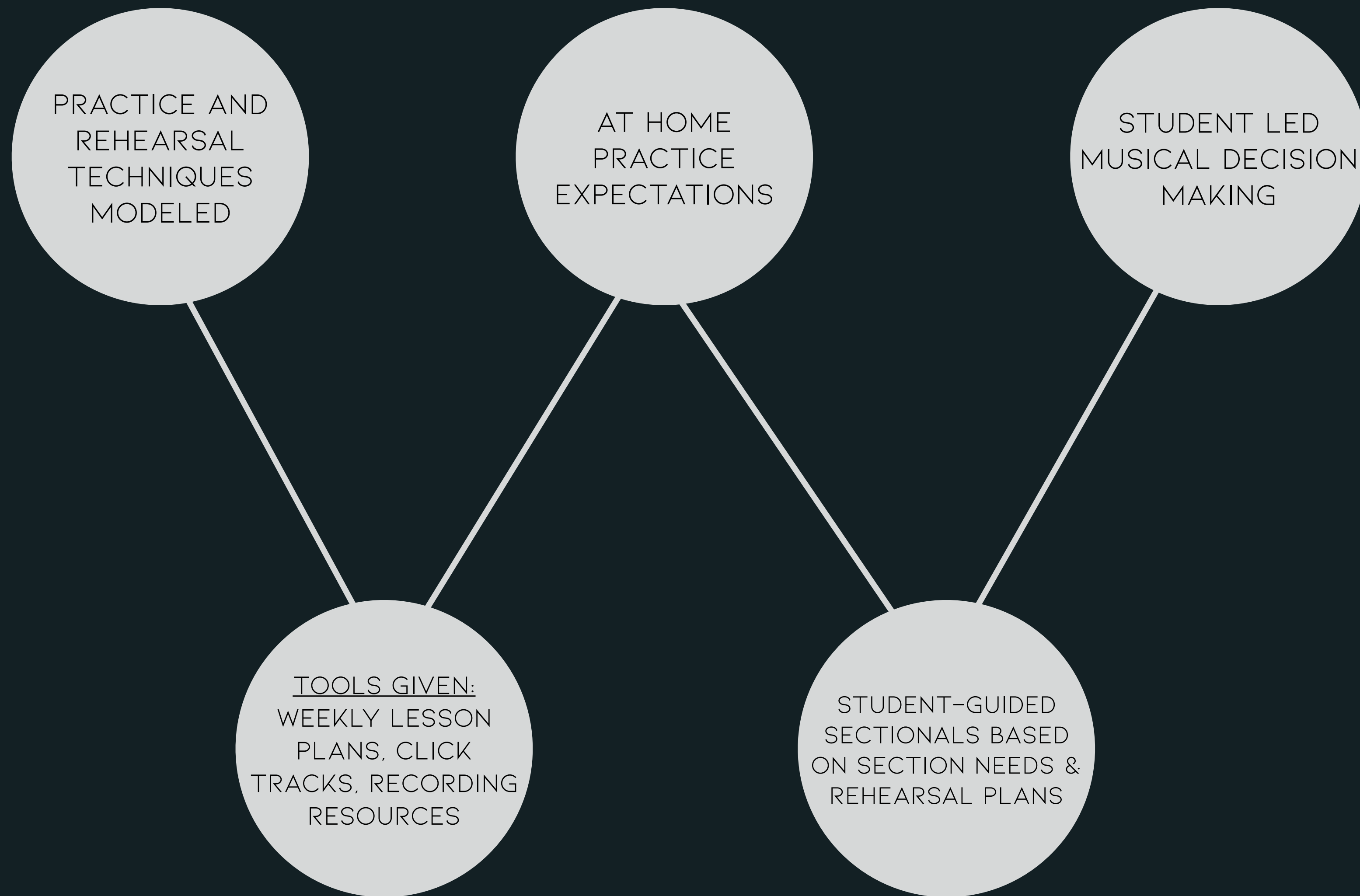
Exposure to more literature

Student artists vs. musical "parrots"

Student-teacher shared performance experiences

Joyful music making





# SET UP & TRAINING

"WE HAD THE OPPORTUNITY TO FOCUS MORE ON MAKING MUSIC AND NOT BEING "PERFECT", SO IT ALLOWED FOR US [THE STUDENTS], TO DRIVE HOW THE MUSIC SOUNDED AND WHAT THE MUSIC MEANT TO EACH OF US."

- Student



# 3

## STUDENT OWNERSHIP OF THE PREPARATION

All sub non-varsity and non-varsity sections are expected to coordinate at least three 30-minute student-guided sectional rehearsals within the course of each 4 week period.

Based on the ensemble maturity, the number of staff guided sectionals decreases. Part preparation then becomes the responsibility of the students (ownership). Class time then becomes more about rehearsing as an ensemble (ensemble skill fundamentals) and making musical decisions rather than constant error detection and teaching individual parts.



*If students need additional guidance for preparations, staff schedules time as needed with those sections.*

# SAMPLE LESSON STUDENT-GUIDED PLAN



Scan to view PDF on your own device

## Student Sectional Lesson Plan

Walnut Grove High School Band

Section: _____	Date: _____	Ensemble: _____
<b>Objectives:</b> What the specific areas to focus on in this sectional?  What music will you work on? AND What concepts will you work on?  How long will you work on each objective?	(for a 30-min sectional between 1-2 objectives)	
<b>Anticipated Challenges:</b> rhythmic Challenges, Tuning, pulse/tempo, phrasing, technical, etc.		
<b>Strategies for practice:</b> What practice techniques can you try/implement to help achieve your objective?		
<b>Evaluation:</b> What things went well during the sectional?  What things didn't go well?		
<b>Goals for next sectional:</b> Things that need to be addressed for next learning opportunity		



<b>Expectations:</b>	<ul style="list-style-type: none"> <li>• All students are expected to coordinate three 30-minute sectionals in a 4 week period.</li> <li>• Sectional planner/leader should rotate from week to week. All students should have the opportunity to lead a sectional.</li> <li>• The date and time of the sectional must be communicated with a director ahead of time to ensure a rehearsal space is available.</li> <li>• <b>At least one day</b> before the planned sectional, the “leader” will submit the plan to the ensemble director for approval.</li> <li>• All section members agree to come prepared and ready to help the section improve. All students will be cooperative and collaborative with one another.</li> <li>• Following each sectional, work together to complete the evaluation and goals for next sectional. Return to the ensemble director after completion.</li> <li>• There must be at least 3-days between each scheduled sectional</li> </ul>
<b>Attendance:</b> <i>(all present students must legibly sign-in)</i>	

# 3

## STUDENT OWNERSHIP OF THE PREPARATION

### STUDENT OWNERSHIP IN THE MIDDLE SCHOOL BAND:

Ultimately the goal of this process is help guide the students towards individual and ensemble ownership.

For the middle school student, to help teach self awareness and ensemble ownership, record your ensemble each week (does not need to be a run) and post for your students to listen.

Have them submit a guided listening response in the form of an individual practice time lesson plan. This allows the students to listen and reflect on the ensemble/section/individual performance but also give input on HOW they will work to prepare the segments better for the next rehearsal .



# COMMUNICATION & PLANNING

"...AT THE END OF THE DAY,  
WE WERE THE ONES THAT  
HAD TO LEAN INTO THE  
MUSIC MAKING, AND IT FELT  
MORE REWARDING WHEN WE  
DID."

- Student

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WHAT STUDENTS NEED TO BE SUCCESSFUL IN REHEARSAL

CLEAR EXPECTATIONS

CONSISTENCY

OPPORTUNITIES TO TAKE RISKS

LESSON PLANS

# COMMUNICATION & PLANNING

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- Student

4

## CLEAR EXPECTATIONS

COMMUNICATING TO THE STUDENTS WHAT, HOW,  
AND WHEN.

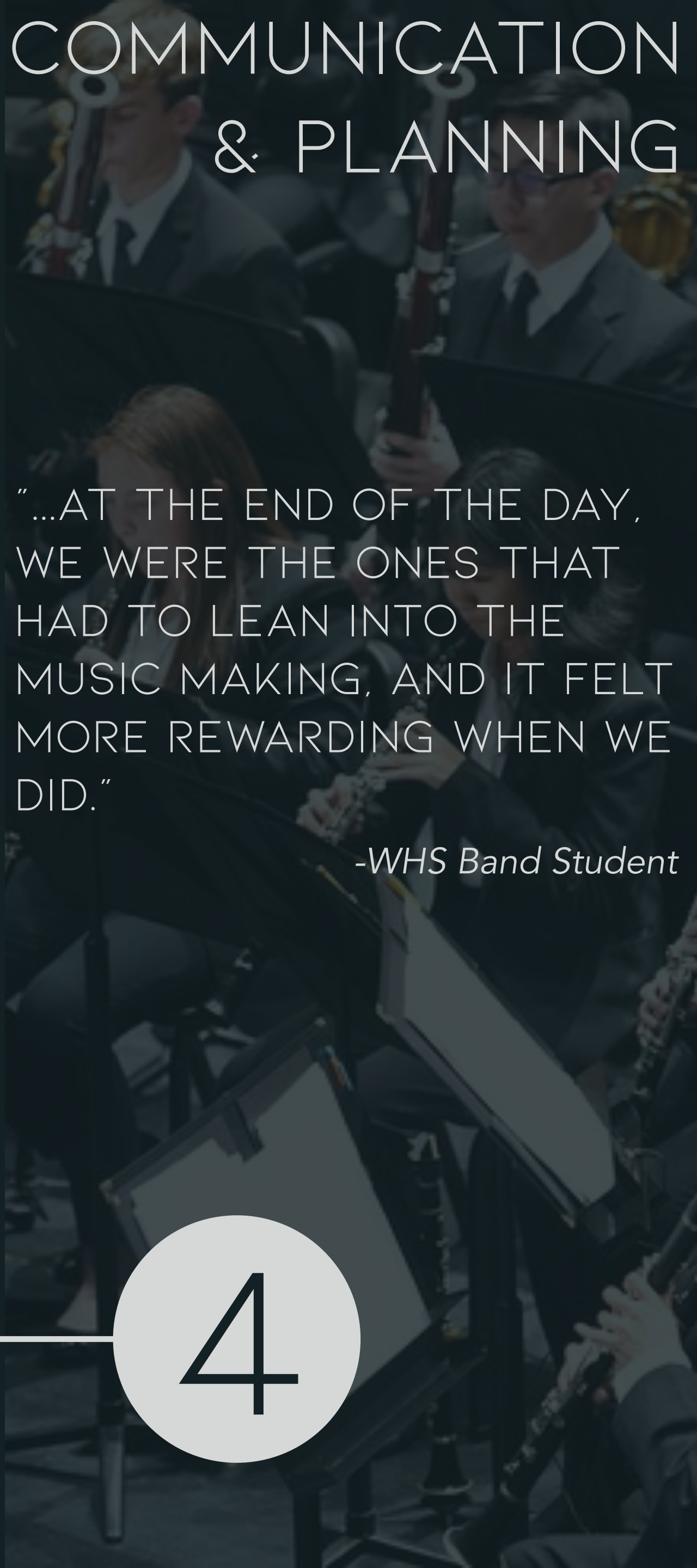
## CONSISTENCY

BEING CONSISTENT WITH HOW YOU HOLD YOURSELF  
AND STUDENTS TO THE EXPECTATIONS.

## OPPORTUNITIES TO TAKE RISKS

RISK NURTURES GROWTH





# COMMUNICATION & PLANNING

“...AT THE END OF THE DAY,  
WE WERE THE ONES THAT  
HAD TO LEAN INTO THE  
MUSIC MAKING, AND IT FELT  
MORE REWARDING WHEN WE  
DID.”  
-WHS Band Student

## LESSON PLANS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>Danzon No 2</b> m 52-164 <b>Of Our New Day</b> m 64 - 121 <b>Blow it up</b> m 38-103	<b>Danzon No 2</b> m 1-52/ 164-220 <b>Of Our New Day</b> m 1-64	<i>Clinician Day</i> <b>Gavorkna Fanfare</b> ALL <b>Danzon No 2</b> m 164-220 <b>Blow it Up</b> m 1-38	<b>Danzon No 2</b> ALL <b>Of our New Day</b> 121-end <b>Blow it up</b> m1-9	<i>Recording Day</i> <b>Gavorkna Fanfare</b> RUN <b>Danzon No 2</b> 220-end <b>Blow it Up</b> RUN <b>Of Our New Day</b> RUN

PRACTICE PLAN:  
(THINGS I NEED TO PREPARE TO CONTRIBUTE MORE TO REHEARSAL)

At the end of each rehearsal students write down what they need to work on that did not go well that day.

HOW DO WE KEEP THE KIDS ENGAGED WITH THE MUSIC AND FROM GETTING “BORED”?

# PLAY MORE MUSIC!

STUDENTS LOVE TO PERFORM!

CHALLENGE STUDENTS TO MAKE  
MUSICAL CHOICES MORE OFTEN

DEVELOPMENT OF MUSIC LITERACY

PERFORMING BECOMES PART OF THE  
PROCESS RATHER THAN THE END

DEVELOPMENT OF FUNDAMENTALS  
THROUGH EXPOSURE IN LITERATURE

LITERATURE SELECTION &  
PERFORMANCE OPPORTUNITIES

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## PERFORMANCE OPPORTUNITIES

**Varsity Ensemble:** 6-7 concerts (14-18 pieces of literature)

**Non-Varsity and Sub Non-Varsity Ensembles:** 5-6 concerts (10-12 pieces of literature)

**October/November:** Varsity Fall Concert

**December:** Winter Concert

**February:** Mid Winter Clinic/Concert

**March:** PreUIL Event

**April:** UIL Performance

**May:** Spring Concert

## LITERATURE SELECTION

ALL ABILITY GROUPS SHOULD PERFORM LEVEL 1 LITERATURE!

BALANCE THE PROGRAM WITH A VARIETY OF DIFFICULTIES

### SAMPLE PROGRAMMING

VARSDITY BAND  
NONUIL PROGRAM

LEVEL 1/2/3  
LEVEL 3/4  
LEVEL 4/5  
LEVEL 5

NON-VARSITY BAND  
NONUIL PROGRAM

LEVEL 1/2  
LEVEL 2  
LEVEL 3  
LEVEL 4

SUB NON-VARSITY  
BAND NONUIL  
PROGRAM

LEVEL 1/2  
LEVEL 1  
LEVEL 2  
LEVEL 2/3

LITERATURE SELECTION &  
PERFORMANCE OPPORTUNITIES

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# STUDENT OWNERSHIP OF THE CLASSROOM EXPERIENCE

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*"Empower the students to prepare." - Reid Atkinson*

## WAYS TO SET UP STUDENT OWNERSHIP IN THE CLASSROOM

More opportunities for critical thinking

Creating opportunities for the students to see  
the outcome of taking ownership

Opportunities to share artistic approach/ideas

Safe Environment

Shared investment into the process

Opportunities for the students to "be in charge"

# THE CONDUCTOR'S ROLE IN THE CLASSROOM

IF WE EXPECT OUR STUDENTS TO WORK TO SOUND LIKE A PROFESSIONAL MUSICIAN  
THEN WE SHOULD EXPECT THE SAME FROM OURSELVES.

Conductor vs. Director

Collaborative Musical  
Experience

Shared Artistic Fulfilment

OUR ROLE SHOULD BE TO GUIDE, COLLABORATE, AND  
FACILITATE ALL OF THE GREAT MUSICAL IDEAS  
COMING AT US FROM THE CHAIRS IN THE REHEARSAL  
HALL.

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CONTACT US FOR ADDITIONAL  
RESOURCES OR CONVERSATIONS



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