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Circle of Acceptance

Setting Expectations for Maximum Performance Potential

What is your Circle of Acceptance? What are the expectations you set for yourself? ... for your ensemble? Manage your time and focus on key ingredients for developing maximum performance potential with your instrumental program. In this session, we will look at approaches for solving the most common wind band performance errors as identified by an adjudicator survey. We will also explore methods for engaging students in the music making process while elevating their standard of "acceptable" performance. Become more aware of your ensemble's Circle of Acceptance and learn how to prepare each rehearsal with an appetite for excellence!

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1. **IF ONLY . . .**
2. **TARGET PRACTICE**
3. **PYGMALION EFFECT**
4. **5 MOST COMMON PERFORMANCE ISSUES** as identified by Adjudicators at Concert Band Festivals:

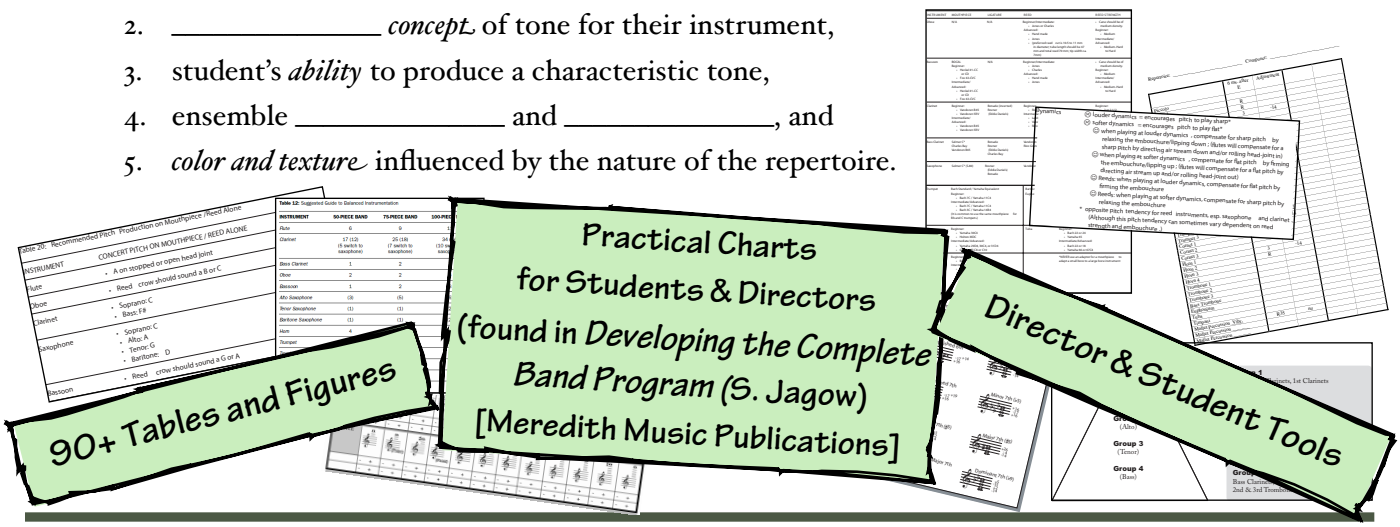
   1) _____
   2) _____
   3) _____
   4) _____
   5) _____

Less is More: Look for the Common Denominator

WHAT IS GOOD TONE?

Tone quality is essentially influenced by five basic factors (Jagow, 2007, p. 34):

1. _____ *concept* of tone for each instrument,
2. _____ *concept* of tone for their instrument,
3. student's *ability* to produce a characteristic tone,
4. ensemble _____ and _____, and
5. *color and texture* influenced by the nature of the repertoire.



5. INTERVENTION

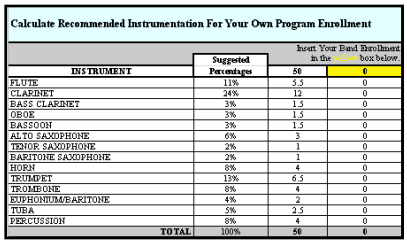
BLEND & BALANCE

- three steps
- balanced instrumentation
- volume & balance
- equipment

Blend occurs when two or more tones combine with one another to achieve _____of sound.

Balance occurs when two or more tones combine with one another to achieve a _____of sound.

(Instrumentation Calculator included on DVD)



Calculate Recommended Instrumentation For Your Own Program Enrollment

Insert Your Band Enrollment in the box below.

INSTRUMENT	Suggested Percentages	50	0
FLUTE	11%	5.5	0
CLARINET	24%	12	0
BASS CLARINET	3%	1.5	0
OBOE	3%	1.5	0
BASSOON	3%	1.5	0
ALTO SAXOPHONE	6%	3	0
TENOR SAXOPHONE	2%	1	0
BARITONE SAXOPHONE	2%	1	0
HORN	8%	4	0
TRUMPET	13%	6.5	0
TROMBONE	8%	4	0
EUPHONIUM/BARITONE	4%	2	0
TUBA	5%	2.5	0
PERCUSSION	8%	4	0
TOTAL	100%	50	0

If you hear yourself above all others, 1 of 3 things is happening: (Lisk, 1987, p. 70)

1. You are _____ or _____ . Make the necessary adjustment. This initiates an auditory reaction to ***Balance***. If you still hear yourself and you made the adjustment in #1, then:
2. You are playing with poor _____. Make the necessary adjustment (embouchure, breath support, posture, reed, etc.) This initiates an auditory reaction to ***Blend*** and a physical reaction to embouchure and breath support. If you still hear yourself and you made the adjustment in #1 and #2, then:
3. You are playing out of _____.Make the necessary adjustment by extending or shortening the length of your instrument. This initiates an auditory reaction to ***"Beatless Tuning"***

INTONATION

- factors affecting pitch
- student learning styles
- tuning notes
- Just Intonation and Overtone Tuning

6. EYES WIDE SHUT?

STEPS Method

- **S** = **S**core **S**tudy
- **T** = **T**swbat (**T**he student will be able to…)
- **E** = know your **E**nsemble
- **P** = identify **P**otential **P**roblems
- **S** = identify **S**olutions to the problems

7. PLACE YOUR ORDER

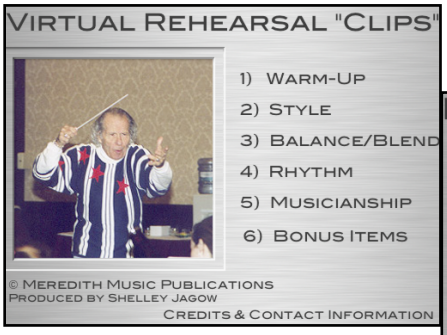
8. ASSESS YOUR ASSETS

9. SHOW & TELL

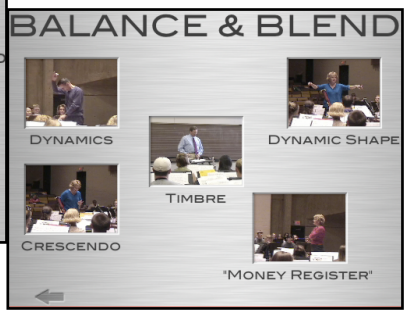
10. ANIMAL SCHOOL

11. CHOPPED!

12. TRUFFULA SEED



(Rehearsal Videos included on DVD)



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