

Virtual Conducting Workshops:  
A New And More Equitable Approach To Professional Development For Conductors

by

Phillip Albert Vallejo

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Graduate Supervisory Committee:

Jason Caslor, Chair  
Jamal Duncan  
Ted Solis

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## ABSTRACT

One way in which public school band directors hone their conducting skills beyond their initial academic training is by attending conducting workshops. These workshops, which usually range in duration from one day to a full week give conductors the opportunity to obtain critical feedback from recognized pedagogues, helping them improve, among other things, their conducting gestures, rehearsal techniques, and score study abilities. Offered at various times throughout the year with many of them taking place during the summer when public school educators do not have teaching responsibilities, most band conducting workshops are designed to be inclusive of anyone in search of professional development opportunities. However, the costs often associated with attending a workshop can be challenging for many people. The goal of this study is to take the potential professional development yielded from a traditional in-person conducting workshop and transition it to a one-on-one online format that will not only allow for similar growth found with traditional in-person workshops, but also provide additional benefits unique to the virtual setting. Based on the findings in this study, the virtual platform has the potential to cover many of the same goals as the traditional workshop. And while there were some components of the traditional workshop that could not be produced virtually, there were some unintended positives that the virtual workshop provided. Among those positives were addressing issues of equity and access, while also building professional relationships, that in turn, could result in graduate school opportunities.

## DEDICATION

To my wife Courtney and our children. Thank you for supporting me throughout my career. Your willingness to move from state to state, to allow me to better myself as a teacher, is something I will always appreciate. To my Mom and Dad, thank you for inspiring me to be educated in my field and for supporting me throughout the process.

## ACKNOWLEDGMENTS

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Professor Jamal Duncan and Professor Ted Solis served as members of my committee, and I am thankful for their support and input. Professor Duncan, thank you for the countless hours of guidance as a conductor and teacher.

Thank you to my graduate teaching assistant officemates Kristen Zelenak, Dylan Maddix, and Dylan Suehiro. You all played an extensive role in keeping me grounded and on task.

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## TABLE OF CONTENTS

CHAPTER		Page
1	INTRODUCTION	1
	Catalyst for the Study	1
2	PURPOSE AND STRUCTURE OF THE STUDY	3
	Limitations	3
	Traditional In-Person Conducting Workshop Format	3
	A Virtual Conducting Workshop Model	6
	Traditional Conducting Workshops: History and Format	7
	Virtual Platforms	9
	Become a Master Conductor - Leading Musicians Made Simple	10
	Online Conducting	10
	Online Tutors for Conducting by Webcam	11
	imusic-school	11
	Coursera	11
	ConductIt	12
	Additional Findings	13
	Exploring A Virtual Option	14
3	OUTLINE OF THE STUDY	15
	Selecting Virtual Conducting Workshop Participants	16
	Selecting Conducting Clinicians	17
	Information Gathered	18
4	THE EXPERIENCE	23

CHAPTER	Page
Biography - Sarah Carpenter	23
Ensemble Configuration	23
Pre-Study Survey	23
First Virtual Session	24
Second Virtual Session	25
Post-Study Survey	26
Researcher Observations	27
Biography - Rogelio Garibay	29
Ensemble Configuration	30
Pre-Study Survey	30
First Virtual Session	31
Second Virtual Session	31
Post-Study Survey	32
Researcher Observations	34
Biography - Katy Maki	35
Ensemble Configuration	36
Pre-Study Survey	36
First Virtual Session	37
Second Virtual Session	38
Post-Study Survey	39
Researcher Observations	40
Biography - Susan Willmering	41

CHAPTER	Page
Ensemble Configuration	42
Pre-Study Survey	42
First Virtual Session	43
Second Virtual Session	44
Post-Study Survey	45
Researcher Observations	45
5 OVERALL OBSERVATIONS	47
Data Analysis	47
Future Research	49
Conclusion	50
REFERENCES	52
APPENDIX	
A H ROBERT REYNOLDS	54
B PARTICIPANT PRE-SURVEY QUESTIONS	61
C CLINICIAN PRE-SURVEY QUESTIONS	63
D SARAH CARPENTER	65
E ROGELIO GARIBAY	122
F KATYE MAKI	157
G SUSAN WILLMERING	210
H IRB	285

## LIST OF FIGURES

Figure	Page
1. In Person Workshop Fees 2022	4
2. University of Texas, Austin, Estimated Total Cost	5

## CHAPTER 1

### INTRODUCTION

One way in which public school band directors hone their conducting skills beyond their initial academic training is by attending conducting workshops. These workshops, which usually range in duration from one day to a full week, give conductors the opportunity to obtain critical feedback from recognized pedagogues, helping them improve their conducting gestures, rehearsal techniques, and score study abilities. Offered at various times throughout the year with many of them taking place during the summer when public school educators do not have teaching responsibilities, most band conducting workshops are designed to be inclusive of anyone in search of professional development opportunities. However, the costs often associated with attending a workshop can be challenging for many people. The goal of this study is to take the potential professional development yielded from a traditional in-person conducting workshop and transition it to a one-on-one online format that will not only allow for similar growth found with in-person workshops, but also provide additional benefits unique to the virtual setting.

#### Catalyst for the Study

Having attended and hosted many in-person conducting workshops throughout my career, I have always wished there was a way to provide/receive follow up after a workshop. In a perfect world, that follow up would include having everyone reconvene after a few weeks of being able to digest and implement the ideas presented during the experience. This idea came to me as I was driving home from a workshop in January of 2020. Inspired to get home to my high school wind ensemble and practice the new

techniques as well as refine new ideas, I also thought about how beneficial it would be to work with those same clinicians again, so that they could give me immediate feedback as to how I was implementing their suggestions. Furthermore, I knew that over time I would have follow up questions to the information that I had absorbed at the initial workshop.

The original idea came to mind in a pre-pandemic world. Therefore, the idea of using a virtual platform for such a workshop seemed difficult, as not everyone had the necessary tools or training to participate in a project like this. In what seemed like an overnight technology crash course, brought about by the pandemic, suddenly, most music teachers obtained both the technology and the training to participate in this type of workshop format.

## CHAPTER 2

### PURPOSE AND STRUCTURE OF THE STUDY

This study will explore the history, structure, and potential benefits of the traditional in-person workshop, explore virtual learning opportunities currently available to conductors, and develop and implement a sample virtual workshop.

#### Limitations

While there are many types of conducting workshops that take place around the world, this study will focus on band conducting workshops, sometimes called symposiums, that are offered in the United States, most often at universities. Additionally, this study will only focus on workshop participants who identify as public-school band directors.

#### Traditional In-Person Conducting Workshop Format

Traditional workshops are usually offered as a two-day or five-day opportunity offered to conductors from all levels looking for feedback that will help improve their skills on the podium. Participants are allotted as many as five opportunities to conduct a wind ensemble or chamber wind ensemble. While conducting, they receive feedback from the workshop clinicians. Some workshops offer masterclasses and discussions related to the overall scope of being a band director. At the University of California Los Angeles, they advertise their workshop as such, “Designed for wind band teachers of all levels, the five-day symposium includes full-band and chamber conducting opportunities, as well as open rehearsals and discussion sessions with master teachers. Activities appeal

to the dual roles of musician and educator and provide a growth experience for anyone interested in the art of teaching and conducting.”<sup>1</sup>

Traditional workshops also offer time to build camaraderie within the band world, which can be a long-term benefit.

### Cost Breakdown and Summary of Various In-Person Workshops

There are numerous variables that determine how much it costs to attend a workshop. These include, but are not limited to, transportation, lodging, food and workshop fees. Below is a chart that shows the workshop fees associated with some of the most popular workshops in the United States.

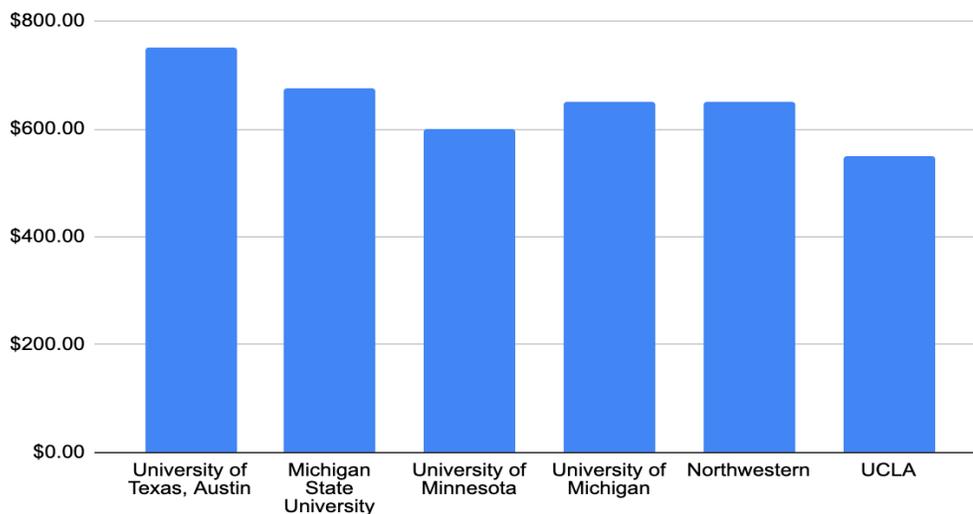


Figure 1 In-Person Workshop Fees 2022

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<sup>1</sup> University of California, Los Angeles, "Conducting Workshop," June 25, 2022, <https://schoolofmusic.ucla.edu/conducting-workshop/>

Michigan State University - \$675<sup>2</sup>  
 Northwestern University - \$650<sup>3</sup>  
 University of California, Los Angeles - \$550<sup>4</sup>  
 University of Michigan - \$650<sup>5</sup>  
 University of Minnesota - \$600<sup>6</sup>  
 University of Texas, Austin - \$750<sup>7</sup>

As an example, basic costs associated with attending the University of Texas at Austin’s 2022 Art of Band Conducting and Rehearsing are as follows:

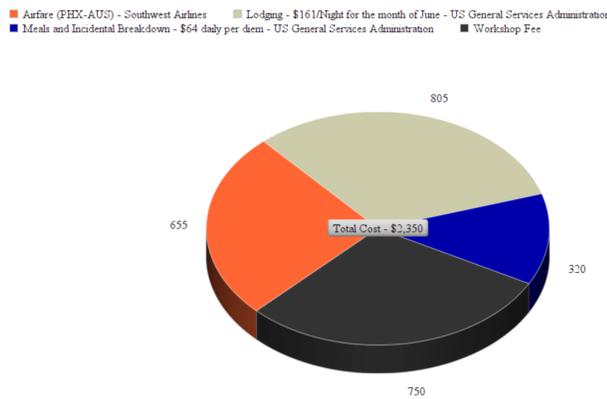


Figure 2 University of Texas, Austin, Estimated Total Cost

<sup>2</sup> Michigan State University, “Conducting Symposium,” April 2, 2022, <https://www.music.msu.edu/areas-programs/conducting/michigan-state-university-conducting-symposium>

<sup>3</sup> Northwestern University, "Conducting and Wind Music Symposium," June 25, 2022, <https://www.music.northwestern.edu/academics/summer-session/conducting-and-wind-music-symposium>

<sup>4</sup> University of California, Los Angeles, "Conducting Workshop," June 25, 2022, <https://schoolofmusic.ucla.edu/conducting-workshop/>

<sup>5</sup> University of Michigan, "Band Conducting and Pedagogy Workshop," June 25, 2022 <https://smt.d.umich.edu/programs-degrees/youth-adult-programs/adult-programs/band-conducting-pedagogy-workshop/>

<sup>6</sup> University of Minnesota, "Wind Band Conducting Workshop," June 25, 2022, <https://cla.umn.edu/music/research-creative-work/community-programs/wind-band-conducting-workshop>

<sup>7</sup> University of Texas, “Art of Band Conducting and Rehearsing Workshop,” April 2, 2022, <https://event.utexas.edu/event/14b80ed5-ee62-45d6-a0c0-4256b841fccf/websitePage:e54cb07b-9972-43eb-aac7-92ed98576ddc>

While workshops such as the one offered at the University of Texas at Austin provide incredible opportunities for professional and personal development, the costs can make it very challenging for some people to attend. Conductors looking to participate might be early in their careers, possibly paying off student loans, purchasing a first home, trying to make ends meet on beginning salaries, or working with programs where the parent music boosters/fund-raisers are not established. These possible barriers coupled with possibly having to delay attending such workshops for such things as raising a family create some access issues that this study hopes to reduce.

#### A Virtual Conducting Workshop Model

While there is no doubt attending a conducting workshop in person has benefits, it is clear from the above listed costs and logistics that it is not always possible for someone to attend one on a regular basis, if at all. What if it was possible to study with a renowned clinician, honing the various skills needed to be a successful band director, all from the comfort of one's band room? What if instead of several sessions with said clinician over a matter of days the same number of sessions were spread over several weeks, giving the "attendee" the opportunity to work on the concepts/skills gleaned in between? User-friendly and readily available video and audio capturing services propelled into the mainstream by the COVID-19 pandemic have given us the ability to make this possible.

Another possible benefit of a virtual workshop is the fact that the band director would use their own group for the sessions. Many traditional workshops allow you to conduct a band of advanced musicians, which is often very attractive to band directors whose primary focus is developing younger musicians. However, working with advanced musicians does not always pinpoint areas of growth beyond gesture since the band arrives

at the workshop very prepared. The one-on-one virtual format allows teachers to use their own students as the “lab band,” which in turn allows the conducting clinician to get a better feel of what is being lost in communication from the podium. The conducting student can also approach the one-on-one format with a bit more confidence and ease, as they are in their own classroom, with their students, and not under the possible scrutiny of their peers. Finally, having the student musicians involved presents an excellent opportunity for them to see their teacher continue to hone their craft.

#### Traditional Conducting Workshops: History and Format

Even though traditional in-person conducting workshops have been commonplace in the band profession for decades, there is little to no documentation of how and when they started or how they have evolved. Researching the history of conducting workshops provided by the College Band Directors National Association, the American Bandmasters Association and the World Association of Symphonic Bands and Ensembles provided no specific information regarding their origins or evolution.

Wanting to at least get a sense of where current in-person workshops came from, I reached out to Professor H. Robert Reynolds, currently the principal conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California and former Henry F. Thurnau Professor of Music, director of university bands, and director of the division of instrumental studies at the University of Michigan. Based on my discussion with Professor Reynolds, one of the earliest band conducting workshops took place in 1969.<sup>8</sup> The College Band Directors National Association offered the

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<sup>8</sup> See Appendix A

workshop through the University of Wisconsin and had one clinician, Frederick Fennell. The workshop was a professional development offering designed to complement the only other offerings at the time, which were conferences. This was a rare opportunity to work with an industry professional. At the time, Frederick Fennell was not just any industry professional, he was considered by many to be “the godfather of wind bands.”<sup>9</sup> The workshop was small in numbers and allowed for more minutes on the podium than many workshops offer today. Furthermore, it is important to note that the original workshop was offered as a free opportunity for the community of band directors in the area. H. Robert Reynolds set up this workshop with Frederick Fennell and the local Armed Services band.

Over the years, the popularity and demand for conducting workshops increased. The demand created not only more workshops but also a shift in the focus or potential outcomes. The workshops were no longer just a means of professional development but often a recruitment tool for potential graduate students. As with any potential graduate program, students and teachers should feel comfortable with the idea that they will spend two or three years together. Conducting workshops can serve as trial runs, in hopes to ensure that students and teachers can make a strong connection with one another.

Beyond stand-alone conducting workshops, there have also been ones paired with major conferences like The Midwest Band and Orchestra Clinic and the California All State Music Educators Conference (CASMEC). Both workshops run as a part of the conference, allowing conference attendees to stop in and watch clinicians guide

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<sup>9</sup> Your Classical, "Concert Band 101: An introduction to wind ensembles," February 29, 2022, <https://www.yourclassical.org/story/2019/09/03/concert-band-101>

participants through changes in technique or thought process. The conference workshop at CASMEC uses the year's All-State High School Wind Symphony conductor to serve as the primary workshop clinician.<sup>10</sup> This gives an opportunity for both the high school students in the band and the band directors attending the conference to learn from the conductor.

The workshop held at the Midwest Clinic runs throughout the duration of the conference. This allows the 20,000 plus attendees to stop by the workshop and listen in as conducting participants receive feedback from the aforementioned, H. Robert Reynolds, as well as a second clinician, which changes year by year.<sup>11</sup> The Midwest Clinic conducting workshop offers their workshop experience to a wide range of conducting participants. From younger conductors to veteran teachers, the workshop offers growth opportunities for everyone.

### Virtual Platforms

As excited as I was about the potential and benefits of creating a virtual conducting workshop, I assumed that I would find an online conducting workshop or platform that would already provide the services I was hoping to research and implement. After searching the internet for options, I found that while there are quite a few virtual options, most of them were more like a private lesson, in that they lacked the ability to

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<sup>10</sup> CASMEC, "CBDA Conducting Workshop at CASMEC," February 26, 2022, <https://casmec.org/conducting-symposium-application/>

<sup>11</sup> Midwest Band and Orchestra Clinic, "2021 Reynolds Conducting Institute," April 4, 2022, <https://www.midwestclinic.org/reynoldsconductinginstitute>

include an ensemble or video review opportunities. What follows is a brief explanation of the virtual options I found.

#### Become a Master Conductor - Leading Musicians Made Simple

*Become a Master Conductor - Leading Musicians Made Simple*<sup>12</sup> is a video series on conducting created by and featuring Dr. John Zastoupil, Director of Concert Bands and Assistant Professor of Music at Missouri State University. On the website, Zastoupil states, “this series covers numerous exercises that will help you master hand independence, phrasing, dynamic contrast, subdivision, and numerous other topics.”<sup>13</sup> While this series offers plenty of great information, it’s design and purpose does not allow for the level of interaction found at a workshop.

#### Online Conducting

*Online Conducting*<sup>14</sup> “combines video analysis of your conducting, a thorough discussion of rehearsal techniques and how you plan a rehearsal.”<sup>15</sup> Clinician, Frederik Støvring Olsen, also works to solidify the goals of the participants, both in regard to the classroom and long-term career goals. This virtual workshop seems to offer a fairly comprehensive approach to the participant, in that the workshop can be modified to best meet their needs. The video analysis component does not specify how it is reviewed, nor

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<sup>12</sup> Music Techniques, Music Conducting. “Become a Master Conductor - Leading Musicians Made Simple.” Accessed January 29, 2022.

<https://www.udemy.com/course/conducting/>

<sup>13</sup> Music Techniques, Music Conducting. “Become a Master Conductor - Leading Musicians Made Simple.” Accessed January 29, 2022.

<https://www.udemy.com/course/conducting/>

<sup>14</sup> Frederik Støvring Olsen, “Online Conducting,” February 1, 2022,

<https://www.onlineconducting.com/>

<sup>15</sup> Frederik Støvring Olsen, “Online Conducting,” February 1, 2022,

<https://www.onlineconducting.com/>

whether the participant is included in the review. This virtual workshop model also limits the clinician aspect to the owner of the program, Frederik Støvring Olsen, which limits the breadth of possible clinicians.

#### Online Tutors for Conducting by Webcam

Another resource that had some aspects of a virtual conducting workshop was *Online Tutors for Conducting by Webcam*<sup>16</sup>. This website offers a student-centered approach that allows the participant to find a specific focus for lessons. The participant is allowed to pick lesson topics from a large range of lessons such as goals in the classroom to larger goals and curriculum development. With a unique skill set of both conductor and composer, Isabella (the clinician) gives you the inside track to understanding a score.

#### imusic-school

The *imusic-school*<sup>17</sup> website offers conducting lessons that are videos. Conducting teacher Rohan Poldervaart covers main ideas and techniques about conducting such as: rhythmical framework, rehearsal technique and group dynamics and training. As noted, this is a video series that is meant to be watched without an expectation on feedback.

#### Coursera

*Coursera*<sup>18</sup> offers introductory conducting courses that are meant to serve primarily novice musicians. Admittedly, their site says that their services are limited

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<sup>16</sup> Superprof. "Online Tutors for Conducting by Webcam." Accessed February 8, 2022. <https://www.superprof.com.au/lessons/conducting/online/>

<sup>17</sup> imusic School. "Choir Conducting Lessons." Accessed January 21, 2022. <https://www.imusic-school.com/en/conducting/lessons/learn-conducting-rohan-poldervaart/>

<sup>18</sup> Coursera. "Introduction to Conducting." Accessed February 7, 2022. <https://www.coursera.org/lecture/music-ensembles/introduction-to-conducting-AOu9H>

because they do not offer a live ensemble. Conversely, the virtual workshop in this study requires that the participant provide or find their own ensemble in order to fully participate. The *Coursera* website states, “The conducting videos in this course, don't serve the function of a full-fledged conducting class. In a full-fledged conducting class, we would have a live ensemble in front of us, and we have the opportunity to work with live musicians. Without that opportunity, it's a little bit limited. It's almost like trying to learn how to play tennis by only reading about tennis, and watching videos about tennis, but never actually really going on to the court to practice your forehand, your backhand, hitting balls, playing simulated games and things like this. Conducting is the same way.”<sup>19</sup>

### ConductIt

*ConductIt*<sup>20</sup> boasts a wide range of options for conductors at all levels. Their site offers four different programs:

- The ConductIT MOOC (Massive Open Online Courses) is a self-contained entry-level conducting course – a taster introducing you to the art of conducting.
- The Study Room is the place to explore conducting technique, rehearsal skills, score study and preparation.
- In the Careers Office you will find out about career development, professional skills, leadership, artistry and gender issues, much of it through interviews with conductors at all stages of their careers, and music business stakeholders.

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<sup>19</sup> Coursera. “Introduction to Conducting.” Accessed February 7, 2022.

<https://www.coursera.org/lecture/music-ensembles/introduction-to-conducting-AOu9H>

<sup>20</sup> ConductIT, "The Study Room," Accessed February 8, 2022,

<https://conductit.eu/>

- The Rehearsal Studio contains a series of case study documentaries illustrating working in various genres and styles.

While there are many options, the “Study Room” that would be most like the virtual platform discussed in this study. However, the site does not give specifics about how their goals will be met, so I am not sure how or if, feedback will be provided. The four programs offered, do create the potential to curtail an experience that is more in line with the needs of a wider variety of conductors. From the beginning exploration phase of conducting, to leadership skills, to refining ones understanding of different genres and styles, the *ConductIt* website aims to create learning outcomes for students of all ages, levels and experiences.

#### Additional Findings

Both *Play with a Pro*<sup>21</sup> and *Lesson Face*<sup>22</sup> are sites designed as a central location for a variety of conductors that offer private conducting lessons. There are a wide variety of options, ranging from individual lessons in conducting, to having a webcam set up in your classroom so that you can get ensemble feedback from the consultant. While this isn’t necessarily the same concept of a workshop, it does provide the ability to receive feedback and if necessary, one could utilize their site to take advantages of some of the same options that this study aims to provides. However, based on my reading of the material on the website, that would be incumbent on the student participant to set up.

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<sup>21</sup> Play with a Pro. “Bertie Baigent.” Accessed February 21, 2022.  
<https://www.playwithapro.com/live/Bertie-Baigent/>

<sup>22</sup> Lessonface. “Upright Bass, Conducting, Music Theory.” Accessed February 21, 2022.  
<https://www.lessonface.com/instructor/sebastian-zinca>

While the examples of online options all offered different components, the strength of the study presented in this research paper is based on the “one stop shop” offering of the virtual workshop. Additionally, each site was specific to a particular teacher, while the end goal of this study is to provide an outreach program that could pair conductors from any experience level with top tier professionals in the band world.

### Exploring A Virtual Option

Having long wanted to increase access to professional development opportunities for band directors, specifically those that lack the financial resources to travel for these experiences, I wanted to design and test a virtual version of the traditional in-person workshop. This would allow a band director the chance to receive feedback from a recognized pedagogue without needing to leave their school. Combining my experiences participating and hosting in-person workshops with my review of existing virtual resources, what follows is my proposed virtual workshop format.

## CHAPTER 3

### OUTLINE OF THE STUDY

This study required me to create a possible structure for a virtual workshop, determine best practices in terms of what video/audio platforms to use, and identify potential workshop participants who possessed traditional in person workshop experience, a willingness to provide feedback, and a level of flexibility that is expected when participating in a trial. It also required me to secure clinicians that had traditional workshop experience, both as a participant and as a clinician.

As mentioned in Chapter 1, the idea for this project came to me as I was driving home from a workshop. I envisioned using Zoom or another face-to-face virtual meeting platform, to receive feedback. I wanted to fill the gap that I feel traditional workshops lack, which is follow-up. To do so, I laid out a process that required the participants to record themselves conducting their own ensemble, and load it to a secured Google drive, at which point, I would share the file with one of the two clinicians. The clinician would watch the video and comment in real time. Once that recording was made, it would be sent to me, and I would then send it to the participant for them to review on their own time. The participant would then be given two weeks to watch the video and implement the new techniques and ideas. Following the study period, participants were asked to record themselves once again, and load those files to the secured Google drive. The second video review session would pair the participant and the clinician, and they would review the second video together to allow for follow up questions about either video.

## Selecting Virtual Conducting Workshop Participants

In order to best research the potential for a virtual platform, I felt it was important to select conducting participants that had several years of public-school teaching experience and had also attended at least one traditional in-person conducting workshop. I also hoped to attract participants that would be open to offering honest feedback about the entire process.

To determine their overall range of experiences, each participant filled out a pre-workshop survey/questionnaire.<sup>23</sup> The questions aimed to gather information about their experiences to date, years of teaching, highest level of education earned, and the grade level(s) they would be teaching at the time of the study. It also aimed to get a sense from them what they looked for in a traditional in-person workshop as well as things they felt could be improved. Finally, the participants were asked to detail their level of comfort and knowledge with the various technologies required in the study. Specifically, they were questioned about their ability to frame shots, especially when trying to avoid minors from their classrooms. They ended the surveys by discussing their knowledge and ability to use Zoom, as that would be the primary source of communication for the back half of the virtual platform experience. A lack of knowledge in either of the final two questions could result in denying someone from being a part of the study, as the focus of the study would be on conducting, rather than camera and Zoom training. In the end, the four participants were: Sarah Carpenter, Rogelio Garibay, Katye Maki, and Susan Willmering.

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<sup>23</sup> See Appendix B

A more detailed explanation and analysis of each participants' responses follows in Chapter 4.

### Selecting Conducting Clinicians

As with the selection of participants, selecting the conducting clinicians was equally important to the overall success of the study. It was crucial to find clinicians who had experience as a conducting clinician within a traditional workshop format.

Thankfully, two of my mentors at Arizona State University, Dr. Jason Caslor, director of bands, and Dr. Jamal Duncan, associate director of bands, had extensive experience as conducting clinicians and agreed to serve as the clinicians for this study. As part of a pre-survey, both Caslor and Duncan discussed the importance of giving participants at in-person workshops tools that they could employ moving forward.<sup>24</sup> It is always a goal for both Caslor and Duncan to create a learning environment that encourages participants “to be their authentic self in spite of being placed in what for many is a stressful situation.”<sup>25</sup> Both clinicians agreed that the aspect of conducting workshops they enjoyed most was being able to watch participants understand concepts and grow, regardless of the amount of growth that took place during the workshop.

To best facilitate growth, Caslor and Duncan were asked to determine structural changes that could be made to traditional conducting workshops in order to enhance results. An emphasis on score study and preparation were both mentioned by both clinicians, as well as finding ways to help participants improve their rehearsal techniques. Often, the concepts of score study and preparation, as well as rehearsal techniques will

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<sup>24</sup> See Appendix C

<sup>25</sup> Ibid.

inform one's conducting. Therefore, focusing on these elements will improve the overall quality of the ensemble. The virtual platform, as a means for change, seems like a good place to apply said changes, as the ability to craft a more personalized experience is more easily achieved.

### Information Gathered

This section will outline the step-by-step process that both the participants and the clinicians used to gather the information needed for the study.

#### *Step 1 Data Collection*

Since the ensemble members in this study were minors, it was important that the participants framed the video so that none of the students' images were captured. Additionally, it was important that the camera be situated such that the clinicians could see all aspects of the conductor's face, gestures, and overall body movement.

Regarding the audio of the rehearsal, an emphasis was placed on being able to hear the voice of participants. This was due in part to the fact that conductors often say one thing but show the opposite. It was imperative that the clinicians understood the musical or pedagogical intent before dissecting the actions associated with the intent. This would inform the clinicians' focus and commentary and allow for feedback that would be directly related to the goals of the participants.

#### *Step 2 Data Sharing*

The unique aspect of the virtual platform lies in the sharing of information using online tools. To make this process as easy as possible for all stakeholders, Google folders were created and shared with both the participant and the clinician in advance of recording rehearsal number one. Participants were asked to provide the files in mp4

format to make sharing across all platforms as easy as possible. Finally, files were shared with the lead researcher.

### *Step 3*

Zoom was selected as the tool for clinicians to review participant videos. The decision was based on creating a system that would utilize tools that have the highest level of familiarity. However, in order to best create a feedback video in real time while still allowing the sound of the participant, the sound of the band, and the sound of the clinician to balance, it was determined that the clinician would need to follow a these step by step instructions.

1. Open personal Zoom and start your Zoom session.
2. Press record for the Zoom session. “Record to cloud”
3. Click on the “Share screen” button, located at the bottom of the Zoom screen.
  1. In the next screen, click both boxes, “Share sound” and “Optimize for video clip.”
4. Open the file of the participant for whom you will provide feedback.
5. Take the volume from the participant video (not your computer volume) and adjust it to 25% total volume.
6. In the bottom row of the Zoom toolbar, click “More” and then make sure that the “Show video panel” is enabled. This will allow you to see yourself and your own gestures, ensuring that you are communicating your thoughts both through words and actions.
7. Press play on the participant video and begin your real time analysis.

8. It would be wise to test volumes by recording the first 2 minutes of the session and then check the cloud to watch the video.
9. If your volumes are all set, record the entire session of feedback.
10. Stop recording
11. Check the cloud for the file.
12. Check the file for duration, ensuring the entire session was captured.
13. E-mail lead researcher your cloud link, with password.

#### *Step 4*

The genesis of the virtual platform idea is based on steps 4 and 5 of this research project. Workshops are set in place to allow clinicians to plant seeds in the minds of the participants. To that end, a cultivation of said seeds is not present, because at the conclusion of workshop, participants return to their school programs and attempt to recall and implement new ideas. Of course, cultivation would be challenging in the traditional format because it would require everyone to come together for a second workshop within a few weeks of the initial workshop. As stated in the outset of this research, workshops present challenges and hurdles that create equity and access issues. Adding a follow up workshop would only exacerbate the challenges. With the virtual platform, not only are the challenges of attending one workshop easier to overcome but the option of a follow up workshop are already built in. To be more specific, the virtual platform plants the seeds and cultivates the skills and techniques of the participants.

During step 4, the participant had two weeks to review, study, and implement the information from the clinician's commentary video. The information provided by the clinician, while great for the participant, also directly impacted the success of the band.

Given that the information being initiated from the podium was specifically geared toward the band, a byproduct of having the participants use their school ensembles as the “lab band,” meant that clinician comments had the potential to be two-fold. To that end, as the participants were working to improve their conducting skills, they were able to do that both during individual time and also in a practical setting, with their students. Implementing new ideas while working with the student ensembles also provided direct feedback to the participants, as they were able to determine if the changes to technique were resulting in different/improved sounds.

*Step 5*

Repeat the instructions from step 1.

*Step 6*

Repeat the instructions from step 2.

*Step 7*

To find mutually agreeable times to meet for step 8, participants were asked to provide several options for the clinicians. Due to the nature of the participants being limited to a total of 4, a simple e-mail exchange was sufficient in finding a time that worked for both parties in each pairing. If this project were expanded to a larger pool, an application such as Doodle might be a more efficient way to determine an amenable time.

*Step 8*

The video review section provided an opportunity for both the clinician and participant to dig deeper into conducting and teaching. Whereas the initial video review was one sided, the second video review allowed the clinician to promote and affirm

growth. This meeting also allowed for stopping and starting of the video, in case the participant wanted to ask follow up questions. The participant could also refer to the original video commentary to clarify any questions or suggestions. The central focus of the second (and final) video review was to allow the participant and clinician to gauge growth, while also creating a plan that would enhance a deeper understanding of technique and communication from the podium.

### *Step 9*

To gather information regarding the effectiveness of the virtual platform, a post survey was provided to the participants and the clinicians. The general nature of the survey was to gauge the impact of the workshop. It was also an opportunity to allow both the participants and clinicians to provide feedback regarding their experience and how best to improve the overall process/product. They were also asked about the potential for utilizing the virtual platform in other settings. Finally, from the outset of the project, it was important to establish a platform that could help with equity and access. To that end, both the clinicians and participants were asked to determine whether they thought that the virtual platform could help in that way.

CHAPTER 4  
THE EXPERIENCE

Sarah Carpenter

Brief Biography

Sarah Carpenter is the Director of Bands at Turlock High School in Turlock, CA. She previously taught at Turlock Jr. High School, Turlock, CA and Los Banos Jr. High School, Los Banos, CA. She holds a Bachelor's degree in Music Education and a Master's in Curriculum and Instruction. When she isn't obsessing over the band program, Sarah enjoys traveling, hiking, and rock climbing. Sarah has been teaching for 15 years and her programs are known for high excellence, consistently earning superior ratings in the California Music Education Association system. She has attended five traditional in-person workshops and has a specific understanding as to what she wants from a workshop.

Ensemble Configuration

For the purposes of this study, and her own personal growth, Sarah conducted her Symphonic Band, which rehearses daily and consisted of students from all high school age ranges (freshman through senior). During the time of this study, Sarah was preparing her students for a festival as a part of a trip to Southern California, including Disneyland.

Pre-Study Survey

In order to best understand what Sarah hoped to gain from being part of this study, she was asked to provide responses to the following questions pertaining to traditional in-person workshops:

- A. What were your goals heading into traditional workshops?
- B. What were your greatest takeaways from each traditional workshop?
- C. Is there an aspect of the workshops that you liked most? If so, what?

Across the board, Sarah's responses described her desire to attend a workshop where the experience was focused and intentional. As with most traditional workshop attendees, Sarah wanted to identify bad habits, and improve clarity, both verbal and non-verbal from the podium.<sup>26</sup> This often found her being reminded of fundamental conducting technique and gesture, which has always been a goal of Sarah's when attending workshops.<sup>27</sup> In regards to the focus and the intention of the workshop clinicians, she desired an experience that allowed her to walk away with one or two areas for growth rather than being given numerous items and leaving the workshop feeling as though none of the items were tackled with a sufficient level of depth and care.<sup>28</sup>

#### First Virtual Session

After reviewing Sarah's first session, her goal of finding a few focus areas was met. Dr. Caslor asked Sarah to consider her technique and how her gestures could be adapted to encourage better breathe support.<sup>29</sup> This same focus on supporting and encouraging air was key in tackling what Dr. Caslor referred to as the most important part of the note, which he deemed as the middle. He mentioned that 90 percent of the focus should be on the middle of the note.<sup>30</sup> Sarah's arm placement was too close to her body,

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<sup>26</sup> See Appendix D

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

which in many ways was an obstruction to her ability to extend and encourage airflow. The same arm placement was also an obstruction to what Dr. Caslor referred to as, “The Trust Table”.<sup>31</sup> The trust table is an imaginary table that conductors can use to ensure their ictus returns to the same spot as consistently as possible.

### Second Virtual Session

Once the Zoom session began and before reviewing the video from Sarah’s second recording, Dr. Caslor asked Sarah what her biggest takeaways were from the first video commentary. Sarah mentioned that her arm placement and needing to energize air through gesture were her primary focus between sessions.<sup>32</sup> The benefit of reviewing the video together was the ability to rewind and look at specific moments. It was during this time that Sarah was able to see, that while she worked on her arm placement, her arms were still relatively close to her body.<sup>33</sup> Not only was this posture making it difficult for the baton to be parallel to the ground, but it was also restricting her ability to move left and right and was causing tension in her shoulders and her wrists. While tension in general is negative, the tension in her wrist was the more problematic issue. Her wrists were locking and because of that, her baton was never reaching the bottom of the ictus. This allowed Dr. Caslor to revisit “The Trust Table” from session one, but this time around, he was able to provide other examples and answer questions about how to envision the Trust Table” and put it into use.<sup>34</sup>

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

One of the biggest takeaways from the second session was the focus on Sarah's technique during slow music. Dr. Caslor noted that while her technique was generally smooth, Sarah was moving from beat to beat faster than the tempo called for. While this didn't impact her general tempo, meaning it didn't rush, her gesture was causing a frantic feel in between beats, even if the students weren't specifically picking up on it. Sarah was able to pinpoint the areas when this was happening and take note.<sup>35</sup> Dr. Caslor explained the motion as, "we tend to hesitate going onto the downbeat and then we pick up momentum."<sup>36</sup>

#### Post-Study Survey

After completing both sessions, Sarah was asked to provide feedback regarding her experience. She was asked the following questions.

- A. What aspects of the virtual conducting project provided you the most growth?
- B. What aspects of the virtual conducting project provided you the least growth?
- C. What preconceived notions did you have about the virtual conducting project?
- D. What suggestions do you have to help improve the overall experience of the virtual conducting project?

Overall, Sarah had a positive experience and was thankful to have been included in the project. She felt that the second video session was the most impactful, mostly

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<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

because she and Dr. Caslor were able to talk through the video, which included starting and stopping the video to ensure that both the clinician and participant were on the same page. Consequently, one aspect that Sarah felt could use improvement was to have an additional session that included Dr. Caslor joining a live rehearsal via Zoom. Sarah noted that there was value in the project and that she would recommend this virtual model to her colleagues if the option existed in the future.<sup>37</sup>

#### Researcher Observations

When comparing Sarah's pre and post survey responses, Sarah's goals of wanting to "Identify bad habits and improve clarity," were met.<sup>38</sup> Some added benefits to using one's own ensemble was that the clinician, Dr. Caslor, was able to hear about the ensemble goals and help identify strategies to achieve them. One example of this focused on the concept of articulation. While this virtual workshop focused primarily on conducting and communicating through gesture, Sarah also received feedback improving her ability to teach her students how to better unify their approach to various articulations, such a tenuto and staccato. While gesture-specific feedback is common at traditional workshops, the combination of limited podium time and working with a group other than your own makes it challenging to focus on long term goal setting with regards to the musical development of one's students.

By the design of the study, Dr. Caslor and Sarah were able to watch her second video together and start/stop as needed. This unique aspect of the virtual workshop allows the participant to see exactly what the clinician is referencing in the moment. While there

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<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

are some traditional in-person workshops that include video review, the usually rigid time constraints often make it challenging to focus on areas beyond gesture.

Rogelio Garibay

### Brief Biography

Rogelio Garibay is the Director of Instrumental Music at James C. Enochs High School in Modesto, CA.

Rogelio Garibay received his Bachelor of Music (Education and Performance) from California State University (CSU), Stanislaus in 2012. As a performer at CSU Stanislaus, Rogelio was a member of the Wind Ensemble, Jazz Band, and Tuba Quartet. He also served as lead counselor for Summer Music at Stanislaus and camp counselor at Hayward La Honda Summer Music Camp. Rogelio served as Assistant Conductor for the Modesto Symphony Youth Orchestra's Wind Ensemble (2012-2013).

Before his appointment at James C. Enochs High School, he was the Band Director at Pacheco High School in Los Banos, CA. He also spent time at various elementary schools teaching instrumental music to 5th and 6th graders. During his five years at Pacheco High School, Rogelio led the Jazz Band, Concert Band, Symphonic Band, Pep Band, and Marching Band.

Rogelio likes to involve himself in local and music performing arts advocacy groups, such as Central Valley Guard and Percussion Circuit (Secretary), to ensure that young musicians and performers have a place in which they can sharpen their skills and share their talents with a wider audience. He hopes to continue creating a safe and inclusive setting in which his students feel comfortable to learn about music and the performing arts while empowering them to sculpt their own futures.

Rogelio has attended one traditional workshop but has a unique perspective to this experience in that the workshop he attended was held by the clinicians serving this study.

## Ensemble Configuration

The ensemble that Rogelio used as a part of this study was the James C. Enochs High School Wind Ensemble. They are the top wind band on campus and consists of sophomores, juniors, and seniors.

## Pre-Study Survey

In order to best understand what Rogelio hoped to gain from being part of this study, he was asked to provide responses to the following questions pertaining to traditional in-person workshops:

- A. What were your goals heading into traditional workshops?
- B. What were your greatest takeaways from each traditional workshop?
- C. Is there an aspect of the workshops that you liked most? If so, what?

In advance of attending his first traditional workshop, Rogelio was looking forward to learning through observation, as well as through feedback received from the clinicians directly. After reflecting on the workshop he attended at Arizona State University, Rogelio stated, “Conducting is an art that requires continued work and refinement.” He also learned that he was not spending enough time in meaningful score study.<sup>39</sup>

Rogelio felt that his traditional workshop experience was highly effective for many reasons. He stated, “the judgment-free environment, high caliber musicians, supportive and friendly colleagues all added to his ability to feel comfortable.”<sup>40</sup>

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<sup>39</sup> See Appendix E

<sup>40</sup> Ibid.

## First Virtual Session

During the first video review session, Dr. Duncan focused on providing Rogelio with a few basic concepts. The music the band was working on required an approach to gesture that should be crisper. Rogelio was providing more bounce to his beats and the ensemble was having a hard time placing off beats. Furthermore, on the areas that required more of an accent, Dr. Duncan asked Rogelio to provide more emphasis on those beats. The general idea being less overall movement, thus making the accented gesture more prominent in the overall texture he was representing. One of the reasons this was occurring was that Rogelio was locking his wrist. Dr. Duncan asked Rogelio to work at making his wrist more flexible and explained what that would enhance from a communication standpoint.

Dr. Duncan also noted that at times, Rogelio should be more aware of his left hand and what it is doing and not doing. He encouraged Rogelio to do less with his left hand, until the time in which the line required shape.

Finally, Dr. Duncan challenged Rogelio to watch the rehearsal video on mute. He stated, “So what I would say as an exercise, and you can go back to your rehearsal video, turn the sound down and watch your video without sound and see how clear, you are portraying, what you need to portray.”<sup>41</sup>

## Second Virtual Session

The second video review session began with Dr. Duncan reinforcing some concepts covered in the first session. The benefit this time was that they could discuss it

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<sup>41</sup> Ibid.

in real-time. He pointed out that the baton is flexible and is moving around in the way that it should, but it seems as though that flexibility is happening because of finger action, rather than flexibility in the wrist.<sup>42</sup> Rogelio was able to see what Dr. Duncan was referencing because they were able to rewind the video to find the most striking example.

Another topic covered had to do with keeping the pattern moving. Dr. Duncan commented that, “During the slow down, keep the pattern moving instead of stopping or floating at the top. This will help the students understand where the next beat will be.”<sup>43</sup>

Finally, circling back on another concept from the first session, legato conducting, Dr. Duncan was able to talk Rogelio through an exercise that he felt would improve that technique. He asked that Rogelio think about the baton as a paintbrush. He said, “Think about the baton as a paintbrush and you are applying paint to a canvas but just try to smooth that out a little bit more, so that everything we get has no rough edges. I think it will help the legato music just swim a little bit more without feeling like there are hard edges around it.”<sup>44</sup>

#### Post-Study Survey

After completing both sessions, Rogelio was asked to provide feedback regarding his experience. He was asked the following questions.

- A. What aspects of the virtual conducting project provided you the most growth?
- B. What aspects of the virtual conducting project provided you the least growth?

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<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

- C. What preconceived notions did you have about the virtual conducting project?
- D. What suggestions do you have to help improve the overall experience of the virtual conducting project?

Rogelio had some positive feedback regarding the experience. He felt that the feedback provided from the act of recording himself and reviewing the video in advance of submission was eye opening on its own. He also felt that to prepare the best video he was more challenged to study the score on a deeper level. That additional score study was also an impactful practice, one that he had yet to do with the same level of depth.

Furthermore, he stated, “the video commentary provided by the clinician (Dr. Duncan) was extremely helpful, since I was able to receive "real-time" feedback on my conducting, much like one would in an in-person conducting workshop/symposium.”<sup>45</sup>

One of his favorite aspects of the experience was the live video review. He stated, “it was excellent since I was able to ask probing questions on the topics we were discussing.”

One preconceived notion Rogelio had was that the feedback might be somewhat general since the clinician would not be able to get an in-person read on the conductor. However, his feelings on the feedback were put to rest, as he felt that there was plenty of specificity.<sup>46</sup>

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<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

Rogelio's only suggestion regarding improvement of the system, was having a more specific deadline, for all parties involved, especially when knowing that there could be money/fees involved should the virtual platform be opened to the general public.<sup>47</sup>

#### Researcher Observations

I felt that Rogelio's experience was close to the type of experience I had envisioned for users of this platform. Dr. Duncan was able to plant a few seeds of information based on session one and used session two to dig a little deeper on those concepts. As Rogelio noted, he enjoyed being able to ask follow up questions.

Dr. Duncan was also able to speak to the issues of the ensemble and serve as not only a clinician for Rogelio but also provide Rogelio with ideas on how to fix the ensemble. With Rogelio's ensemble, Dr. Duncan spoke about articulations and how to approach them with one's students to best achieve a unison approach. The ability to help the participant's ensemble is something that is unique to the virtual format.

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<sup>47</sup> Ibid.

Katye Maki

### Brief Biography

Katye Maki holds a Bachelor of Music in Music Education and Flute Performance from California State University, Stanislaus as well as the California Single-Subject Credential in Music. Maki is currently pursuing a Master of Music Education at Kent State University.

Maki has taught music in the Hughson Unified School District for the past 11 years. Over her music education career, Maki has directed the Beginning Band for 5th grade, Cadet, Intermediate, and Advanced Bands (grades 6-8), as well as the high school Concert, Symphonic, and Pep bands. In addition, she has instructed jazz bands at both the middle and high school levels, as well as the high school drumline. In the 2022-2023 school year, Mrs. Maki developed and implemented Hughson Elementary's first ever general music curriculum, serving students in transitional kindergarten through third grade.

Prior to teaching music full time, Maki served as education director at the Modesto Symphony Orchestra (MSO), as well as librarian. During her time with the MSO, she managed the Modesto Symphony Youth Orchestra, coordinated school and community event visits with MSO Instrument Petting Zoo, and implemented an after-school music composition class utilizing Groovy Music at El Vista Elementary School in Modesto, California. In collaboration with the Napa Valley Youth Orchestra, Maki helped lead the MSYO on performance tour to Central Europe, performing in Vienna, Salzburg and Prague. In 2012, Maki served as instrumental adjudicator at the Beacon Artist International Music and Dance festival in Beijing, China.

Maki currently serves as the Area IV representative on the California Music Educators Association (CMEA), Bay Section board and has hosted several large group festivals. Maki is also active in the Stanislaus County MEA, assisting with the county high school honor choir, orchestra and band concerts.

Katye has attended the following three conducting workshops: Fresno Pacific University, December 2013 (Professor Craig Kirchhoff, clinician), University of the Pacific, June 2015 (Dr. Eric Hammer, Dr. Chris Chapman, Dr. Wayne Bennett, clinicians) at University of the Pacific, and the California All-State Music Education Conference Symposium (Fresno, CA), February 2019 (Dr. Jason Caslor and Professor Marcellus Brown, clinicians).

#### Ensemble Configuration

The ensemble that Katye used for this study was her top ensemble, the Hughson High School Symphonic Band. This ensemble consisted of students ranging from freshman to senior. Her ensemble meets daily and during her sessions, Katye was preparing the ensemble for festivals and performances associated with fun/educational travel.

#### Pre-Study Survey

To best understand what Sarah hoped to gain from being part of this study, she was asked to provide responses to the following questions pertaining to traditional in-person workshops:

- A. What were your goals heading into traditional workshops?
- B. What were your greatest takeaways from each traditional workshop?
- C. Is there an aspect of the workshops that you liked most? If so, what?

Having attended three workshops before, Katye has a specific idea of what/how she'd like to learn in a workshop. Her goals in each workshop were to expand her knowledge about musical communication and leadership through effective movement. She wanted to gain knowledge and insight into both the art of conducting and rehearsal leadership. She was appreciative of all the individual and specific feedback she received.<sup>48</sup>

Katye has been able to attend workshops with inspiring music educators and she stated, "In all workshops, not only did I learn a lot from my own participation, but also from observing my colleagues and their progress through the process."<sup>49</sup> She was also motivated to continue learning and look for new ways to increase her skill set as a conductor and teacher.

As a flute player, Katye has taken many years of private lessons. She enjoys the aspects of the conducting workshop that feel more specific to the individual, rather than the collegiate conducting class that is often more about the overall class and covering many topics. Katye stated, "I really appreciate each clinician's individualized approach in taking me where I am to an improved version of myself."<sup>50</sup>

#### First Virtual Session

The video session began with ensemble warmups and tuning. While this isn't necessarily specific to conducting, Dr. Duncan didn't let this opportunity go to waste. He made comments regarding how to best introduce different voices while creating a top-

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<sup>48</sup> See Appendix F

<sup>49</sup> Ibid.

<sup>50</sup> Ibid.

down tuning model. This is one of the added benefits to using one's own ensemble as a part of the virtual workshop.

Dr. Duncan also noticed that Katye's grip on the baton seemed to be a bit choked up.<sup>51</sup> That can cause the baton to lose a range of flexibility and also limit the natural extension from the forearm. That issue was further exacerbated by the proximity of her arms in relation to her body. Dr. Duncan asked Katye to explore her horizontal space in hopes that it could help her open up and create a bit more space. Furthermore, opening up Katye's space could potentially free her up to more effectively show her students the phrasing she intends.

### Second Virtual Session

During the second session, Katye quickly pointed out how much she appreciated the process of seeing herself conduct. She stated, "I mean just the process of me seeing myself, I feel like I get a ton of feedback, I was like 'Oh, I want to change a ton of things myself, so I'm interested to hear your perspective Dr. Duncan.'"<sup>52</sup>

Returning to a concept from the first video session, Dr. Duncan wanted to help Katye free herself up. Originally, one issue was that she was conducting too close to her body. From the first to second video, Katye had worked to improve that idea, through individual practice and a concerted effort while with her students. However, one thing that Dr. Duncan was able to notice was that her placement in relation to the ensemble was not allowing her to be as flexible as one would like and making it challenging for her to turn and rotate. Dr. Duncan took the time to draw out a miniature version of his

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<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

ensemble's setup and how his podium relates to the front row. Again, this is something that you might not come across at a traditional workshop because the ensemble and podium are preset.

Dr. Duncan spent some time speaking with Katy about articulations. He would ask what she wanted, and then ask how to show said articulation. Additionally, they referenced a specific area of the music and discussed ways to interpret, show, and unify the articulations. They followed that up by watching that exact section but on mute. He asked her if what she was watching would elicit the articulation she desired, she answered, "No."<sup>53</sup>

#### Post-Study Survey

After completing both sessions, Katy was asked to provide feedback regarding her experience. She was asked the following questions.

- A. What aspects of the virtual conducting project provided you the most growth?
- B. What aspects of the virtual conducting project provided you the least growth?
- C. What preconceived notions did you have about the virtual conducting project?
- D. What suggestions do you have to help improve the overall experience of the virtual conducting project?

While Katy enjoyed many aspects of the virtual platform, she felt that the second session was the key to her growth. Of course, like most conductors, Kaye is aware that watching ourselves conduct is a great way to gauge our effectiveness. That said, how

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<sup>53</sup> Ibid.

often do we take/have the time to do so? Katye stated, “Just the act of setting up the camera and filming myself yielded some growth in the form of self-assessment, but I would say the feedback and communication with Dr. Duncan facilitated the most growth.”<sup>54</sup>

When considering suggestions to improve the virtual platform, Katye said, “I think a meeting with the clinician prior to the first recording would be helpful, just to get some initial tips and tricks to try prior to the first video recording. Also, I like the idea of an initial meeting to explain where my program is currently at and to seek out what the clinician would like to see.”<sup>55</sup>

#### Researcher Observations

I felt that Katye was very receptive to all of Dr. Duncan’s comments. She would ask clarifying questions and was eager to learn. In speaking with Katye, and reading her pre-survey response, she was interested in this virtual model because it worked around her busy schedule. As a parent of two younger children, a spouse, and a band director, free time to get away didn’t seem possible. I was happy that this provided her professional growth that fit within her impacted life schedule.

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<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

Susan Willmering

Brief Biography

Susan Willmering has been the instrumental music teacher at South Pointe Middle School in Diamond Bar California, since 2007. The South Pointe Band program encompasses over 380 students, four large ensembles and ten after school chamber ensembles. Under Ms. Willmering's leadership, South Pointe's bands continuously receive high praise at both local and national festivals and South Pointe's Wind Ensemble was chosen to perform at the 2016 California All-State Music Education Conference in San Jose, CA. South Pointe was named in both 2016 & 2019 as an Exemplary Arts School, a national arts award rarely given to middle schools.

Ms. Willmering is an alumnus of California State University, Fullerton where she graduated cum laude, earning a degree in Music Education. She also completed her Masters in Music Education at the American Band College through Central Washington University.

From 2015 to 2020, Ms. Willmering was the conductor of the Symphonic Band with Idyllwild Arts Academy Summer Program, where she lead young musicians in an intensive and passionate musical learning environment backed by a team of highly talented music coaches.

Since 2017, she has been the Vice President of the California Band Directors Association (CBDA) and has served as a manager for Southern California School Band and Orchestra Association's (SCSBOA) High School Honor Groups for the past 16 years. In 2022, she was elected Vice President of Middle School Education for SCSBOA.

In 2007, Ms. Willmering was inducted into Pi Kappa Lambda, a National Music Honor Society exclusively dedicated to recognizing great music educators. In 2017, Ms. Willmering was humbly named California Music Educators Association Southeastern Section's Outstanding Music Educator of 2017 and Teacher of the Year at South Pointe Middle School. In 2021, Susan received the Gold Award from SCSBOA for her dedication to music education in Southern California. Finally, Susan has attended three traditional, in-person, conducting workshops.

#### Ensemble Configuration

For the purposes of this study, and her own personal growth, Susan conducted her Wind Ensemble, which rehearses daily and consists of students from sixth grade, seventh grade, and eighth grade. During the time of this study, Susan was at a festival warm-up (video one) and preparing for a festival (video two).

#### Pre-Study Survey

In order to best understand what Susan hoped to gain from being part of this study, she was asked to provide responses to the following questions pertaining to traditional in-person workshops:

- A. What were your goals heading into traditional workshops?
- B. What were your greatest takeaways from each traditional workshop?
- C. Is there an aspect of the workshops that you liked most? If so, what?

Susan described her intended goals for workshop as wanting to broaden her vocabulary with her baton, while also making a connection with great friends, finding better literature for her students, and having a deeper understanding of the score study

process.<sup>56</sup> Some of her favorite memories from her previous workshops entailed the “off podium” time. The time spent getting to know the clinicians and hearing their stories of personal growth were impactful. Susan states, “The personal touches and stories told by the teachers. Had a BBQ with Battisti, Peltz and Gunther Schuller. That was the most epic night of my life hearing them tell stories of teaching and conducting.”<sup>57</sup>

### First Virtual Session

Susan’s first session provided plenty of insight into her current techniques, as the video was captured in advance of her ensemble’s on-stage performance. As with all the participants, it was a goal of the clinician to provide just a few takeaways. For Susan, Dr. Caslor commented on the size of the gesture, and how sometimes we show intensity by making our gestures bigger. However, at times, that can cause an opposite effect, especially when our gestures are too high up in our space. This can create tension for wind players because they are unable to place where the following beat will land. That tension will often lead to air columns closing down. Dr. Caslor also commented on how we, as conductors, have a greater ability to influence air and airspeed through our horizontal gestures. He stated, “I always like thinking like a string player. Cello is a great one as their gestures go from left to right.”<sup>58</sup> Finally, Dr. Caslor expressed his thoughts on making the baton an extension of the forearm. “I think you'll have more success by remembering that the baton needs to be an extension of the forearm.”<sup>59</sup> Dr. Caslor’s main

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<sup>56</sup> See Appendix G

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

concern was that Susan's baton was facing in, and that was sending mixed signals to the student performers.

### Second Virtual Session

The second session was a part of a rehearsal that was early in the performance cycle. However, both Dr. Caslor and Susan were able to find some items to approach. Dr. Caslor mentioned, "where your baton begins and where it ends are not always in the same spot. So, it gives the perception of actually moving faster, so the snare drum is rushing. I think we may be able to help them a little bit by making sure that where we start at the bottom, we come back to."<sup>60</sup>

Dr. Caslor and Susan were able to revisit a topic from the first session and talk about it with a bit more depth. Dr. Caslor mentioned that he likes the analogy of the cello bow motion and how it relates to our motion as conductors. This directly relates to the air of the wind players and encourages them to keep their air moving. While Dr. Caslor mentioned this a bit in the first video review, it was his ability to show Susan examples of how to implement this technique that landed with Susan.

Finally, Dr. Caslor expressed his own frustration with times that he tries to micromanage his ensemble tempo with his baton, rather than keeping an internal beat and subdivision. He said, "If we try and control the beat through gesture it gets worse."<sup>61</sup> This is usually the case when our desire to control manifests itself in a bigger motion and bigger can often send a message of slower.

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<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

## Post-Study Survey

After completing both sessions, Susan was asked to provide feedback regarding her experience. She was asked the following questions.

- A. What aspects of the virtual conducting project provided you the most growth?
- B. What aspects of the virtual conducting project provided you the least growth?
- C. What preconceived notions did you have about the virtual conducting project?
- D. What suggestions do you have to help improve the overall experience of the virtual conducting project?

Susan's positive experience stemmed from her interaction with Dr. Caslor during the second session. Being able to work with Dr. Caslor, and more importantly, watch the video together, allowed her to find some spots in her communication that could use some attention. However, the first session seemed to lack a total investment on her part because she felt a little confused about what to expect from the first session.

Susan had mentioned that a pre meeting or interview would go a long way in making sure that all stakeholders were on the same page, which would ultimately align goals.

## Researcher Observations

As I compared Susan's sessions, I was pleased that topics covered in session one at an introductory level, were revisited in session two, to provide a deeper dive. Susan was able to ask clarifying questions of Dr. Caslor and the back-and-forth conversation was one that seemed less of clinician/participant, and more of two colleagues. The personal touch of getting to know one another throughout the process seems to have

created a level of trust and understanding that can be difficult to reach in a short period of time at a traditional workshop. Conversely, Susan's joy of the informal camaraderie that takes place in a traditional workshop is something that the virtual component doesn't necessarily offer.

## CHAPTER 5

### OVERALL OBSERVATIONS

#### Data Analysis

This virtual conducting workshop analysis option provided all four participants an equitable experience. The participants were able to use content from their classroom teaching and receive feedback from their everyday work. They also avoided having to request time away from school. Additionally, costs and expenses traditionally associated with an in-person workshop were avoided. Allowing participants to take part in the workshop without having to prepare extra material was a key growth opportunity, both as a conductor and a teacher. This benefit was noted by all participants as one of their most valuable aspects of the virtual conducting workshop.

The clinicians set out to host workshop sessions that would provide the participants with a focused and personalized approach, choosing to focus on two or three key concepts rather than attempting to fix or comment on all potential changes. As noted in the pre-survey questionnaire, Dr. Caslor's aim was to provide an experience that would allow participants to avoid "paralysis through analysis." The clinicians provided comments that were both specific to the needs of the conductors' technique and the teaching needs for the ensemble, which in turn allowed the clinicians to have a expand their impact on the participants. Having the ability to understand the needs of the participant's home ensemble is an added benefit that is unique to the virtual workshop. The specific advantage is made apparent when the participants can see that the feedback is creating a distinct difference in the sound they are looking to achieve with their students.

The video review session with both the participant and clinician included the most growth. The exchange between the clinician and participant allowed for follow up questions, additional feedback, and the ability to ask specific questions about technique. By the conclusion of the video review session, both the clinician and participant were able to cover topics from both sessions.

Conductor review yielded a balance of information that was both geared toward conducting technique but also in rehearsal strategies/communication. The participants were all preparing their bands for very different scenarios in their semesters. This varied the content from person to person, which ultimately allowed the virtual platform to study the effects of this system across a range of scenarios. The distinct benefit provided from the variety came through the virtual platform being able to shine as a flexible, student-centered option compared to the traditional format where repertoire is set in advance. The virtual platform allows direct instruction to be applied immediately.

An unintended outcome to this study was the benefit of building graduate school connections that exist in the traditional in-person workshop. With the traditional workshop, a potential participant considering graduate school might attend a workshop with a clinician from a school they may wish to attend. Finding a workshop that fits one's schedule can often be a challenge within itself. Adding the graduate school teacher to one's list of criteria for attending a workshop requires additional work. The virtual platform allows the participant to target their preferred clinician/clinicians, without having to work through a multitude of schedules. Where the social aspects of a traditional workshop are not entirely replicable in the virtual setting, the possibility of a deeper connection between participant and clinician due to the multiple exchanges exists.

## Future Research

This study has brought to light many positive aspects of a virtual workshop. Of course, as with any new system, there are opportunities to improve and expand. Based on the model used in this study, and feedback gathered from the participants, there are several changes that could positively impact future iterations of the virtual workshop.

From a pedagogical perspective, the process would benefit from the addition of a second collaborative video review. Being able to ask specific questions in advance of implementing new ideas could lead to faster adoption of new ideas presented by the clinician. The project would also benefit from the inclusion of a short video introduction by the participant. This change would allow the participants to introduce themselves and outline their reasons for participating in the virtual workshop. It would also allow the clinician to focus their guidance specifically towards the goals of the participant.

One of the benefits to attending a traditional in person workshop is the camaraderie that one experiences. This study didn't offer any form of participant to participant camaraderie, but in discussion with Dr. Duncan, a potential solution was created. A cohort of participants could be created, and while they all participated virtually, they could be virtually introduced to one another, share goals, fears, excitement, and access to one another's Google files.

This study showed that using the home ensemble of the participant yielded results well beyond non-verbal communication from the podium. There were times where the clinicians were able to pinpoint problems within the participant's band and provide possible solutions to best address said problems. In an effort to expand on this added benefit, participants will be asked to scan their conductor scores, complete with their

marking system. This not only informs the clinician about what to expect from the ensemble, but it can provide information to the clinician regarding what the participant is expecting and why. This can also lead to a discussion about score study in general.

From a technological perspective, a stand-alone platform/website that can serve as a central hub for all activities and virtual tools required is needed. Ideally, this would bypass the need for platforms such as Zoom, Doodle, and Google. The costs associated with creating a specialized platform/website will be substantial. However, it is hoped that a combination of grants and determining a fair price point for a virtual workshop will yield enough funds to develop this stand-alone platform.

Finally, developing a list of clinicians that participants can collaborate with will take place in three phases. Phase one will expand from the two clinicians currently involved to ten clinicians. The ten clinicians will be current conductors who host traditional in-person workshops. Phase two will expand to twenty clinicians. This will include university/college teachers who have graduate students studying conducting in their studio. Phase three will expand to thirty clinicians. This will include additional clinicians from the criteria set up in phase one and phase two while also including retired and freelance conductors.

### Conclusion

From the outset of this study, the goal was to determine whether a virtual conducting workshop could provide many of the same results that one would find in a traditional workshop. Based on the information gathered from the clinicians and participants, it seems as though the virtual platform has the potential to provide many of the same learning outcomes as the traditional option. There are some aspects of the latter

option that cannot be replicated by the virtual workshop, mainly the camaraderie made with the other participants. Conversely, there are positives that the virtual workshop can provide that are unique. First and foremost, the issue of equity and access is something that the virtual workshop addresses. It eliminates many of the hurdles created by a lack of funds and support, family time constraints, or the many other life challenges that make in-person attendance difficult. Furthermore, an unintended positive outcome was the potential for participants to be intentional about who they choose as clinicians, especially regarding teaching style or, for some, which clinicians might make good mentors in a graduate conducting program.

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APPENDIX A

INTERVIEW WITH H ROBERT REYNOLDS

H Robert Reynolds: Well, the first one, I did was at the University of Wisconsin.

H Robert Reynolds: And it's the first one, I know about actually for band. There may have been others before this one, but I don't know about them. This was probably in the early 70s. Fred Fennell was the major clinician and the ensemble was the local armed services band.

H Robert Reynolds: Like the weekend warrior band.

H Robert Reynolds: And they came in and they were happy to do it, and so we had that one and then that led to others.

H Robert Reynolds: For CBDNA, when CBDNA used to do conducting workshops. Many of them at the university of Colorado.

H Robert Reynolds: And all over the place, at university of Oregon southern California University of Minnesota Illinois Indiana.

H Robert Reynolds: I'm old so I've done a lot.

Phil Vallejo: When the very first workshop was held, was it something that people had to be invited to as a student?

H Robert Reynolds: I don't remember the process.

H Robert Reynolds: I know there weren't a lot of people who came to conduct because it was a brand new thing.

H Robert Reynolds: I had Fred there to be a guest conductor of the band, and so I thought this might be a nice service for the teachers in the area, so I just sent out a notice to the teachers in the area, there was no national advertising or anything.

Phil Vallejo: And, was it a free to the community?

H Robert Reynolds: yes.

Phil Vallejo: Okay awesome.

Phil Vallejo: When the popularity started to take off with.

Phil Vallejo: Did you notice a big difference between the 1st workshops and the format of today?

Phil Vallejo: Did they get more or less time on the podium. Was it more specific toward any one concept? Score study.....things of that nature.

H Robert Reynolds: Well, there was a variety of of situations and sometimes people would get up once.

H Robert Reynolds: Sometimes they get up twice for less time.

H Robert Reynolds: I don't remember anybody getting up three times but.

H Robert Reynolds: sometimes we just opened it up to everybody and then, when it became much more popular we had to divide into participants and observers.

H Robert Reynolds: because everybody wanted to be a participant and there wasn't as much time but but we didn't want to exclude people.

H Robert Reynolds: And then, because we were inviting people who were well known and from other parts of the country, we had to pay their their honorarium and their expenses and so forth. So then we charged or I stopped sponsoring the workshops, because I was doing too many myself.

Phil Vallejo: How many clinicians?

H Robert Reynolds: Two people, the host person and a guest.

H Robert Reynolds: And so very often.

H Robert Reynolds: People would come thinking, I, like you, I want to start a doctorate in conducting.

H Robert Reynolds: And so i'm interested in, I see that mallory Thompson is going to do a conducting workshop and she's a well known conductor, and I don't know much about her but i'd like to and then she's also having Jerry junkin it was also well known conductor, so I can go and get to these people.

H Robert Reynolds: And then maybe if I do really well and they see what I can do, I can apply to their schools to get a doctorate.

H Robert Reynolds: And the same thing is true in reverse.

H Robert Reynolds: So the Jerry Jenkins and mallory thompson's of the world we're doing these things in hopes of seeing people that they thought would be good candidates for their doctoral programs, so it worked both ways.

H Robert Reynolds: But that wasn't a standard setup, as I remember.

H Robert Reynolds: People would just get up and and there would be prescribed less, this is the music we're going to you're going to have to prepare and there's usually I don't know, two or three pieces.

H Robert Reynolds: Major times, excuse me multi movements so somebody will get up and conduct a piece and then, whoever was going to work with that person was "OK OK let's stop there," and then start to work, and if you did this, and that and he helped over time this way and if you did this with your left hand and so on, and so on.

Phil Vallejo: So.

I guess one of my questions.

Phil Vallejo: With regards to.

Phil Vallejo: You know, with the idea with the project was.

Phil Vallejo: I didn't necessarily consider this.

Phil Vallejo: idea as far as how it would work with maybe getting to know conductors the same way that you do at a conducting workshops, the same way that.

Phil Vallejo: You know I wanted to study with Dr Caslor, so you know I made sure to cross paths, with him.

Phil Vallejo: You know, one of our participants she stated, you know she would love to participate in more conducting workshops but right now, because she has two little ones, the idea of getting away for a weekend or a week long conducting workshop just seems impossible but with the virtual format she really enjoyed that she got to work with Dr. Caslor. She was able to meet him and get feedback from him. They were able to interact with each other, she got to develop that relationship with him.

Phil Vallejo: That was something that I had not necessarily foreseen as as a benefit to my idea but you'd mentioned that this was something that has been going on for years, and vice versa, that the clinicians are also keeping their eye out for for people.

Phil Vallejo: I wonder if at any point you've ever concerned yourself with the costs that are associated with some of these workshops nowadays.

Phil Vallejo: A workshop that is \$750 and then, of course, you have to pay for your transportation.

Phil Vallejo: You know room and board and food and all that. I love the fact that the first workshops that you put together were free you know to the Community of band directors in the area and so i'm trying to figure out if there's a way for this system that i'm creating

to help bridge the gap for those folks that maybe don't have that money to to be able to put out there for professional development, and maybe this is just a way to kind of get their foot in the door and and enable because I think some people.

So.

Phil Vallejo: My question would be that I wonder if if you feel like there's maybe space for a different version of conducting workshop, maybe not necessarily this idea of the one that i'm presenting but have you ever considered what other ideas that might be.

H Robert Reynolds: I have actually I haven't I mean we sort of settled on overtime, a certain format that seemed to work for everybody and everybody was happy doing it, as far as the cost was I don't know of any place that provides free workshops.

H Robert Reynolds: I mean the only reason we provided a free workshop was because we had him there already and the conductors work, you know driving in that day that will stay at home at night and feed themselves and drive in for the day for two or three days, so it wasn't any expense from their standpoint.

H Robert Reynolds: So, but when it was a Colorado then you'd have to get to Colorado you have to.

H Robert Reynolds: Have housing and food and and the fee of whatever it costs and the fee would be to cover the cost of the university and in the cost of the guest.

H Robert Reynolds: So the only way to eliminate that I think, and I don't know that you can.

H Robert Reynolds: it's just a limit the number of workshops you go to.

H Robert Reynolds: You know, be nice to go to two or three workshops in the summer, but that's very expensive, so you pick the best one you think you can you can qualify for and put all your eggs in that basket and that one basket and then do that every year was invest in yourself once a year to improve.

Phil Vallejo: yeah I mean I feel like i've been fortunate because of the programs that i've worked with i've been able to go to the boosters and ask them to support me in that way and so i've never had to pay for one out of my own pocket, which is just been a blessing for for me.

Phil Vallejo: And so just trying to figure out ways to to do that for for others, who may not have the same level of flexibility.

Phil Vallejo: Have you ever maybe come across a workshop where the where the music was specific to like.

Phil Vallejo: What we might conduct at the junior high level where it's just all the music was was specific to junior high or or more.

Phil Vallejo: intermediate band conducting.

H Robert Reynolds: No, I haven't I haven't experienced that.

H Robert Reynolds: What I have experienced is a choice of music is at various levels, so there might be a piece or two at the junior higher level, and something at the high school level on something at the College level.

H Robert Reynolds: yeah and I've got to admit that I haven't hosted a lot of conducting workshops I've done a lot of them.

H Robert Reynolds: have been the guests that many of them.

H Robert Reynolds: But I haven't hosted very many of them.

H Robert Reynolds: have several but not an enormous amount.

H Robert Reynolds: yeah what, if you are then i've actually participated yeah.

Phil Vallejo: So i've been working with the California all state music educators conference and based on the success of your conducting workshop in Chicago at Midwest, I thought well you know, we have our Conference in California, maybe we could start something like that, as well, so we take whoever is coming in to conduct the top high school ensemble and pair them with one of our California college band directors.

Phil Vallejo: So this year it was Dr Cynthia Johnson Turner and Dr Cross and we paired them to together for this workshop, and so, in order to kind of maximize time because we're in the middle of that conference, I created a little bit of a hybrid.

Phil Vallejo: So if I was on the podium.

Phil Vallejo: Each participant was receiving live feedback but later in the day, they would sit with the clinician that had not given them live feedback and they would review the video from that session.

Phil Vallejo: Though we were going over the same thing, but getting a different perspective.

Phil Vallejo: Is that something that you've ever come across.

H Robert Reynolds: Yes, I wouldn't say several times. The other thing i've witnessed is a rotation working with a person and those two people don't work with the same person or they might work with them alternately on different if they get up different times.

H Robert Reynolds: But what would happen the person would have a have a master teacher working with them and then somebody else would be on the video making comments at the same time Okay, and then the next person, they would switch and and do the reverse.

Phil Vallejo: yeah that's definitely something that I like, you know, being able to go back and watch the videos again as much as I hate watching myself.

Phil Vallejo: You know, finding those things like that, and you know, trying to fix them it's nice to have that that ability to self-correct.

Phil Vallejo: Sure, so.

Phil Vallejo: Well, I don't know that I have too many other questions, I mean I just really wanted to see what what perspective, you had as far as.

Phil Vallejo: Where it started and and if there's any changes that have been like major to to what what we experienced because you know as i'm writing I I don't want to just give.

Phil Vallejo: What I thought was the perspective that historical perspective and i've asked Gary hill of these keys he had suggested you as he knew, you were there at that that first one, and so.

Phil Vallejo: So yeah I thank you so much for your time it's a.

H Robert Reynolds: Sure waiting.

H Robert Reynolds: To speak with you today, well, good luck to you on this project and your and your successful degree.

Phil Vallejo: yeah Thank you so much, have a great day.

H Robert Reynolds: Okay, thanks to see.

You too.

APPENDIX B  
PARTICIPANT PRE-SURVEY QUESTIONS

How many years have you been teaching band?

What is the highest degree you have earned? (Bachelors, Masters, or Doctorate)

What grade level(s) do you currently teach?

How many conducting workshops have you attended?

What years were those workshops held?

What were your goals heading into the workshops?

What were your greatest takeaways from each workshop?

Is there an aspect of the workshops that you liked most? If so, what?

Is there an aspect of the workshop that you liked least? If so, what? Also, how would you improve that item?

Are you comfortable using a camera to record yourself conducting? If so, are you capable of framing the shot with only you, so as to protect the anonymity of the students in your class room?

Are you familiar with Zoom, or other online platforms that allow face to face discussion?

APPENDIX C  
CLINICIAN PRE-SURVEY QUESTIONS

First and Last Name

Have you presented as a clinician for a traditional in person conducting workshop? If so, how many times?

As a clinician, are you trying to limit the amount of information you provide to participants? If so, how do you synthesize the information in order to have the greatest impact possible, for such short interactions.

What do you feel is the most important aspect of your job as a clinician, during a conducting workshop?

What do you like most about being a clinician for a conducting workshop?

If you could change anything about the normal structure of conducting workshops, what would you change?

APPENDIX D

EXPERIENCE – SARAH CARPENTER

## Pre-Survey Questions and Answers

How many years have you been teaching band?

SC - Fifteen Years

What is the highest degree you have earned? (Bachelors, Masters, or Doctorate)

SC - Masters

What grade level(s) do you currently teach?

SC - 9th - 12th

How many conducting workshops have you attended?

SC - Five

What years were those workshops held?

SC - 2012-2019

What were your goals heading into the workshops?

SC - Identify bad habits, improve clarity.

What were your greatest takeaways from each workshop?

SC - The workshops were good reminders to return to fundamentals every now and then.

Is there an aspect of the workshops that you liked most? If so, what?

SC - I like when I have 1-2 things I can practice when I leave.

Is there an aspect of the workshop that you liked least? If so, what? Also, how would you improve that item?

SC - I don't like when there is too much information. Clinicians should keep the focus narrow.

Are you comfortable using a camera to record yourself conducting? If so, are you capable of framing the shot with only you, so as to protect the anonymity of the students in your class room?

SC - Yes

Are you familiar with Zoom, or other online platforms that allow face to face discussion?

SC - Yes

## Carpenter Video Session 1 - Transcript

1

00:00:14.700 --> 00:00:30.120

Jason Caslor: Good morning, my name is Jason Kessler i'm the director bands here at Arizona State University and first of all thank you so much for helping film on his journey through our degree program here i'm excited about this project.

2

00:00:31.920 --> 00:00:43.560

Jason Caslor: So what i'm going to do is i'm going to watch you work with your students and give some feedback and hopefully give you a couple of tangible things to kind of focus on the next couple of weeks.

3

00:00:45.090 --> 00:00:49.620

Jason Caslor: so that you can make some adjustments and then we can talk about them when we have our.

4

00:00:51.930 --> 00:00:54.660

Jason Caslor: One on one time, I assume, in a while.

5

00:01:08.700 --> 00:01:09.030

Jason Caslor: Right.

6

00:01:10.110 --> 00:01:11.160

Jason Caslor: start with a warm ups.

7

00:01:12.330 --> 00:01:16.530

Jason Caslor: just give you a couple of thoughts I have on on warm ups importance of them.

8

00:01:17.820 --> 00:01:19.920

Jason Caslor: And things we can do on the podium.

9

00:01:21.870 --> 00:01:26.730

Jason Caslor: If you have someone who is playing snare drum which is really steady.

10

00:01:27.750 --> 00:01:33.030

Jason Caslor: I would feel less inclined to to have to conduct through it give them the chance to really listen to each other.

11

00:01:34.920 --> 00:01:43.980

Jason Caslor: When you want them to play style different styles and I can't tell if it's written that way, I would be much more versed in terms of.

12

00:01:45.150 --> 00:01:46.500

Jason Caslor: If you want them to play short.

13

00:01:48.990 --> 00:01:56.190

Jason Caslor: So show short you want it to be more legato just do more of what you're already doing.

14

00:01:58.830 --> 00:01:59.190

Jason Caslor: and

15

00:02:00.780 --> 00:02:06.510

Jason Caslor: One thing I can't tell with with a mask on is whether or not you're breathing with the group.

16

00:02:09.510 --> 00:02:14.580

Jason Caslor: I don't think you are I don't see any kind of movements here so for thinking that breath.

17

00:02:17.550 --> 00:02:19.950

Jason Caslor: I think modeling for them the.

18

00:02:21.000 --> 00:02:24.300

Jason Caslor: importance of breathing will transfer to them.

19

00:02:25.350 --> 00:02:29.370

Jason Caslor: The importance of making sure they have air all the way through the Horn at all times.

20

00:02:31.080 --> 00:02:32.760

Jason Caslor: There we go good connection there.

21

00:02:35.220 --> 00:02:40.920

Jason Caslor: One thing to think about is the group is playing together in the sense that they're coming in, together, which is great.

22

00:02:42.270 --> 00:02:49.710

Jason Caslor: And I was convinced they're all connecting all the notes through to the note changes so making sure that the intensify to the note change.

23

00:02:50.790 --> 00:02:52.200

Jason Caslor: energizing the front of the note.

24

00:02:53.340 --> 00:02:57.840

Jason Caslor: Having the airspeed slow so make sure they're energizing intensified to the change.

25

00:03:03.930 --> 00:03:19.740

Jason Caslor: yeah a couple thoughts here, be careful that you don't just get into a generic for for pattern if there's a snare drum like I said they don't need that so make sure that when you do conduct your gestures have musical intent behind them more so, then just kind of beating time.

26

00:03:23.250 --> 00:03:29.700

Jason Caslor: The scale, they just played piano key it's in the KC key of B flat.

27

00:03:33.240 --> 00:03:36.450

Jason Caslor: One thing one of my mentors Dale honest taught me was.

28

00:03:37.590 --> 00:03:45.030

Jason Caslor: Rather than going the flat up the scale and above and come back up, you can hear a lot of tightness in pinch, especially in the brass players.

29

00:03:45.720 --> 00:04:04.680

Jason Caslor: So rather than doing that I think of going to different pattern, not in the book going to go 1-234-543-2123 45654323456 765-434-5678 about that at the top, so you go one through five up and down.

30

00:04:04.980 --> 00:04:22.020

Jason Caslor: To up and down three up and down 45678 287-655-4321 leading tone and it helps to just slowly build range without them having to.

31

00:04:22.860 --> 00:04:35.370

Jason Caslor: push to get that sound up it's very common in choirs right they don't just start singing high notes, they work their way up allowing the bulk of course warm up same thing with the brass players, specifically in scales.

32

00:04:55.740 --> 00:05:00.090

Jason Caslor: This is good again you're very clear on when you want them to play.

33

00:05:01.230 --> 00:05:02.940

Jason Caslor: And when you want them to release.

34

00:05:04.980 --> 00:05:15.510

Jason Caslor: What I would love to see more of his conduct their air help them move more air through their instrument and intensified to the note changes, you could hear their energy dropping.

35

00:05:16.860 --> 00:05:18.210

Jason Caslor: In advance of a note change.

36

00:05:19.890 --> 00:05:24.210

Jason Caslor: remind them that fast music or slow music still needs fast fingers.

37

00:05:30.540 --> 00:05:32.820

Jason Caslor: I think our gesture can help them.

38

00:05:34.830 --> 00:05:45.180

Jason Caslor: faster and more consistent here right so again good job on the starts and ends of the notes, but don't forget the bulk of the sale for us it's that middle part of the dope.

39

00:06:01.980 --> 00:06:04.440

Jason Caslor: Better this has more connection in the body.

40

00:06:14.010 --> 00:06:19.500

Jason Caslor: The opening was really good love that Nice connection I love, like the baton grip everything's their.

41

00:06:21.180 --> 00:06:27.780

Jason Caslor: posture wise looks good it feels like you might be sitting back a little bit on on the hips.

42

00:06:30.120 --> 00:06:36.210

Jason Caslor: But there so just make sure to stay stay upright just a little bit more, but the baton grip I think isn't really good shape.

43

00:06:46.920 --> 00:06:47.130

Great.

44

00:06:51.270 --> 00:06:58.200

Jason Caslor: place so yeah this again, but time grip looks great find ways to focus your energies on.

45

00:06:59.250 --> 00:07:08.520

Jason Caslor: The bulk the middle of the note to get the beginning middle and end make sure that your gesture is helping them sustained through the middle of adults, especially other slower stuff.

46

00:07:27.990 --> 00:07:30.120

Jason Caslor: nice little nice little break for the group.

47

00:08:13.260 --> 00:08:15.660

Jason Caslor: A nice connection in a group so bravo.

48

00:08:26.790 --> 00:08:32.910

Jason Caslor: Okay, whatever so you're you're there there's a issue we have with the transition.

49

00:08:34.680 --> 00:08:44.220

Jason Caslor: So i'll just briefly what's happening there is when you go from a slower tempo to a faster tempo there has to be a moment that you pause at the bottom.

50

00:08:45.360 --> 00:09:03.750

Jason Caslor: And you're not doing that you went up here and and then set the tempo so if you're going to come slow slow slow you deposit the bottom keep that new template mind jumping and they get that they get they get that so whatever the tempo is before three four paws show I get I get up yeah.

51

00:09:17.580 --> 00:09:20.280

Jason Caslor: Great one thing you can start working on this is.

52

00:09:22.110 --> 00:09:30.420

Jason Caslor: differentiating I break a break a score down into what I call strata different lines, so we got the data.

53

00:09:31.560 --> 00:09:40.740

Jason Caslor: Which is much more like up and flowing and you have what they get they get they get they get they get they get that that so that should have two different looks.

54

00:09:42.060 --> 00:09:47.310

Jason Caslor: In the ultimate world, they still to look up and say like Oh, I know exactly which line you're communicating with.

55

00:09:50.880 --> 00:09:51.390

Jason Caslor: Better.

56

00:10:00.000 --> 00:10:11.310

Jason Caslor: yeah don't forget to keep the rest fluid you're you've you've kind of you've come in almost a T REX, so I think one thing I would strongly recommend is reaching out a little bit more reaching a lot of a little bit more to the group.

57

00:10:20.490 --> 00:10:31.200

Jason Caslor: There you go that's settled, but if you reach out a little bit more you'll realize what's going to happen it'll be easier for the baton to stay parallel to the ground, which is something I strongly advocate.

58

00:10:34.020 --> 00:10:35.520

Jason Caslor: So just reaching out a little bit more.

59

00:10:37.260 --> 00:10:38.400

Jason Caslor: Good eye contact.

60

00:10:41.130 --> 00:10:45.150

Jason Caslor: yeah use more of the left hand go for it show them more line.

61

00:10:52.020 --> 00:10:58.170

Jason Caslor: Again, this would be great to to help them back to the warm up the longer the slower self help them help them move more air.

62

00:10:58.860 --> 00:11:15.900

Jason Caslor: And I recommend i'm not sure what that dynamic level is if it's piano I tell them to ignore it, and just play with the beautiful sound that they will they will play the right volume he'll just have a faster air speed and probably the pitch issues will will be minimized.

63

00:11:25.980 --> 00:11:27.960

Jason Caslor: Nice yeah right on.

64

00:11:36.120 --> 00:11:40.290

Jason Caslor: could be just Mike place, but I think we can have a have a little bit more connection with the baseline do.

65

00:11:42.900 --> 00:11:44.850

Jason Caslor: They get a little bit more of a picture pits of steel.

66

00:12:02.250 --> 00:12:09.000

Jason Caslor: Good on that on that beat for prep there, make sure you breathe with them so they have that sense of where they.

67

00:12:10.560 --> 00:12:11.340

Jason Caslor: Where they want to come in.

68

00:12:20.370 --> 00:12:26.460

Jason Caslor: Good I will see if i'll just put this out there we'll see if that if it if it repeats everyone's while you'll do the.

69

00:12:28.680 --> 00:12:45.540

Jason Caslor: touching the Left ear, for us, you know, indicating that there's some pitch issues i'll be curious to see if you go back to address those because i'm even with our top players here at asu it's just just saying something out of tune it doesn't always mean it's going to remedy itself.

70

00:12:52.200 --> 00:13:05.910

Jason Caslor: Great you have a really strong player on the on the rhythm section, the percussion drum set our setup if that's the case try to have more ownership of time over them, so you don't have to stay in the pattern.

71

00:13:07.260 --> 00:13:13.500

Jason Caslor: Until you need to be like you're doing now, but if time is fine, do more phrasing for shaping.

72

00:13:27.000 --> 00:13:38.340

Jason Caslor: yeah do more of that I saw I saw I saw that the accent, I want to see more of them Ping Ping Ping Ping go over the top, those moments, everything is more, this way.

73

00:13:39.480 --> 00:13:43.890

Jason Caslor: If you want them to pop the front of that note, you got to give them more energy.

74

00:13:47.850 --> 00:13:57.000

Jason Caslor: right there where he reached out that's about where I think you need to live, most of the time because right now, I can tell your elbow is pretty much right tucked in your side.

75

00:13:58.740 --> 00:14:03.480

Jason Caslor: I think you're missing out on a whole lot of real estate up front here, where you can connect with them.

76

00:14:10.590 --> 00:14:13.350

Jason Caslor: Yes, great job left hand love it.

77

00:14:27.450 --> 00:14:27.810

Jason Caslor: Great.

78

00:14:32.310 --> 00:14:33.390

Jason Caslor: Excellent love it.

79

00:14:38.820 --> 00:14:50.790

Jason Caslor: This is great I love this this little last minute or so it's been a nice combination of you like being passive meaning you're letting them play and showing them, so do more of that that's excellent.

80

00:14:55.710 --> 00:15:04.650

Jason Caslor: Again template changes need to happen at the bottom you're floating in and trusting that they'll find each other, you know stay at the bottom, to set that new temple.

81

00:15:06.330 --> 00:15:07.980

Jason Caslor: yeah reach out reach oh.

82

00:15:13.470 --> 00:15:14.490

Jason Caslor: yeah if you think of.

83

00:15:15.510 --> 00:15:25.620

Jason Caslor: it's hard to explain or a video but I imagine that there's a trust account the trust table and it's where if i'm here here's the table imaginary as it is.

84

00:15:27.210 --> 00:15:32.430

Jason Caslor: I come back to it consistently as much as I possibly can, as parallel to the ground.

85

00:15:34.200 --> 00:15:36.240

Jason Caslor: So that when the players do have a chance to look up.

86

00:15:37.800 --> 00:15:38.070

Jason Caslor: Right.

87

00:15:40.470 --> 00:15:46.650

Jason Caslor: They know exactly where to look and for you, I think what will help is this again reaching out just a little bit more.

88

00:15:50.340 --> 00:15:52.170

Jason Caslor: I think you'll find a lot more freedom.

89

00:15:53.190 --> 00:15:58.080

Jason Caslor: And it'll feel free up the elbow which is kind of jammed in the right side there.

90

00:16:06.450 --> 00:16:11.490

Jason Caslor: Good work it's a tough chart Mister Mister dude was charts of this where.

91

00:16:12.600 --> 00:16:13.890

Jason Caslor: we're uncompromising.

92

00:16:15.600 --> 00:16:18.450

Jason Caslor: yeah do you want more sting on the front show it.

93

00:16:22.440 --> 00:16:23.580

Jason Caslor: I think an overall thought.

94

00:16:25.110 --> 00:16:26.370

Jason Caslor: That was a great transition.

95

00:16:39.180 --> 00:16:46.890

Jason Caslor: Good they're they're compressing the compressing time that da da da da da da da.

96

00:16:52.950 --> 00:17:05.010

Jason Caslor: When you move maybe make that move into the mark grandiose so things just make sure you pull away from the beat even more so decade that that get that the ball, let the one settle for moving over to be too.

97

00:17:36.450 --> 00:17:40.680

Jason Caslor: These so many pieces in our in the banner world and with a cord.

98

00:17:41.970 --> 00:17:46.500

Jason Caslor: One way I like to approach this and something they'd be contrived is i'll get the.

99

00:17:47.670 --> 00:17:56.790

Jason Caslor: The low members of the band to follow my right hand and the higher voice to follow my left and then I will I will I will balance them.

100

00:17:57.330 --> 00:18:06.480

Jason Caslor: And usually what happens is the low the highest have to come quite a ways down, you have to bump up the basis, just a bit, so we can get in this piece, we would want that pyramid of sound.

101

00:18:07.530 --> 00:18:11.520

Jason Caslor: Again, it could be MIC placement, but almost always, this is a very top heavy.

102

00:18:12.120 --> 00:18:26.730

Jason Caslor: cord that gets played, so I have again lowes over here highs over here and play the Court and then I adjust them and then we find out what our new balance is going to be, I found a very quick, effective way to to get that change to happen.

103

00:18:31.440 --> 00:18:34.320

Jason Caslor: Oh.

104

00:18:37.200 --> 00:18:39.180

Jason Caslor: yeah so great in those moments.

105

00:18:40.530 --> 00:18:48.360

Jason Caslor: You cut them off and then you looked at the mass for more do that in a moment, here, the Court look at them and get them to do anymore so jacket that.

106

00:18:51.570 --> 00:18:57.990

Jason Caslor: So if you watch right here, your baton group has changed from where it was in the warm up, which was more like this.

107

00:18:59.850 --> 00:19:08.190

Jason Caslor: And we've kind of gotten into a pinch with that so let's if all possible go back watch the part of the warm up where you are just much more fluid.

108

00:19:08.610 --> 00:19:15.900

Jason Caslor: And in up tempo stuff don't change the grip, because you still want the energy to be at the tip of the tongue check up the deck de de de de.

109

00:19:19.260 --> 00:19:19.470

De.

110

00:19:27.570 --> 00:19:27.810

Good.

111

00:19:30.480 --> 00:19:37.470

Jason Caslor: think the part of America today is there some of them are playing a note synthetic meat on the note links right they've been unified the style so it's like.

112

00:19:42.600 --> 00:19:45.780

Jason Caslor: People are really short changing the bop bop bop.

113

00:19:47.070 --> 00:19:51.270

Jason Caslor: Go I think it's compressing things so start with them unifying this style.

114

00:19:52.620 --> 00:19:52.890

Jason Caslor: there.

115

00:19:57.060 --> 00:19:58.500

Jason Caslor: is still a little banjo coming out.

116

00:20:00.750 --> 00:20:06.990

Jason Caslor: I have an eight year old daughter, who is absolutely obsessed with all things Star Wars so looking for this.

117

00:20:43.170 --> 00:20:47.790

Jason Caslor: What I want you to do go back and watch this opening section and watch.

118

00:20:48.810 --> 00:20:49.200

Jason Caslor: How.

119

00:20:50.520 --> 00:20:51.360

Jason Caslor: inconsistent.

120

00:20:52.890 --> 00:21:01.380

Jason Caslor: Where your beat is, this is a great chance to work on this idea and trust table three four same spot.

121

00:21:02.880 --> 00:21:10.440

Jason Caslor: same plane at least 341234 come back home with the same spot.

122

00:21:12.600 --> 00:21:23.070

Jason Caslor: So a combination of reaching out a little bit further Okay, so that that the elbows tucked into the side and being consistent and coming back to the same spot.

123

00:21:43.200 --> 00:21:45.660

Jason Caslor: Great when all these syncopated things are happening.

124

00:21:47.010 --> 00:21:54.720

Jason Caslor: Let let them play the syncopation well BA BA BA BA BA BA BA.

125

00:21:56.910 --> 00:22:07.590

Jason Caslor: there's always a tendency for us to win a backbeat it just a little bit to help them, but we have to avoid that just give them the beat so that they can feel the subdivisions and off beats themselves.

126

00:22:29.400 --> 00:22:40.080

Jason Caslor: So i'm not sure exactly how far into the rehearsal process is this is this these the breast writing pushing the upper upper breast fair bit range wise.

127

00:22:44.670 --> 00:22:45.840

Jason Caslor: man's percussion.

128

00:23:01.440 --> 00:23:12.750

Jason Caslor: cool yeah great connection yet yeah Andy if they're cool and they catch up, I just stopped conducting let them play that that'd be a cool moment we're just fades out.

129

00:23:14.790 --> 00:23:15.330

Jason Caslor: There you go.

130

00:23:17.070 --> 00:23:19.110

Jason Caslor: love it love it great.

131

00:23:25.980 --> 00:23:31.260

Careful at 21 that we're not just trying everything staccato because there are some accident.

132

00:23:32.280 --> 00:23:42.630

That the dog the dog, so all of angels are being played a little bit too short trombones in nebraska guys are setting us up for that at 11 we're going to copy whatever you do don't over.

133

00:23:43.860 --> 00:23:47.400

over important the accident, we go everybody at 21.

134

00:23:48.480 --> 00:23:59.040

And then, without fail, someone always kind of thing early on beat to have the triplet bar so we're holding that that eat that that job.

135

00:24:00.600 --> 00:24:01.500

And a tree and.

136

00:24:32.490 --> 00:24:34.080

Jason Caslor: yeah that was better that.

137

00:24:35.850 --> 00:24:49.410

Jason Caslor: don't forget again, even though this is this is largely group based in that beginning a trip us up there's a lot there's a lot more sustained notes, make sure that our gestures are helping them move through the front of the note into the body, the bulk of the note.

138

00:24:54.330 --> 00:24:56.850

Jason Caslor: Right kersey good.

139

00:25:07.710 --> 00:25:10.590

Jason Caslor: I think one thing to do with this group is come up with a.

140

00:25:11.610 --> 00:25:25.680

Jason Caslor: articulation is are pretty good but find it a better consensus on what these accented notes go to sound like some are using forked tongue than air some reason, more hair than tug summer just kind of played it straight ahead.

141

00:25:40.500 --> 00:25:40.830

Jason Caslor: Great.

142

00:25:43.110 --> 00:25:44.460

Jason Caslor: A lot of really great things so.

143

00:25:46.800 --> 00:25:50.040

Jason Caslor: So this is kind of, I guess, this is your homework assignment, as we figure this out.

144

00:25:52.710 --> 00:26:03.840

Jason Caslor: rethink how you work on your warm ups if there's someone playing a consistent beat let them do that and be more involved in helping the winds and brass move more air through their instruments.

145

00:26:04.710 --> 00:26:19.170

Jason Caslor: And and allowing them more time to hear each other so focus more on air and focusing on the middle part of the note which for me is almost always like 90% of it 5% of the front 5% 90% that's where the where the tone come from.

146

00:26:22.320 --> 00:26:38.310

Jason Caslor: When you do those transitions in West side story when you're going from slow to fast, there has to be a moment of freezing at the bottom before you go to check so that's 1234 check check check check, but that.

147

00:26:39.600 --> 00:26:53.640

Jason Caslor: That that that that has to happen at the bottom Okay, and it overall the just overall setup rest of the hand the baton grip look great in the warm up it kind of reverted back to more about this, which ends up having.

148

00:26:54.390 --> 00:27:03.450

Jason Caslor: allows us to see this, more so than the tip of the baton so make sure you get back to this trust table at the bottom let's go okay.

149

00:27:04.290 --> 00:27:12.870

Jason Caslor: And the easiest way for you to do that is maintained the grip and just reach out a little bit further such and have a little bit more freedom here, and at the elbow is not tucked inside OK.

150

00:27:17.790 --> 00:27:25.320

Jason Caslor: I think that's a good start all right, thank you for doing this again for phil is great to watch you work I can't wait to connect with you over zoom so we can actually talk and.

151

00:27:25.830 --> 00:27:35.310

Jason Caslor: Hopefully, some of the things I say makes sense now, and I can amplify them when we meet up in the in the coming weeks so keep up the awesome and we will talk to you very soon, thank you.

## Carpenter Video Session 2 – Transcript

1

00:00:03.689 --> 00:00:06.330

Jason Caslor: So what were some of the takeaways from our session together.

2

00:00:09.000 --> 00:00:10.530

SCarpenter: Well, the first session.

3

00:00:12.000 --> 00:00:20.010

SCarpenter: I guess what we've only had one, so you called me out immediately for something that i've been called out for before which is conducting very close to my body.

4

00:00:21.810 --> 00:00:22.500

SCarpenter: and

5

00:00:23.730 --> 00:00:31.290

SCarpenter: I had tried to break that habit I got called up probably like in 2019 or whatever was that thing which is not that long ago but.

6

00:00:32.760 --> 00:00:41.190

SCarpenter: I think I definitely like reverted back to my some of my bad habits and and so that was that was good to be reminded of that.

7

00:00:43.680 --> 00:00:46.260

SCarpenter: So that was one thing I was really trying to emphasize and then.

8

00:00:50.430 --> 00:01:02.280

SCarpenter: Being able to take our masks off between the first and second session, I know, there was a comment in there about breathing but I don't know if you've ever tried to breathe through a mask but it's just like you inhale all the fabric.

9

00:01:02.850 --> 00:01:05.130

Jason Caslor: So yeah no i'm with yeah.

10

00:01:05.250 --> 00:01:06.390

SCarpenter: yeah getting to.

11

00:01:06.480 --> 00:01:09.720

SCarpenter: rehearse that you know, the second one getting to rehearse with automatic and just.

12

00:01:11.040 --> 00:01:13.170

SCarpenter: Getting back into the habit of giving.

13

00:01:13.410 --> 00:01:19.500

SCarpenter: Those cues without the mask on which has been really nice so that was something I was like really looking forward to, and then.

14

00:01:20.310 --> 00:01:34.170

SCarpenter: I I tried to focus on using my gesture to get kids to play through the sound, instead of just like the beginning of like the tax and release it's just you know pushing through the sound and the Center of the note like you discussed so.

15

00:01:34.770 --> 00:01:37.080

SCarpenter: Those were the two things I really tried to focus on.

16

00:01:37.740 --> 00:01:38.760

SCarpenter: After that session.

17

00:01:40.080 --> 00:01:40.890

SCarpenter: Hopefully they're better.

18

00:01:42.030 --> 00:01:49.920

Jason Caslor: we'll see yeah yeah and then the whole math yeah we i've been masked every single rehearsal for two years now, so I.

19

00:01:49.920 --> 00:01:51.870

Jason Caslor: guess the breathing thing yeah.

20

00:01:52.380 --> 00:02:03.750

SCarpenter: yeah it was and then even just That was my first concern with phil I was like well, we have to wear a mask so you know just with facial expressions and breathing, and I mean you have to do a lot with your eyes again but.

21

00:02:04.350 --> 00:02:05.580

SCarpenter: You feel very.

22

00:02:06.660 --> 00:02:07.620

SCarpenter: kind of stifled.

23

00:02:07.920 --> 00:02:09.090

SCarpenter: ya know so.

24

00:02:09.420 --> 00:02:09.780

Really.

25

00:02:11.400 --> 00:02:12.510

Jason Caslor: ya know I needed.

26

00:02:13.950 --> 00:02:23.820

Jason Caslor: yeah I needed to get that mask either we do it for dress rehearsals and concerts we could take our masks off and like it's still not hundred percent used to to not wearing it.

27

00:02:24.120 --> 00:02:27.090

Jason Caslor: yeah but it's absolutely necessary for.

28

00:02:27.390 --> 00:02:28.530

SCarpenter: us to pray fast.

29

00:02:30.210 --> 00:02:33.030

SCarpenter: To like take them off like oh yeah I remember mother's fun.

30

00:02:33.300 --> 00:02:33.570

yeah.

31

00:02:34.770 --> 00:02:35.280

Jason Caslor: yeah.

32

00:02:36.450 --> 00:02:37.950

Jason Caslor: This is awesome to hear.

33

00:02:43.200 --> 00:02:43.980

Jason Caslor: The audio levels of.

34

00:03:03.450 --> 00:03:04.680

Jason Caslor: cool, what do you notice.

35

00:03:05.910 --> 00:03:11.100

Jason Caslor: Good good or or to work on, and you can you can actually comment positively.

36

00:03:13.890 --> 00:03:26.580

SCarpenter: I feel like i'm still a little bit close to my body like closer than I thought I think, maybe I need to be further back to give me like a broader range of movement because I do hit their me a lot.

37

00:03:27.750 --> 00:03:28.890

Jason Caslor: I think it would be a good start.

38

00:03:28.890 --> 00:03:33.750

SCarpenter: yeah our room is kind of small, though I didn't do the podium all the way back when.

39

00:03:35.250 --> 00:03:36.000

SCarpenter: In really helping.

40

00:03:39.900 --> 00:03:43.830

SCarpenter: yeah I think getting them back up just a little bit to give me some space.

41

00:03:44.880 --> 00:03:45.240

SCarpenter: But maybe.

42

00:03:48.300 --> 00:04:00.570

Jason Caslor: it's interest, I found most times if people have some kind of weird hitcher some habit in their gesture, it almost always comes down to how their room is set up and usually they have no control over that at all together too small.

43

00:04:00.870 --> 00:04:11.340

Jason Caslor: yeah there are they have risers up to the back, so they always conducted really high or something that's like it's like probably like my one of my head by the time I started connecting.

44

00:04:11.400 --> 00:04:13.860

SCarpenter: yeah i'm sorry our phone is ringing can give me a second.

45

00:04:22.080 --> 00:04:22.380

SCarpenter: Okay.

46

00:04:28.170 --> 00:04:30.000

SCarpenter: ELENA ELENA.

47

00:04:31.590 --> 00:04:33.000

SCarpenter: ELENA to be a.

48

00:04:38.400 --> 00:04:39.540

Jason Caslor: Reality in real time.

49

00:04:48.720 --> 00:04:50.370

Jason Caslor: There is a there's a bigger effort.

50

00:04:51.690 --> 00:04:52.200

Jason Caslor: that's great.

51

00:05:21.480 --> 00:05:21.870

Jason Caslor: A little bit of.

52

00:05:23.070 --> 00:05:23.610

Jason Caslor: Sexual.

53

00:05:25.740 --> 00:05:26.550

Jason Caslor: happen happened around me.

54

00:05:37.800 --> 00:05:39.240

SCarpenter: I feel a lot of rebound.

55

00:05:41.820 --> 00:05:43.290

SCarpenter: Like it's almost as high as my.

56

00:05:45.150 --> 00:05:48.120

SCarpenter: Like it's returning to you know where I start from.

57

00:05:48.390 --> 00:05:48.780

yeah.

58

00:05:49.980 --> 00:05:59.100

Jason Caslor: So one thing to think about is this idea of of just moving and I think this is much more this way, I think this music lends itself a little more to this kind of conducting.

59

00:06:01.560 --> 00:06:02.280

Jason Caslor: But not.

60

00:06:03.690 --> 00:06:09.750

Jason Caslor: yeah not not popping away from the downbeat and just moving through the space more more horizontal.

61

00:06:10.920 --> 00:06:13.500

Jason Caslor: I think this music is asking more of that.

62

00:06:13.950 --> 00:06:23.370

Jason Caslor: yeah we tend to we tend to kind of hesitate going on the downbeat one, and then we then we pick up momentum, as opposed to just just trusting that they're going to come in.

63

00:06:25.200 --> 00:06:30.150

Jason Caslor: that's somebody work with students all the time on it's like we we can actually make them come in together.

64

00:06:30.450 --> 00:06:34.710

Jason Caslor: yeah we can invite them to breathe and all those things where we can actually make it happen.

65

00:06:36.150 --> 00:06:36.510

SCarpenter: yeah.

66

00:06:45.780 --> 00:06:47.640

Jason Caslor: Like that REACH.

67

00:07:11.850 --> 00:07:12.450

Jason Caslor: Well, she knows.

68

00:07:14.970 --> 00:07:16.170

SCarpenter: Right now, in French not listen to.

69

00:07:17.190 --> 00:07:17.550

SCarpenter: Let me.

70

00:07:24.750 --> 00:07:25.440

Jason Caslor: use new them.

71

00:07:26.580 --> 00:07:27.540

SCarpenter: There we go Thank you.

72

00:07:44.250 --> 00:07:46.710

SCarpenter: I have this like weird hiccup that I do.

73

00:07:47.790 --> 00:07:55.410

SCarpenter: I don't know if that's like on an offbeat type of thing I don't know what i'm doing right there, but I just found this like a weird thing that to me, does not seem very clear.

74

00:07:57.630 --> 00:08:03.540

Jason Caslor: Sometimes it looks like the sound the sound of the group gets caught up say it gets caught in your hand.

75

00:08:04.980 --> 00:08:07.440

Jason Caslor: As opposed to get into the end of the baton.

76

00:08:12.450 --> 00:08:16.920

Jason Caslor: Because one thing to remember is when we add the baton into the mix you conduct with the baton like almost always.

77

00:08:17.160 --> 00:08:18.240

Jason Caslor: yeah yeah.

78

00:08:19.650 --> 00:08:27.600

Jason Caslor: With that we have to remember that when a little bit of rest motion amplifies itself big time by time to get specific plan.

79

00:08:56.460 --> 00:08:57.960

SCarpenter: Our fire alarm go off.

80

00:09:00.060 --> 00:09:00.570

Jason Caslor: I love it.

81

00:09:19.980 --> 00:09:20.220

SCarpenter: Sorry.

82

00:09:25.110 --> 00:09:28.740

Jason Caslor: I got an Espresso machine over the summer it's literally changed my life.

83

00:09:29.250 --> 00:09:29.550

yep.

84

00:09:34.020 --> 00:09:34.650

Jason Caslor: We as.

85

00:09:37.680 --> 00:09:37.980

Jason Caslor: People.

86

00:10:00.510 --> 00:10:03.480

Jason Caslor: It makes sense, I was talking about the the sound getting cotton candy.

87

00:10:03.990 --> 00:10:15.390

Jason Caslor: yeah go for it because I think you really expressive and especially the left hand, but when because you have the baton a little bit goes a long way it's all of a sudden, you find yourself like way out here.

88

00:10:16.680 --> 00:10:21.630

Jason Caslor: And then the baton like I mean I can't even bring a new screen is way off site, as opposed to keep it more in here.

89

00:10:22.710 --> 00:10:30.360

Jason Caslor: So, moving moving the risk in this part less will make the make the concentrate the ensemble in the to the tip of the tongue.

90

00:10:32.730 --> 00:10:37.560

Jason Caslor: So I find I do this too i'll get i'll get so excited that i'll move too quickly to the beach, and I find myself.

91

00:10:38.250 --> 00:10:40.230

SCarpenter: So I was gonna say I feel like i'm.

92

00:10:40.980 --> 00:10:45.510

SCarpenter: Slow music like that i'm moving too quickly, instead of keeping the movement actually slower.

93

00:10:45.570 --> 00:10:46.350

Jason Caslor: yeah so I say.

94

00:10:46.380 --> 00:10:48.030

Jason Caslor: move slower between the beats.

95

00:10:48.060 --> 00:10:50.820

Jason Caslor: you're not moving slow but you're moving you're traveling.

96

00:10:51.180 --> 00:10:57.180

Jason Caslor: In the beach slower because, and that that goes back to your initial thought you see you pop off the beat all sudden you're like book.

97

00:10:57.870 --> 00:10:59.700

Jason Caslor: yeah and so.

98

00:10:59.910 --> 00:11:11.040

SCarpenter: far I have to quickly and I that piece was even faster than I wanted to be anyway, so I just gave a couple of months I would find our keys to pause and let the group, like make them.

99

00:11:12.480 --> 00:11:21.690

Jason Caslor: Totally make them wait for you at those releases make sure you're not doing one of those fake ones where they're like they've already stopped and you're like oh.

100

00:11:24.030 --> 00:11:24.330

SCarpenter: yeah.

101

00:11:27.300 --> 00:11:28.890

Jason Caslor: crowd shaker dad's.

102

00:11:31.230 --> 00:11:31.980

Jason Caslor: got some notes in it.

103

00:12:08.010 --> 00:12:08.370

Jason Caslor: Good.

104

00:12:09.600 --> 00:12:10.680

Jason Caslor: every once in a while you'll.

105

00:12:13.080 --> 00:12:16.110

Jason Caslor: you'll do you'll you'll flip your flip your hand over.

106

00:12:18.960 --> 00:12:20.310

Jason Caslor: nope that's just a habit or.

107

00:12:23.040 --> 00:12:26.880

Jason Caslor: It just creates all it does is making some point it's a waste of energy, because in the end.

108

00:12:28.320 --> 00:12:28.680

SCarpenter: yeah.

109

00:13:05.610 --> 00:13:10.050

Jason Caslor: Well, what what are you what are you working on, is it is it temple maintenance on the spot.

110

00:13:10.770 --> 00:13:12.690

SCarpenter: And the low brass couldn't figure out their engine.

111

00:13:15.030 --> 00:13:18.780

SCarpenter: The section right for the second we had like three or four spots, that we are just.

112

00:13:20.430 --> 00:13:23.460

SCarpenter: Checking before we're gonna run it, and that was one of the requests that they couldn't.

113

00:13:25.230 --> 00:13:26.310

SCarpenter: couldn't figure out what it from there.

114

00:13:38.970 --> 00:13:48.030

Jason Caslor: One thing that when you have that up up up up up up sometimes I find it's easier, so this goes back again to this idea of flip flashing off of the feet, if you drive more into the beat.

115

00:13:50.220 --> 00:13:51.030

Jason Caslor: prevent them from.

116

00:14:21.180 --> 00:14:21.480

So.

117

00:14:35.190 --> 00:14:36.540

We only spend one minute.

118

00:14:37.710 --> 00:14:38.910

Jason Caslor: Somebody wins this.

119

00:14:39.570 --> 00:14:40.440

Jason Caslor: One do you perform this.

120

00:14:41.190 --> 00:15:01.980

May 14th.

121

00:15:17.250 --> 00:15:17.550

Jason Caslor: First.

122

00:15:19.980 --> 00:15:23.880

Jason Caslor: Did we talk a bit about just relaxing the rest of the sangha tip.

123

00:15:24.000 --> 00:15:25.830

SCarpenter: And not no I don't think so.

124

00:15:27.270 --> 00:15:32.880

Jason Caslor: You just watch you're having to work really hard to get some definitive the time.

125

00:15:34.740 --> 00:15:44.550

Jason Caslor: And the reason that is is because the list is is kind of restricted as opposed to just being or flicky junk junk junk that's a pretty so light uplifting.

126

00:15:45.870 --> 00:15:47.040

Jason Caslor: fragment that they're playing.

127

00:15:47.580 --> 00:15:50.100

SCarpenter: yeah that one my shoulders always tired.

128

00:15:51.090 --> 00:15:51.540

Yes.

129

00:15:52.890 --> 00:15:58.050

SCarpenter: I found I found my shoulders tired of us are dragging but I mean that's kind of pull them along with me.

130

00:15:58.110 --> 00:16:03.810

Jason Caslor: Absolutely and that's that's something that i've learned the hard way to is the you have to listen to our bodies.

131

00:16:04.590 --> 00:16:12.990

Jason Caslor: and know that say Okay, we have to change some other we have to teach a concept differently or or they need to play something differently, because we're having worked too hard to maintain something.

132

00:16:13.230 --> 00:16:13.620

SCarpenter: yeah.

133

00:16:14.100 --> 00:16:20.940

Jason Caslor: So if you can go jump to 15 just flick flick flick if if they slow down, then you have to diagnose how to fix that.

134

00:16:21.390 --> 00:16:27.330

Jason Caslor: yeah otherwise, because then we do the exact opposite, we just work harder and they don't actually change what they're doing.

135

00:16:28.710 --> 00:16:29.010

Jason Caslor: yeah.

136

00:16:32.520 --> 00:16:33.660

Jason Caslor: How many years you've been at this school.

137

00:16:34.560 --> 00:16:40.230

SCarpenter: This is my well it's my second year, but I started during my first year like with the band.

138

00:16:41.610 --> 00:16:46.560

SCarpenter: But they are a lot of my former students, because they weren't with a junior high Program.

139

00:16:47.310 --> 00:16:52.710

SCarpenter: cool So when I came in and wasn't like a bunch of strangers on zoom that was super helpful.

140

00:17:48.270 --> 00:17:49.860

Jason Caslor: Well, that should that's the band me room.

141

00:17:50.970 --> 00:17:51.780

SCarpenter: yeah the orchestra.

142

00:17:52.140 --> 00:17:52.380

that's.

143

00:17:56.340 --> 00:17:58.380

Jason Caslor: What any notice anything in your right hand.

144

00:17:59.640 --> 00:18:00.720

Jason Caslor: In terms of how.

145

00:18:07.770 --> 00:18:09.750

SCarpenter: I see what you're saying about flipping my baton.

146

00:18:10.110 --> 00:18:15.810

SCarpenter: Well, I know I flipped it all the way over sometimes but yeah when I go to three, it seems to be very likely that way.

147

00:18:15.870 --> 00:18:19.080

Jason Caslor: yeah I did it going three just keeping it more.

148

00:18:19.590 --> 00:18:26.280

Jason Caslor: tricky I think of putting a quarter on the back of your hand and floating out ways that it doesn't want to flip open.

149

00:18:26.760 --> 00:18:27.210

yeah.

150

00:18:33.240 --> 00:18:34.140

Jason Caslor: I talked about.

151

00:18:35.250 --> 00:18:40.080

Jason Caslor: The call it the trust table so coming back to it if you looked at.

152

00:18:41.220 --> 00:18:43.890

Jason Caslor: Is your down be coming back to the same spot every time you.

153

00:18:44.940 --> 00:18:46.440  
SCarpenter: Know sometimes very high.

154  
00:18:46.740 --> 00:18:47.160  
yeah.

155  
00:18:48.930 --> 00:18:56.160  
Jason Caslor: which usually almost always the reason that it doesn't come back down is because for slice then it's like short change.

156  
00:18:57.750 --> 00:18:58.560  
Jason Caslor: Parallel to the ground.

157  
00:19:05.040 --> 00:19:09.600  
Jason Caslor: which a lot of it is so willing willing the group forward, we want to get them moving.

158  
00:19:15.240 --> 00:19:24.360  
Jason Caslor: Have you spent much because this is, this is a nasty section, with all of these syncopated entrances and stuff like it it's just it's ready it's ready to slow down before it even happens.

159  
00:19:24.690 --> 00:19:25.140  
SCarpenter: yeah.

160  
00:19:25.830 --> 00:19:28.140  
Jason Caslor: So, have you done it with like without you conducting.

161  
00:19:28.920 --> 00:19:29.250  
No.

162  
00:19:31.980 --> 00:19:39.660  
Jason Caslor: You could try that and it'll it'll totally collapse and it'll be okay, but then they can start hearing what they need to do, how they have to listen.

163

00:19:43.380 --> 00:19:50.250

Jason Caslor: This is great very relaxed and it it's needed, but this is then when you're needed to give an accent, then it has a much bigger.

164

00:20:25.500 --> 00:20:28.350

Jason Caslor: yeah I think we're up to actually.

165

00:20:30.180 --> 00:20:41.130

Jason Caslor: So I think one thing to just remind yourself of getting back down to the bottom, just and letting them play when it was a group, like separate before people but don't worry so much about the offbeat stuff because that's their job.

166

00:20:42.390 --> 00:20:47.550

Jason Caslor: You give them the beacon, they can get out of the way on those those are the eighth notes those shot notes.

167

00:20:47.760 --> 00:20:49.110

SCarpenter: mm hmm what.

168

00:20:49.140 --> 00:20:51.360

Jason Caslor: what's, what do you how do you want those to sound.

169

00:20:51.870 --> 00:20:53.700

SCarpenter: I do my in the trumpet Austin on oh.

170

00:20:54.330 --> 00:20:54.840

yeah those.

171

00:20:56.790 --> 00:21:04.950

SCarpenter: Those okay um well I don't want them to be to pointed or you know choked they should have a little bit more resonance to them.

172

00:21:06.930 --> 00:21:12.120

SCarpenter: And I think some of them don't even realize that they're just playing like the box version of what the woodwinds.

173

00:21:12.720 --> 00:21:16.860

SCarpenter: yep like I mean it took them a while to like you like oh it's just a melody but like short.

174

00:21:17.220 --> 00:21:25.200

SCarpenter: yeah so yeah I mean it's it's a little more clipped than I would like it to be, but I also wanted to have like the energy behind it, and not just be.

175

00:21:27.300 --> 00:21:35.310

Jason Caslor: awesome so then so just what does that look like, because I agree with, I agree totally but like what does that look like from a gesture standpoint.

176

00:21:39.060 --> 00:21:42.840

SCarpenter: Probably like less aggressive I don't know what was I doing there.

177

00:21:42.930 --> 00:21:43.410

we'll see.

178

00:22:08.010 --> 00:22:08.370

Jason Caslor: We think.

179

00:22:09.990 --> 00:22:11.610

SCarpenter: it's not that aggressive but it's a little.

180

00:22:12.900 --> 00:22:13.650

SCarpenter: A little bit like.

181

00:22:15.570 --> 00:22:15.750

SCarpenter: Like.

182

00:22:16.980 --> 00:22:19.410

SCarpenter: Like packing instead of having residents to it.

183

00:22:19.560 --> 00:22:19.860

yeah.

184

00:22:22.110 --> 00:22:30.360

Jason Caslor: One thing to think about in those moments like rather than, and I mean not inside your brain with if that's what you want to fit make sure you're.

185

00:22:30.840 --> 00:22:42.000

Jason Caslor: Really specific those moments and let everything else just ignore everything else, and so, whatever you want, how you were talking about it definitely had more like more red.

186

00:22:42.390 --> 00:22:45.450

Jason Caslor: is finding a gesture that was what he was like.

187

00:22:47.940 --> 00:22:48.150

SCarpenter: Good.

188

00:23:01.950 --> 00:23:07.710

Jason Caslor: I keep this when it goes into to keep that smaller groups always slow down when you going to cut time just.

189

00:23:11.910 --> 00:23:12.330

Jason Caslor: pretty good.

190

00:23:24.030 --> 00:23:26.910

Jason Caslor: You have no fun in your band class, this is awesome yeah I love it.

191

00:23:44.610 --> 00:23:52.650

Jason Caslor: And in this piece specifically have you how much time how much time you spend talking about the different kinds of articulation than what they sound like with this group.

192

00:23:53.790 --> 00:23:55.980

SCarpenter: This group not not that much.

193

00:23:59.040 --> 00:24:00.570

Jason Caslor: it's worth it'd be worth thinking.

194

00:24:01.980 --> 00:24:03.870

Jason Caslor: unify what their definition of accent.

195

00:24:03.990 --> 00:24:08.970

Jason Caslor: vs vs to noodle is it's all to this, I remember correctly.

196

00:24:09.630 --> 00:24:11.580

SCarpenter: It is, and the other piece we're doing to.

197

00:24:12.780 --> 00:24:18.690

SCarpenter: Even Dan has been something on every note, and I mean every noted specifically marked with an articulation.

198

00:24:19.980 --> 00:24:20.160

SCarpenter: and

199

00:24:21.330 --> 00:24:25.140

SCarpenter: Especially as we get through the like reading section and putting it all together and.

200

00:24:27.120 --> 00:24:28.080

SCarpenter: dedicating some time.

201

00:24:28.770 --> 00:24:32.850

Jason Caslor: Just isolating the concept of those articulation like transfer to vote.

202

00:24:33.660 --> 00:24:34.200

Yes.

203

00:24:43.980 --> 00:24:49.230

Jason Caslor: I love this so much of this old speed bass, the brass it's tied to the Greens.

204

00:25:13.980 --> 00:25:15.810

Jason Caslor: went the back office, and she was.

205

00:25:17.790 --> 00:25:22.440

Jason Caslor: You have these moments where like there's a there's a moment probably accidentally don't want to be.

206

00:25:23.580 --> 00:25:37.410

Jason Caslor: And I think I want you to think about making sure you're showing that in upbeat it looks like it's a little bit coming from somewhere else, and then you're showing your showing what you want, but it's only in the year down.

207

00:26:09.090 --> 00:26:17.220

Jason Caslor: The idea of like if if it's coming down we make sure you're everything from the prep now shows what that sounds not not just.

208

00:26:18.450 --> 00:26:21.030

Jason Caslor: get down or does that make sense.

209

00:26:21.240 --> 00:26:21.630

yeah.

210

00:26:24.060 --> 00:26:25.530

Jason Caslor: Really popped that last one did.

211

00:26:25.590 --> 00:26:29.610

Jason Caslor: Which is that's like not one that coming in and Nice easy.

212

00:26:49.440 --> 00:26:51.630

Jason Caslor: There you go this stuff happening legato.

213

00:26:51.990 --> 00:26:53.130

Jason Caslor: And then, all sudden you got.

214

00:26:56.670 --> 00:26:58.110

Jason Caslor: Two different styles, maybe bit more.

215

00:27:13.530 --> 00:27:14.160

Jason Caslor: yay.

216

00:27:37.980 --> 00:27:39.930

Jason Caslor: Great anything drive me nuts.

217

00:27:40.350 --> 00:27:40.860

Yes.

218

00:27:42.270 --> 00:27:48.390

SCarpenter: I don't know if it's my years of teaching junior higher web, but I feel like i'm trying to like micromanage everything.

219

00:27:50.880 --> 00:27:57.000

SCarpenter: And there's just like a lot of like motion that doesn't need to be there, like just a lot of I don't know.

220

00:27:58.200 --> 00:28:00.090

SCarpenter: I feel like I could do a lot more with.

221

00:28:01.440 --> 00:28:01.740

SCarpenter: Less.

222

00:28:03.210 --> 00:28:05.400

SCarpenter: Through that whole section it just seemed like the energy was.

223

00:28:07.080 --> 00:28:07.890

SCarpenter: All over in case.

224

00:28:08.340 --> 00:28:11.730

Jason Caslor: It was that it was it back to the idea of moving too quickly between the beats.

225

00:28:11.790 --> 00:28:13.380

Jason Caslor: yeah I.

226

00:28:15.120 --> 00:28:17.880

Jason Caslor: This would be a good challenge and I find myself doing that.

227

00:28:19.290 --> 00:28:25.380

Jason Caslor: Even here, with the tough thurs just finding times to go into what I call like monitor mode like this bird.

228

00:28:29.340 --> 00:28:31.710

Jason Caslor: Like there's only so much we can do.

229

00:28:32.370 --> 00:28:36.210

Jason Caslor: yeah and then I find it for waving her arms less or ears open up.

230

00:28:37.650 --> 00:28:39.570

SCarpenter: I think that goes back to the micromanaging.

231

00:28:39.630 --> 00:28:42.510

SCarpenter: Like yeah if I don't Q it they're not going to come in, but.

232

00:28:43.560 --> 00:28:44.430

SCarpenter: They usually do.

233

00:28:46.080 --> 00:28:50.640

Jason Caslor: yeah and then and then, if they don't, then you know what students need need that help.

234

00:28:51.210 --> 00:28:56.190

Jason Caslor: yeah Thank you everything and we basically nothing, especially in this chunk here.

235

00:29:00.300 --> 00:29:03.360

Jason Caslor: And here the conductor is to attention to.

236

00:29:05.100 --> 00:29:06.060

Jason Caslor: You just go into this.

237

00:29:07.320 --> 00:29:07.770

Jason Caslor: smile at.

238

00:29:23.190 --> 00:29:23.700

Jason Caslor: yeah.

239

00:29:27.090 --> 00:29:35.760

Jason Caslor: That was really effective, you were you're kind of monitoring and then you step forward and showed line and like group who spotted that was great.

240

00:29:48.990 --> 00:29:49.320

Jason Caslor: yeah.

241

00:29:51.990 --> 00:29:54.000

Jason Caslor: Make sure that the accents or you're.

242

00:29:55.140 --> 00:29:59.430

Jason Caslor: Not not in the hand, you can use the baton we gotta get the ball.

243

00:30:28.170 --> 00:30:28.710

Jason Caslor: The bottom there.

244

00:31:18.120 --> 00:31:30.840

Jason Caslor: So, would you say in the when they wouldn't there a snare drum player going through, it looks like you go into monitor mode more easily because there's a groove established so find ways to do that in the less groove based sections.

245

00:31:31.860 --> 00:31:33.930

Jason Caslor: I think that'll help their overall awesome.

246

00:31:33.960 --> 00:31:35.340

Jason Caslor: yeah awesome time.

247

00:31:39.000 --> 00:31:39.750

Jason Caslor: What else you noticing.

248

00:31:41.760 --> 00:31:42.690

Jason Caslor: What a good things.

249

00:31:42.930 --> 00:31:45.210

SCarpenter: i'm really distracted by the amount of like.

250

00:31:46.230 --> 00:31:47.220

SCarpenter: Just extra movement.

251

00:31:48.630 --> 00:31:56.100

Jason Caslor: One thing I noticed and you use, you have to However, your station, so you have to step forward to turn the page.

252

00:31:57.720 --> 00:32:04.350

Jason Caslor: So there's it that's a like every whatever how you're going to how fast the pieces there's always this motion so.

253

00:32:05.100 --> 00:32:06.510

Jason Caslor: I don't know if the Stan has to come up.

254

00:32:06.690 --> 00:32:10.500

Jason Caslor: You should go to just turn the page without the need to waste.

255

00:32:10.500 --> 00:32:12.150

Jason Caslor: or having to step forward.

256

00:32:12.960 --> 00:32:14.970

SCarpenter: My my podium itself is like.

257

00:32:16.890 --> 00:32:21.930

SCarpenter: I think i'm jumping back to you like I didn't get away from me on and my stand is on the same level of.

258

00:32:22.920 --> 00:32:24.810

SCarpenter: Like the floor in front of the podium and then.

259

00:32:25.020 --> 00:32:32.520

SCarpenter: So maybe if I just backed him up, I mean I kind of like to like not even up score, obviously, but like.

260

00:32:34.440 --> 00:32:43.080

SCarpenter: So yeah I don't know, can I tie it up right hit the I hit my own stand, even though I conduct oh hi I don't know.

261

00:32:43.350 --> 00:32:44.160

Jason Caslor: Right that's.

262

00:32:45.720 --> 00:32:53.490

SCarpenter: done I usually keep a coffee cup on my stand when I first started teaching and that's what got me conducting so high, because I didn't want to have my coffee.

263

00:32:54.090 --> 00:32:57.390

Jason Caslor: I love how this all comes back to like the ergonomics, and the.

264

00:32:57.960 --> 00:33:00.060

SCarpenter: pain and then I, and then I.

265

00:33:00.120 --> 00:33:03.090

SCarpenter: got rid of that so I thought it would help with the problem that clearly did not.

266

00:33:05.580 --> 00:33:08.130

SCarpenter: I think I don't know how to experiment with that set up a little bit.

267

00:33:08.400 --> 00:33:15.360

Jason Caslor: Finding a couple times during your warm ups with down so just find a way to just make sure you come back down to the bottom and find that trust table just.

268

00:33:15.510 --> 00:33:28.710

Jason Caslor: yeah check in with yourself each rehearsal for like two minutes, because then you can't do it all the time because we're there for the students to me get lost in that, but just find a couple moments, where you can do some of your your warm ups and basic exercises would help.

269

00:33:29.010 --> 00:33:29.370

SCarpenter: yeah.

270

00:33:30.180 --> 00:33:33.870

Jason Caslor: And are you just using like a an old school, like the same music standards they are.

271

00:33:34.560 --> 00:33:35.370

SCarpenter: it's the double.

272

00:33:35.490 --> 00:33:37.680

SCarpenter: Side yeah the same one but twice as.

273

00:33:38.160 --> 00:33:38.460

Jason Caslor: You can.

274

00:33:38.520 --> 00:33:41.100

Jason Caslor: You could flip it around so that that that lip is not.

275

00:33:41.160 --> 00:33:42.060

SCarpenter: 11 yeah.

276

00:33:42.540 --> 00:33:43.140

Jason Caslor: I mean that's.

277

00:34:30.150 --> 00:34:30.810

Jason Caslor: Today, great.

278

00:34:31.560 --> 00:34:32.550

SCarpenter: yeah yeah.

279

00:34:33.660 --> 00:34:47.580

Jason Caslor: yeah, I think, especially in the I know we get really excited about those gestures a syncopation I don't think they need to be just bump go go go on just just keep if you're when I get into stuff I guess i'm internalizing go like temple.

280

00:34:50.040 --> 00:34:53.550

Jason Caslor: i'm just keeping a steady inside and letting them be.

281

00:35:36.210 --> 00:35:40.830

Jason Caslor: Good style sheet you more that like when it's time to get the sheet, you know, a small.

282

00:36:18.240 --> 00:36:18.600

Jason Caslor: here.

283

00:36:35.310 --> 00:36:35.760

SCarpenter: more of a.

284

00:36:38.490 --> 00:36:38.790

SCarpenter: yeah.

285

00:36:40.080 --> 00:36:44.010

Jason Caslor: You got a great connection with this dude that's awesome like that's so cool.

286

00:36:47.190 --> 00:36:47.790

SCarpenter: Well, thank you.

287

00:36:50.910 --> 00:36:54.180

SCarpenter: Like I think this I thought I was being more staccato but like i'm really not.

288

00:36:57.060 --> 00:36:58.170

SCarpenter: Not the way I thought I was.

289

00:37:02.010 --> 00:37:05.730

Jason Caslor: what's the what's the what's the official template a lot faster.

290

00:37:05.760 --> 00:37:09.120

SCarpenter: and faster it's like I don't know anyone here.

291

00:37:11.970 --> 00:37:16.230

Jason Caslor: I think part of that this style will come into its own, as it speeds up.

292

00:37:16.710 --> 00:37:18.810

SCarpenter: yeah this was like our second read of it.

293

00:37:19.020 --> 00:37:19.350

yeah.

294

00:37:20.670 --> 00:37:21.570

SCarpenter: very much like.

295

00:37:31.050 --> 00:37:44.760

Jason Caslor: The one thing and i've had to work hard to do this was like on the first read of stuff even with like the directors here is just just I gotta I gotta I gotta take temperature what they can and can't get a ticket or not, if not necessary at temple.

296

00:37:45.390 --> 00:37:47.820

Jason Caslor: But rather than giving them all the information.

297

00:37:48.750 --> 00:37:50.580

SCarpenter: see what they can do on their own, without.

298

00:37:51.420 --> 00:37:54.330

Jason Caslor: Without us is then then there's this dependency.

299

00:37:57.210 --> 00:37:59.910

SCarpenter: And you can't show every dynamic and everywhere to deletions.

300

00:38:00.360 --> 00:38:01.470

Jason Caslor: know I know that and it.

301

00:38:02.490 --> 00:38:04.140

SCarpenter: makes them ownership of their own part.

302

00:38:04.380 --> 00:38:10.590

Jason Caslor: Absolutely and that's we get into that week I call this symposium mode to get in there, we want to show everything, and we think it's at the end of the day.

303

00:38:12.090 --> 00:38:14.460

Jason Caslor: They other play loud or soft shorter long.

304

00:38:15.570 --> 00:38:18.090

Jason Caslor: You can impact that a little bit, but.

305

00:38:20.160 --> 00:38:20.400

SCarpenter: yeah.

306

00:38:28.920 --> 00:38:29.430

Jason Caslor: hello, but.

307

00:38:33.420 --> 00:38:38.610

Jason Caslor: I think spending some time talking like breaking down I probably the three basic articulation.

308

00:38:40.140 --> 00:38:46.200

Jason Caslor: Because almost always I always find all these things are connected the tempo the articulation is almost always impact temple.

309

00:38:47.700 --> 00:38:57.510

Jason Caslor: If something's accented in heavy it will slow down if it's lightweight tend to move ahead so making sure they can keep the articulation is consistent right from piccolo down to tuba.

310

00:38:58.830 --> 00:39:06.390

Jason Caslor: Like getting those kind of solidified so the group has an understanding sees this This, I think, will help this move on.

311

00:39:06.690 --> 00:39:07.110

yeah.

312

00:39:11.190 --> 00:39:21.600

Jason Caslor: yeah I like talking to students about articulation like as enfants so like like a quarter note is just like a 12 point font times new Roman font.

313

00:39:21.900 --> 00:39:22.380

SCarpenter: hmm.

314

00:39:22.650 --> 00:39:27.660

Jason Caslor: And then, like an accent might be like the front of the note, but I mean it might be a 16 point font.

315

00:39:28.980 --> 00:39:33.720

Jason Caslor: And then, and so that gets a little bit of energy there, and if they want more like I want to 24 point font.

316

00:39:35.070 --> 00:39:39.300

Jason Caslor: A staccato is half the length of the quarter note, you know.

317

00:39:40.770 --> 00:39:43.950

Jason Caslor: yeah using fonts is something I use like an imagery of that.

318

00:39:45.000 --> 00:39:47.490

Jason Caslor: tends to solidify things fairly quickly.

319

00:40:00.090 --> 00:40:02.760

Jason Caslor: yeah the painting the hand hate the wrist.

320

00:40:18.240 --> 00:40:22.590

Jason Caslor: This movie like it's it's like Batman superhero soundtrack.

321

00:40:32.850 --> 00:40:36.330

Jason Caslor: yeah do you have Have you had you've had some shoulder issues.

322

00:40:37.110 --> 00:40:39.960

SCarpenter: Only if we're playing for like a long time, and I feel them dragging.

323

00:40:40.080 --> 00:40:47.760

SCarpenter: You know it's not like an actual issue, but like I will feel like i'm starting to you know, at the end of a long piece or something I can feel it.

324

00:40:47.760 --> 00:40:57.120

Jason Caslor: yeah that's it that, like that's about they just just trying to stay relaxed and and moving, I think we sometimes get so fixated on showing all the shorts and stuff.

325

00:40:58.800 --> 00:41:00.840

Jason Caslor: But the just keep moving through time.

326

00:41:01.890 --> 00:41:06.150

Jason Caslor: I think, because if we keep that steady they can play off of that.

327

00:41:06.330 --> 00:41:07.200

SCarpenter: And do the stone.

328

00:41:07.440 --> 00:41:12.690

Jason Caslor: But if we start showing everything I think that's sometimes where we get into some temporary she gets bogged down.

329

00:41:13.410 --> 00:41:14.160

SCarpenter: and make sense.

330

00:41:14.370 --> 00:41:14.730

yeah.

331

00:41:16.980 --> 00:41:17.610

Jason Caslor: cool.

332

00:41:18.630 --> 00:41:19.530

Jason Caslor: What else you thinking.

333

00:41:21.570 --> 00:41:22.350

SCarpenter: um.

334

00:41:24.690 --> 00:41:31.680

SCarpenter: I just think that would also help with like when something doesn't go well, if I start trying to have like a.

335

00:41:32.790 --> 00:41:42.870

SCarpenter: Communication, or you know side conversation with the student while we're playing but i'm also micromanaging my conducting I get thrown off really easily if I if my attention shifts elsewhere, so I think that that was just.

336

00:41:43.950 --> 00:41:47.070

SCarpenter: Keep trucking while I can communicate more when it's needed.

337

00:41:47.220 --> 00:41:48.810

SCarpenter: And just trying to.

338

00:41:49.830 --> 00:41:50.790

SCarpenter: yeah control.

339

00:41:51.390 --> 00:41:51.990

Jason Caslor: I think.

340

00:41:52.410 --> 00:41:54.630

Jason Caslor: know it might need, I mean the haven dances.

341

00:41:54.660 --> 00:42:01.170

Jason Caslor: Is got a lot of major changes and stuff, but I think there's opportunities for you to just literally count them off and think of that more as like a jazz band to and.

342

00:42:01.650 --> 00:42:12.750

Jason Caslor: I know how they can and they'll they'll find each other i've if i've said, out of all the kind of cliched quotes i've been noted for i've always said, every time I stopped conducting my group always gets better.

343

00:42:14.520 --> 00:42:15.600

Jason Caslor: They just do because they have to.

344

00:42:15.960 --> 00:42:20.610

Jason Caslor: each other, especially in a group based thing and then all sudden they figure out Oh, they need me.

345

00:42:22.260 --> 00:42:24.150

Jason Caslor: And more often that they don't.

346

00:42:24.900 --> 00:42:25.230

SCarpenter: yeah.

347

00:42:25.320 --> 00:42:39.120

Jason Caslor: yeah maybe for those moments to bring some energy, to a certain spot or through transition, but that might just by going like instead of yeah the micro magic part instead of starting their go to the exact extreme of it and just don't conduct.

348

00:42:41.130 --> 00:42:41.430

SCarpenter: yeah.

349

00:42:42.060 --> 00:42:44.250

Jason Caslor: And then you'll know when you'll know when you are needed.

350

00:42:45.090 --> 00:42:46.050

SCarpenter: yeah that makes sense.

351

00:42:46.080 --> 00:42:49.470

Jason Caslor: it's a hard thing to get used to be like i'm just gonna stand here and you're going to play.

352

00:42:50.520 --> 00:42:55.470

Jason Caslor: Like you don't feel important but but, but we are in the right moment so.

353

00:42:55.740 --> 00:42:57.900

SCarpenter: Right now, that makes sense.

354

00:42:58.140 --> 00:42:58.560

cool.

355

00:42:59.910 --> 00:43:04.470

Jason Caslor: Well, thank you you've probably got about 1000 other things to do today.

356

00:43:05.190 --> 00:43:09.750

SCarpenter: Oh good this was blocked off, just for this and I get a double prep in the morning, so.

357

00:43:10.830 --> 00:43:11.640

SCarpenter: that's pretty Nice.

358

00:43:11.760 --> 00:43:15.150

Jason Caslor: So what are the, what are the groups, you get you get the one that I saw you rehearse now.

359

00:43:15.270 --> 00:43:20.880

SCarpenter: I have jazz band, and then I have color guard and then my my symphonic band concert band and guitar.

360

00:43:22.200 --> 00:43:22.950

Jason Caslor: guitar player.

361

00:43:23.430 --> 00:43:29.880

SCarpenter: not really I mean it was either that or piano and I I was assigned to piano but i'm better at guitar than I am a piano so.

362

00:43:29.940 --> 00:43:36.090

SCarpenter: yeah I asked the choir teacher to trade and he's also a piano player and not a guitarist so that was like a really easy switch for us.

363

00:43:36.360 --> 00:43:40.290

SCarpenter: Oh good I mean I have more experience playing guitar and i've taught the guitar.

364

00:43:40.410 --> 00:43:40.950

Before.

365

00:43:42.330 --> 00:43:42.600

SCarpenter: yeah.

366

00:43:43.110 --> 00:43:50.670

Jason Caslor: I never, never had to I mean I play guitar really badly I got three chords I can sing about four lullabies for my girls and that's that's the extent.

367

00:43:50.700 --> 00:43:51.600

SCarpenter: of my guy yeah.

368

00:43:51.870 --> 00:43:53.100

Jason Caslor: that's what I need at this point.

369

00:43:53.520 --> 00:43:59.520

SCarpenter: yeah yeah it's it's a pretty chill way to end my day, a lot of independent practice.

370

00:44:00.000 --> 00:44:02.430

SCarpenter: yeah come around and help you guys but.

371

00:44:02.550 --> 00:44:06.840

SCarpenter: You know most the kids are better than me by this point because they already knew how to play coming in, so we're.

## Participant Post-Survey Question and Answers

Please rate your experience as a participant in regards to the growth you experienced as a conductor.

SC - 7/10

Please rate zoom as a means for communication in the video commentary one on one session.

SC - 8/10

What aspects of the virtual conducting project provided you the most growth?

SC - The second session was extremely helpful. Watching the video and talking our way through it highlighted several areas I'd like to improve in.

What aspects of the virtual conducting project provided you the least growth?

SC - I like the video portion but getting to practice with a live ensemble and clinician present would be even more beneficial.

What preconceived notions did you have about the virtual conducting project?

SC - I was looking forward to getting to work on my conducting since it's something I haven't thought about in the last couple of years. My main concern was participating in a conducting workshop while masked because it's hard to hear/see what I am trying to communicate to the ensemble.

What suggestions do you have to help improve the overall experience of the virtual conducting project?

SC - I think the project is strong as a virtual activity. I think you could add a third session over zoom/skype with the clinician and ensemble.

Do you see the virtual conducting project as something that could be a viable solution for conductors in search of professional development but lack equity and access to traditional formats?

SC - Yes

Would you recommend the virtual conducting workshop to your colleagues?

SC - Yes

Do you think the virtual conducting workshop format could be applied to other professional development opportunities? If so, what other ways can this system be applied?

SC - I think you could use this with any subject area.

Any general thoughts?

SC - It was really great to be able to participate in a meaningful PD without having to leave my classroom. Thank you for including me!

APPENDIX E

EXPERIENCE – ROGELIO GARIBAY

## Pre-Survey Questions and Answers

How many years have you been teaching band?

RG - Seven Years

What is the highest degree you have earned? (Bachelors, Masters, or Doctorate)

RG - Bachelors

What grade level(s) do you currently teach?

RG - 9th - 12th

How many conducting workshops have you attended?

RG - One

What years were those workshops held?

RG - 2021

What were your goals heading into the workshops?

RG - My goals included: learning through observation, learning through received instruction/feedback, and learning by doing.

What were your greatest takeaways from each workshop?

RG - Conducting is an art that requires continued work and refinement. I also learned that I was not spending enough time in meaningful score study.

Is there an aspect of the workshops that you liked most? If so, what?

RG - I enjoyed the judgment-free environment in which we made music. The musicians were extremely high calibre (yet, humble and welcoming). The other workshop attendees were extremely supportive and friendly. And the workshop directors/clinicians were kind, patient, and sincere with their feedback.

I also appreciated the initial small gathering and lectures that were given on the first night. It was nice to meet Dr. Caslor and Dr. Duncan (and graduate assistants) as well as the other workshop attendees. That initial gathering helped focus my attention on movement (with intent) and ways I could be more effective in my score preparation.

Is there an aspect of the workshop that you liked least? If so, what? Also, how would you improve that item?

RG - I can't think of anything I would change other than possibly providing a "large ensemble" workshop in future years.

Are you comfortable using a camera to record yourself conducting? If so, are you capable of framing the shot with only you, so as to protect the anonymity of the students in your class room?

RG - Yes

Are you familiar with Zoom, or other online platforms that allow face to face discussion?  
RG - Yes

## Garibay Video Session 1 – Transcript

1

00:00:18.960 --> 00:00:20.250

Jamal Duncan: Good morning.

2

00:00:22.050 --> 00:00:27.690

Jamal Duncan: Looking forward to watching your video, and we will just jump in and get started.

3

00:01:13.440 --> 00:01:13.710

again.

4

00:01:21.330 --> 00:01:35.970

Jamal Duncan: Good so the thing that I noticed, more than anything, right now, is there doesn't seem to be a good enough visual cue for when the rhythm changes on itself and it just there's a lot of it looks the same this and I think you need.

5

00:01:40.410 --> 00:01:40.980

Jamal Duncan: them really.

6

00:02:06.210 --> 00:02:19.200

Jamal Duncan: Right now everything just looks the same, and again I understand you're you're a hardcore full moon and you're gonna want to maybe you're and you're providing as many visual differences as possible.

7

00:02:53.910 --> 00:02:54.210

What.

8

00:03:00.180 --> 00:03:10.080

Jamal Duncan: fits right, and so there when you're showing how the regimen is different, you see there's a visible difference in how you're conducting looks, but I think it needs to be more exaggerated.

9

00:03:24.720 --> 00:03:25.260

All right there.

10

00:03:54.270 --> 00:04:00.270

Jamal Duncan: Other thing that I noticed a lot is that this seems to be fairly.

11

00:04:52.020 --> 00:04:53.370

Jamal Duncan: And I know you're doing this.

12

00:04:55.680 --> 00:04:59.070

Jamal Duncan: could be using this opportunity to show them.

13

00:05:00.300 --> 00:05:06.810

Jamal Duncan: That you're as well, one of the things that is kind of a person this piece is the amount of repetition.

14

00:05:07.140 --> 00:05:19.410

Jamal Duncan: And then it's those times that the repetition changes, so I think you want to be able to show them visually how to work through some of those repetitions but the da da da da Dum or however you want that to be shady.

15

00:06:14.640 --> 00:06:18.060

Jamal Duncan: yeah so I like what you're doing this show them again a little bit.

16

00:06:21.450 --> 00:06:29.580

Jamal Duncan: me the entrance it happens on the weaker beat, but I think it's got to be a little bit stronger than that they just need more security.

17

00:08:04.950 --> 00:08:07.500

Jamal Duncan: Also, make sure you're trying to be more active.

18

00:09:29.370 --> 00:09:30.300

You volume you're.

19

00:09:31.350 --> 00:09:31.920

Their.

20

00:09:37.350 --> 00:09:38.010  
forte.

21  
00:09:56.580 --> 00:09:58.230  
Really quickly here.

22  
00:10:05.430 --> 00:10:06.120  
That framework.

23  
00:10:31.590 --> 00:10:34.440  
Jamal Duncan: Good point they need to keep abreast support all the way through that.

24  
00:10:54.090 --> 00:10:55.110  
got depth.

25  
00:11:29.610 --> 00:11:36.960  
Jamal Duncan: Yes, I, like the trumpet entrance and the bassoon entrance that just happened, it was any kind of indication that you.

26  
00:11:38.550 --> 00:11:49.380  
Jamal Duncan: In in the heat of the moment about the quality of their entrance again it's kind of general about when they should play, but all of those entrances to me.

27  
00:11:49.740 --> 00:11:57.900  
Jamal Duncan: Have a clarity and a quality of the front of the articulation that just needs to be prepared a little bit more It just seems like you're just.

28  
00:12:47.100 --> 00:12:53.160  
Jamal Duncan: I think you need to spend more time with all these figures, he off off off off off when he was all.

29  
00:14:50.370 --> 00:14:50.730  
yeah.

30  
00:14:51.900 --> 00:14:52.410

Thank you.

31

00:14:59.760 --> 00:15:00.480

yeah so.

32

00:15:18.030 --> 00:15:22.170

Jamal Duncan: I agree with all the things you said I think again just work harder to make.

33

00:15:23.550 --> 00:15:24.000

Jamal Duncan: force.

34

00:15:28.740 --> 00:15:29.190

Jamal Duncan: versus.

35

00:17:09.180 --> 00:17:09.900

slowing down.

36

00:17:14.160 --> 00:17:43.980

almost like one extra 16.

37

00:18:01.980 --> 00:18:12.030

Jamal Duncan: Try dryer pattern here right now, just to help clear up the tempo it just is bouncing around a little bit maybe try to dry up the the beat a little bit.

38

00:19:56.250 --> 00:20:04.650

Jamal Duncan: turn the sound off and watch the video you would not be able to get the rhythm.

39

00:20:06.960 --> 00:20:11.640

Jamal Duncan: of how you're conducting and we should see little inflection points.

40

00:20:15.030 --> 00:20:17.520

Jamal Duncan: And right now just are better left.

41

00:20:18.690 --> 00:20:19.740

Jamal Duncan: or on the floor.

42

00:20:22.320 --> 00:20:25.710

Jamal Duncan: Nothing specific to them or to help.

43

00:20:27.420 --> 00:20:35.130

Jamal Duncan: What parts of the world, and I think I mean that in more more than just one more than the one and.

44

00:20:38.460 --> 00:20:40.320

Jamal Duncan: born and where we're at.

45

00:20:45.390 --> 00:20:46.020

Jamal Duncan: General.

46

00:21:15.900 --> 00:21:27.840

Jamal Duncan: Look at that look at that look at that, like something strong like if you've ever heard of the gesture of syncopation something that strong or on a specific large beat.

47

00:21:28.200 --> 00:21:46.830

Jamal Duncan: So they can feel the syncopation on the end or the E and where you put that just depends on where that note is you can also do a gesture of syncopation on the AMS for like a one and one or something like that, but I think it just it just gotta you gotta dig it up.

48

00:22:24.300 --> 00:22:24.900

Jamal Duncan: Right now.

49

00:22:36.090 --> 00:22:40.560

Jamal Duncan: Until the Russians outline your name their hearts become less.

50

00:23:20.550 --> 00:23:21.810

Jamal Duncan: Looking directly at.

51

00:23:23.070 --> 00:23:23.670

Jamal Duncan: your health.

52

00:23:37.980 --> 00:23:39.420

Jamal Duncan: I love your movement there.

53

00:24:45.150 --> 00:24:46.410

Jamal Duncan: Also, just watching.

Garibay Video Session 2 – Transcript

1

00:00:10.380 --> 00:00:16.080

Jamal Duncan: Make sure we're recording all right so we'll just go ahead and jump right in.

2

00:00:16.560 --> 00:00:17.070

Okay.

3

00:02:11.130 --> 00:02:14.580

Jamal Duncan: Alright, so just a couple things in general.

4

00:02:17.430 --> 00:02:21.480

Jamal Duncan: The baton it's flexible.

5

00:02:22.920 --> 00:02:33.360

Jamal Duncan: In the sense of like the baton is moving around, as I think it should, but I think that that's because you're manipulating the baton.

6

00:02:34.860 --> 00:02:36.330

Jamal Duncan: finger wise.

7

00:02:36.600 --> 00:02:45.240

Jamal Duncan: Okay, then what I don't see is manipulation of the rest of the wrist seems fairly lot let's just watch a little bit more.

8

00:02:48.780 --> 00:02:49.380

Jamal Duncan: you'll get that.

9

00:02:59.220 --> 00:03:06.300

Jamal Duncan: And then the other thing is I just don't see a lot of contrast, from you as far as dynamic.

10

00:03:07.590 --> 00:03:24.930

Jamal Duncan: you're you're just playing different dynamics, but like when it was kind of sparse and then it went to the full band I didn't see that big of a difference from you and I want to just make sure that you're amplifying the things that that you want to reinforce that they're doing well.

11

00:03:25.770 --> 00:03:26.010

Okay.

12

00:03:30.690 --> 00:03:31.170

let's go.

13

00:03:35.520 --> 00:03:36.000

To.

14

00:03:37.980 --> 00:03:41.970

address here at night is this a bomb bomb bomb.

15

00:03:45.960 --> 00:03:48.690

You are all into.

16

00:03:51.930 --> 00:03:52.860

One wanting to.

17

00:03:54.060 --> 00:03:56.190

have an extra two beats of.

18

00:03:58.290 --> 00:04:03.420

going for mental fortitude can you smell, and I feel like you're getting pianissimo when more than three.

19

00:04:04.950 --> 00:04:05.940

So it's this.

20

00:04:09.210 --> 00:04:10.770

Right, you have he gets quieter.

21

00:04:12.810 --> 00:04:13.140

So just.

22

00:04:14.340 --> 00:04:14.820

don't get.

23

00:04:33.240 --> 00:04:34.320

Jamal Duncan: You can see your.

24

00:04:37.140 --> 00:04:44.280

Jamal Duncan: fingers are moving you're moving a little bit, but I think they have more flexibility in the room.

25

00:05:49.500 --> 00:05:51.540

Jamal Duncan: Yes, I want to try something.

26

00:05:51.990 --> 00:05:52.290

yeah.

27

00:05:56.520 --> 00:05:57.630

Jamal Duncan: let's go back.

28

00:05:58.920 --> 00:06:00.840

Jamal Duncan: As want you to watch this.

29

00:06:12.930 --> 00:06:13.470

Jamal Duncan: So.

30

00:06:14.760 --> 00:06:22.260

Jamal Duncan: You showed like three seconds of you want to be louder but you didn't stick with it.

31

00:06:22.650 --> 00:06:23.940

Jamal Duncan: And like there.

32

00:06:24.360 --> 00:06:35.430

Jamal Duncan: is one of the few times that your face becomes really active and the thing I want you to be aware of is when you are in listening mode.

33

00:06:36.240 --> 00:06:51.690

Jamal Duncan: And kind of trying to assess and analyze your face isn't necessarily responding to what you hear from them, and so they don't know if what they're doing is right or wrong, because you just have kind of a blank look on your face sometimes.

34

00:06:52.560 --> 00:06:52.890

yeah.

35

00:07:41.550 --> 00:07:43.800

Jamal Duncan: Do you have the score to this yeah.

36

00:07:44.280 --> 00:07:45.090

rogaribay2@yahoo.com: yeah I do.

37

00:07:46.680 --> 00:07:48.570

Jamal Duncan: So right where we just stopped.

38

00:07:50.880 --> 00:07:54.330

Jamal Duncan: The three notes that lead into the like da.

39

00:07:55.650 --> 00:07:57.540

Jamal Duncan: Dee Dee.

40

00:07:57.930 --> 00:07:59.550

Jamal Duncan: Is there any kind of.

41

00:08:00.630 --> 00:08:01.710

Jamal Duncan: dynamic.

42

00:08:03.360 --> 00:08:04.650

Jamal Duncan: On the three on.

43

00:08:05.550 --> 00:08:06.660

rogaribay2@yahoo.com: yeah or TC man.

44

00:08:07.080 --> 00:08:11.010

Jamal Duncan: Okay, and does it so no percent or anything like that.

45

00:08:11.160 --> 00:08:14.370

rogaribay2@yahoo.com: No, no crescendo is just 14 females with accents.

46

00:08:14.460 --> 00:08:15.690

rogaribay2@yahoo.com: Okay yeah.

47

00:08:15.870 --> 00:08:16.830

Jamal Duncan: let's go back in.

48

00:08:40.290 --> 00:08:41.610

Jamal Duncan: From that first note.

49

00:08:47.160 --> 00:08:48.060

rogaribay2@yahoo.com: They grew into it.

50

00:08:48.840 --> 00:08:57.780

Jamal Duncan: yeah so here's The other thing i'll say I don't necessarily think that growing into it as a bad thing, what do I want to look at your check your store.

51

00:08:58.050 --> 00:09:16.290

Jamal Duncan: But you just have to be a little more committed because it's right now it's kind of nebulous again again if you want it to grow that's great that's fine if you just want it ready to go fortissimo that's great too, but you got to make a choice and like really be committed in it.

52

00:09:51.750 --> 00:10:05.850

Jamal Duncan: yeah, and so the other thing, sometimes we think about the last note, you have to data data data data data, you might just want to push through it, because I can't sometimes the gesture yay.

53

00:10:31.650 --> 00:10:47.550

Jamal Duncan: yeah I think just trying to control the end a little too much um are you trying to just make sure that the last note doesn't run too much or you want the last know shorter how, what do you, what do you want to happen there at the end.

54

00:10:48.180 --> 00:10:58.890

rogaribay2@yahoo.com: yeah I don't know that I necessarily want to shorten clip like that, but more just like that they're all landing on it together, which is why i'm kind of going like one into prayer.

55

00:10:59.130 --> 00:10:59.790

rogaribay2@yahoo.com: wanted Greek.

56

00:11:00.210 --> 00:11:00.570

rogaribay2@yahoo.com: yeah.

57

00:11:00.810 --> 00:11:01.470

yeah so.

58

00:11:06.120 --> 00:11:08.070

Jamal Duncan: You didn't do it that time.

59

00:11:08.340 --> 00:11:14.520

Jamal Duncan: Right it's kind of gave the person, which I think it's more effective because it's going to force them to listen, but.

60

00:11:18.480 --> 00:11:19.980

Jamal Duncan: Because that gives.

61

00:11:21.240 --> 00:11:26.910

Jamal Duncan: That data that that seems to give it more direction than trying to control is that that.

62

00:11:28.410 --> 00:11:33.300

Jamal Duncan: But I would do it more like what you're doing now versus what you did, then the whole thing.

63

00:11:38.190 --> 00:11:38.430

rogaribay2@yahoo.com: Okay.

64

00:11:52.200 --> 00:11:57.510

Jamal Duncan: And it's just an awkward ending this piece, I like this piece, but it is rhythmically.

65

00:11:58.560 --> 00:11:59.460

Jamal Duncan: problem at it.

66

00:12:00.840 --> 00:12:01.800

Jamal Duncan: Ending is really.

67

00:12:03.690 --> 00:12:04.620

rogaribay2@yahoo.com: Strange ending.

68

00:12:04.800 --> 00:12:09.660

Jamal Duncan: yeah and, like the opening flute solo i've seen many times.

69

00:12:13.710 --> 00:12:16.710

rogaribay2@yahoo.com: Due to like complexity or.

70

00:12:18.090 --> 00:12:18.540

Jamal Duncan: Yes.

71

00:13:01.290 --> 00:13:11.670

Jamal Duncan: Right, and I think the reason that the sound is killing is because of how you're trying to control the last no I was just try it the other way, the next time you rehearse and see if it sounds different.

72

00:13:12.180 --> 00:13:12.420

Okay.

73

00:14:35.160 --> 00:14:35.220

Oh.

74

00:14:42.210 --> 00:14:43.470

Jamal Duncan: As you slow down.

75

00:14:45.450 --> 00:14:48.750

Jamal Duncan: take more time, but don't stop.

76

00:14:50.850 --> 00:14:56.310

Jamal Duncan: You kind of almost was the baton at the very top, and you were doing the right.

77

00:14:57.480 --> 00:14:59.070

Jamal Duncan: By slowing down.

78

00:14:59.100 --> 00:15:03.600

Jamal Duncan: The just the pattern moving so that the clarinet can feel.

79

00:15:05.220 --> 00:15:09.210

Jamal Duncan: Where the next where the downbeat of the next bar is.

80

00:16:19.560 --> 00:16:20.400

Everything sharp.

81

00:17:12.000 --> 00:17:12.660

rogaribay2@yahoo.com: Automatic life.

82

00:18:01.980 --> 00:18:05.940

That be moved on quarter to quarter note.

83

00:18:07.350 --> 00:18:07.740

It was.

84

00:18:13.320 --> 00:18:19.710

same thing kind of measured 31 into on three didn't quite happen body.

85

00:18:21.090 --> 00:18:27.210

For in one to blame good entire quarter note and making sure that we don't.

86

00:18:29.040 --> 00:18:29.490

stop it.

87

00:18:31.680 --> 00:18:35.940

So a lot more attention to that kind of detail back to 18 everyone at.

88

00:19:03.870 --> 00:19:05.070

Jamal Duncan: I would just say.

89

00:19:10.800 --> 00:19:22.260

Jamal Duncan: On the really accented part just be careful about how you attack the downbeat is, I think you want more I think you want more of a fullness.

90

00:19:22.620 --> 00:19:25.980

Jamal Duncan: yeah than a heavy accent and just always you know.

91

00:19:27.270 --> 00:19:37.140

Jamal Duncan: Like I said just always listen and if the sound that you want is not the sound that you're getting from the instruments, then we blame ourselves first.

92

00:19:38.880 --> 00:19:42.750

Jamal Duncan: And figure out how we can change it to make it more like we want.

93

00:19:43.410 --> 00:19:43.740

Right.

94

00:20:33.270 --> 00:20:42.690

Jamal Duncan: Again, I think you can see here, look at how much your baton is moving just from the joint like of your fingers last.

95

00:20:43.680 --> 00:21:06.180

Jamal Duncan: fingers really causing the baton move a lot, and what that does is prevent kind of the feeling of a legato because if you notice the tip of the baton is always pulsing so nothing ever looks smooth so you don't necessarily get a 100% legato type feel.

96

00:21:06.210 --> 00:21:07.710

Jamal Duncan: needed to be able to see it.

97

00:22:18.630 --> 00:22:20.550

Jamal Duncan: And then just be careful.

98

00:22:21.810 --> 00:22:37.050

Jamal Duncan: Your left hand does some really effective stuff from time to time, especially when trying to show dynamics, the thing that I would encourage you to use do more of that.

99

00:22:38.910 --> 00:22:49.080

Jamal Duncan: Because a lot of times when your left hand is involved it's just mirroring what the right hand is doing and I think that can create.

100

00:22:50.190 --> 00:22:57.990

Jamal Duncan: Just a lot of visual chaos just in a way of if you're just using one hand to show the Bead.

101

00:22:59.070 --> 00:23:08.220

Jamal Duncan: um I think it clarifies everything and people know this is where the tempo is when you've got two hands doing the same thing.

102

00:23:08.640 --> 00:23:25.890

Jamal Duncan: it's just I will, why do you need to hands to do that use this an end to do more of the shape and do more of that and just make sure that this hand is really, really being clear enough in the moment then need more clarity than this, then just keep the left hand out of it all together.

103

00:23:26.460 --> 00:23:37.710

rogaribay2@yahoo.com: Okay, I have noticed, sometimes I don't know if you think this is good or bad so i'm curious what you think sometimes i'm not doing anything I just kind of keep like my hand here.

104

00:23:37.770 --> 00:23:47.220

rogaribay2@yahoo.com: Yes, right here until it needs to be like activated that distracting is that okay hang on my side.

105

00:23:48.960 --> 00:23:53.100

Jamal Duncan: It depends, will we can talk about that a little bit later.

106

00:23:55.140 --> 00:23:55.410

rogaribay2@yahoo.com: yeah.

107

00:24:58.110 --> 00:24:58.530

Jamal Duncan: yeah.

108

00:25:04.740 --> 00:25:07.800

Jamal Duncan: And then, just think about how you want that high note to son.

109

00:25:09.240 --> 00:25:10.590

Jamal Duncan: He.

110

00:25:11.640 --> 00:25:25.320

Jamal Duncan: Like how much weight, or how much accent, I think it just for me sounds a little too accented that's what you want, fine just be really clear and how you want to reach that as kind of a second time it happens.

111

00:25:35.280 --> 00:25:35.310  
Oh.

112  
00:26:09.750 --> 00:26:11.070  
don't want to keep them by.

113  
00:26:43.980 --> 00:26:44.190  
Right.

114  
00:26:46.170 --> 00:26:47.460  
Top top.

115  
00:26:51.840 --> 00:26:53.430  
Right, we should really saying.

116  
00:27:26.700 --> 00:27:30.630  
Jamal Duncan: they're just making sure you're not gonna stay still when you're supposed to be at work.

117  
00:27:31.680 --> 00:27:32.430  
rogaribay2@yahoo.com: yeah I guess.

118  
00:27:37.980 --> 00:27:47.940  
35.

119  
00:27:52.200 --> 00:27:57.900  
Jamal Duncan: yeah I would also experiment with just pushing the handle of the baton further back.

120  
00:27:59.550 --> 00:28:04.050  
Jamal Duncan: You have a little better grip on it, it might just be that it's time to.

121  
00:28:06.750 --> 00:28:08.100  
Jamal Duncan: Go baton snapping.

122

00:28:11.790 --> 00:28:15.660

rogaribay2@yahoo.com: every three months, just to see if each you know.

123

00:28:15.930 --> 00:28:17.280

rogaribay2@yahoo.com: I have more in my arsenal now.

124

00:28:17.580 --> 00:28:19.380

rogaribay2@yahoo.com: So i've been experimenting for sure.

125

00:29:05.700 --> 00:29:06.510

Jamal Duncan: talked about.

126

00:29:10.410 --> 00:29:11.670

Jamal Duncan: Like How does this go.

127

00:29:23.100 --> 00:29:37.590

Jamal Duncan: The other thing like for me personally, if you want the tuba to lead a little bit more about lowering your conducting playing a little bit so you're kind of like stomach area I know it sounds weird.

128

00:29:37.980 --> 00:29:39.510

Jamal Duncan: But that just is.

129

00:29:39.570 --> 00:29:59.910

Jamal Duncan: It when people see that visually it feels like more of a place of strength and you might be able to get more from your low brass that way just down a little lower like as we raise our arms, all of this, it just it starts to tense up a little bit.

130

00:30:00.090 --> 00:30:06.480

Jamal Duncan: yeah and look like we're more relating to the higher voices where we just dig in a little bit.

131

00:30:08.580 --> 00:30:11.820

Jamal Duncan: Around the Center on the core it might help change the sound.

132

00:30:12.120 --> 00:30:13.560

rogaribay2@yahoo.com: Okay yeah absolutely.

133

00:30:41.520 --> 00:30:41.580

All.

134

00:30:49.470 --> 00:30:49.560

Right.

135

00:30:56.520 --> 00:30:56.550

Oh.

136

00:31:23.370 --> 00:31:29.250

Jamal Duncan: The other thing I would just recommend kind of in this is an overall concept.

137

00:31:29.340 --> 00:31:29.640

rogaribay2@yahoo.com: yeah.

138

00:31:29.940 --> 00:31:33.480

Jamal Duncan: When I talk about the the thinking about legato.

139

00:31:35.460 --> 00:31:38.220

Jamal Duncan: Think about the baton as a paintbrush.

140

00:31:38.580 --> 00:31:44.010

Jamal Duncan: And you applying paint to a canvas but just try to smooth that out a little bit more.

141

00:31:44.250 --> 00:31:56.790

Jamal Duncan: So that everything we get kind of rid of the rough edges and I think it will help the legato music just swim a little bit more without feeling like there are hard edges around it.

142

00:32:00.750 --> 00:32:09.450

Jamal Duncan: Like there's a little hill on and and and and and I think we just want to smooth that out a little bit more.

143

00:32:10.110 --> 00:32:20.100

Jamal Duncan: Think about like if you were in a swimming pool and how it would feel to move your hands through the swimming pool and because of the resistance that the water provides.

144

00:32:20.520 --> 00:32:32.250

Jamal Duncan: It like once you keep once you start in that direction you can't hitch and come back because the water won't allow you to do it, so you just think about how it moves from side to side.

145

00:32:32.760 --> 00:32:33.060

Okay.

146

00:33:32.880 --> 00:33:35.400

Jamal Duncan: And now, one thing is listed here.

147

00:33:45.720 --> 00:33:54.390

Jamal Duncan: I just want you to listen to the quality, not of the articulation but of the releases and see how the releases sound and if you'd like that.

148

00:34:03.240 --> 00:34:04.080

Jamal Duncan: Like right here.

149

00:34:07.440 --> 00:34:08.010

Jamal Duncan: In here.

150

00:34:26.700 --> 00:34:27.540

How are you.

151

00:34:49.020 --> 00:35:10.290

Jamal Duncan: And I know it seems a little counterintuitive but on that last note, where you get some of the chime hit as well, I think you have to you have to give a little

something so that you, we have better hopes of aligning the chime and the end the note from the.

152

00:35:11.580 --> 00:35:18.030

Jamal Duncan: From the winds and brass yeah but so yeah overall I think there's a lot of good stuff, and I mean the band.

153

00:35:18.870 --> 00:35:29.370

Jamal Duncan: At least on the kirkpatrick is improving from the last time you recorded it so that's always a good thing I would say the big thing for you is to think about.

154

00:35:29.760 --> 00:35:47.010

Jamal Duncan: What you can do with the left hand that's different and then just try to explore the concept of just a more smooth flow type gesture, and I think it's just the issue of imagining yourself as kind of a marionette.

155

00:35:48.480 --> 00:36:00.360

Jamal Duncan: So that, however, the baton moves the wrist bills first and and the baton follows in the same thing from left to right so you're like pulling it up across the campus and the more.

156

00:36:00.570 --> 00:36:11.310

Jamal Duncan: smoothly, you can do that, I think you will start to notice the legato music starting to make you know the terms or phrases a little bit more effective.

157

00:36:11.760 --> 00:36:12.240

and

158

00:36:13.410 --> 00:36:21.930

Jamal Duncan: So those are kind of the big picture things I think there's a lot of good stuff The other thing is that you asked about like the left hand.

159

00:36:22.890 --> 00:36:41.820

Jamal Duncan: E, F it's only kind of in this area for a bar to um I don't I don't it doesn't bother me, but I think any longer than that you just need to get it out of the way because again it's just something else for the players to look at that you really don't want them to look at.

160

00:36:42.000 --> 00:36:44.370

Jamal Duncan: Sorry, this need to think about and I was.

161

00:36:44.460 --> 00:36:50.100

Jamal Duncan: just talking to this about this to some students, the other day you just need to think about.

162

00:36:51.210 --> 00:37:00.720

Jamal Duncan: Making sure you bring it to the party, a little bit early, because now you just have more distance to travel like if it's all the way down like at your side.

163

00:37:01.020 --> 00:37:06.540

Jamal Duncan: But I just don't like the idea of resting here for a long time, because then it's like so what's The point of this.

164

00:37:06.870 --> 00:37:17.220

Jamal Duncan: Because you don't want people to look at it, but it's at it's in your core it's like at the part where it's easiest for them to see and not that it's going to be anything like.

165

00:37:17.760 --> 00:37:31.050

Jamal Duncan: People are going to go crazy about it is you want them you want to provide the most clarity and like this is what I want you to be paying attention to this is the thing that is the most important.

166

00:37:31.380 --> 00:37:39.840

Jamal Duncan: And, in most cases like when when you're not using your left hand it's just trying to find the clarity of the beat so that we're all together all right.

167

00:37:40.200 --> 00:37:43.710

Jamal Duncan: yeah do you have any other questions.

168

00:37:44.130 --> 00:37:45.180

um.

169

00:37:46.620 --> 00:37:53.280

rogaribay2@yahoo.com: Well, I will say like I definitely based off she likes to turn back office sorry.

170

00:37:53.610 --> 00:37:55.020

Jamal Duncan: that's all right all right.

171

00:37:57.390 --> 00:37:59.070

rogaribay2@yahoo.com: I have to move around a whole bunch for.

172

00:37:59.070 --> 00:38:05.670

rogaribay2@yahoo.com: These to stay on um I definitely noticed like a lot of the bouncing that you were talking about.

173

00:38:07.290 --> 00:38:13.050

rogaribay2@yahoo.com: So I really tried to make it an effort in fixing that or addressing it some more.

174

00:38:15.000 --> 00:38:21.420

rogaribay2@yahoo.com: and actually I, I wonder if it would be okay for me to send you a video of our performance.

175

00:38:22.710 --> 00:38:24.060

rogaribay2@yahoo.com: Of kirkpatrick fanfare.

176

00:38:24.390 --> 00:38:25.260

Absolutely.

177

00:38:26.370 --> 00:38:31.770

rogaribay2@yahoo.com: Because even in that one I I definitely activated I feel like I activated more of the risks.

178

00:38:32.940 --> 00:38:45.630

rogaribay2@yahoo.com: In giving a more clear beat and not just all here at the fingertip like you said I was doing is upon watching myself do that, like, I definitely was like man i'm doing a lot from here.

179

00:38:47.970 --> 00:38:53.070

rogaribay2@yahoo.com: That probably needs to change, and I definitely felt like my hand getting tired a lot from doing that.

180

00:38:53.640 --> 00:38:54.090

yeah.

181

00:38:56.340 --> 00:39:02.940

rogaribay2@yahoo.com: Definitely caught myself doing that, so it all started with with you just saying like there's a lot of bouncing so, then I went to this.

182

00:39:04.110 --> 00:39:06.390

rogaribay2@yahoo.com: And I was like wow that that hurts, and you cannot do that.

183

00:39:06.780 --> 00:39:13.200

Jamal Duncan: yeah well yeah, and I mean you, you really do have to be careful about the tension thing.

184

00:39:13.410 --> 00:39:19.170

Jamal Duncan: yeah like when I when I talked to students about you know, trying to get your risk more activated.

185

00:39:19.410 --> 00:39:23.070

Jamal Duncan: And, like, I will say like you can just practice like risk taps.

186

00:39:24.120 --> 00:39:30.450

Jamal Duncan: But like I said no more than two or three minutes at a time and the minute you feel tension, you need to stop.

187

00:39:30.870 --> 00:39:41.760

Jamal Duncan: yeah because it's not something that you're going to get your your wrist is not overnight going to become more flexible, and so you just you do a little bit every day, and you keep mindful of it.

188

00:39:42.060 --> 00:39:58.890

Jamal Duncan: But the minute you feel tension you, you do have to stop because you don't want to do any kind of crazy damage or anything like that So yes, but yeah if you have that video definitely send it to me and I look at it, we can find the time down the road to talk about it anything.

189

00:39:59.310 --> 00:40:02.820

rogaribay2@yahoo.com: it's definitely great one thing I did want to ask is.

190

00:40:06.990 --> 00:40:26.580

rogaribay2@yahoo.com: For our ceiling specifically there's a lot of bravado that can be used for for that piece um am I, being effective enough in like showing were like hey I want you guys to stretch the speed just a little bit more, and then landing, am I, being clear enough.

191

00:40:26.760 --> 00:40:27.840

rogaribay2@yahoo.com: In them.

192

00:40:28.320 --> 00:40:42.270

Jamal Duncan: I think so again the the, the key is going to be that you just take more space, but like just make sure, like the you don't ever want the baton to stop.

193

00:40:42.930 --> 00:40:53.250

Jamal Duncan: you're just taking up more space you're taking time to get there, but like where we end up getting into trouble is when you start to slow down, and then you stop.

194

00:40:53.850 --> 00:41:05.850

Jamal Duncan: This then it's it's really difficult for the players to then feel kind of the natural flow out of that so just work on just slowing the pattern down and then moving to where you need to go.

195

00:41:06.270 --> 00:41:10.260

Jamal Duncan: Okay, but for the most part the stuff I saw was pretty clear.

196

00:41:10.680 --> 00:41:18.990

rogaribay2@yahoo.com: Okay yeah that's just one of those where it's like I just want to make sure that i'm not doing anything crazy here and making it confusing for the players.

197

00:41:19.290 --> 00:41:19.470

Jamal Duncan: No.

198

00:41:19.500 --> 00:41:23.250

rogaribay2@yahoo.com: I got it okay cool um.

199

00:41:24.360 --> 00:41:37.110

rogaribay2@yahoo.com: No, I mean I think everything that you that you pointed out in the first video and this video is all definitely stuff that like needed addressing so I really appreciate all the all the feedback and comments.

200

00:41:37.230 --> 00:41:45.060

Jamal Duncan: No that's fine and it's all it's all it's all good so yeah nothing that you're doing this bad so you should feel good about it.

201

00:41:45.150 --> 00:42:00.630

rogaribay2@yahoo.com: yeah if there was like one thing that you could say like hey if you do if you were to really do this, instead of what you're doing now, who would greatly improve your overall conducting is there, like one or two things that you would.

202

00:42:01.050 --> 00:42:01.380

Jamal Duncan: What I.

203

00:42:01.920 --> 00:42:04.290

rogaribay2@yahoo.com: Like i'm liking this rest a little bit.

204

00:42:04.590 --> 00:42:17.910

Jamal Duncan: Yes, I think it's the risk thing, especially in in specially in the legato and then I think you have to find ways for your face to be more active when you're in the monitor mode because students.

205

00:42:18.300 --> 00:42:29.460

Jamal Duncan: I mean, regardless of what we think the students are always looking for feedback, how was that was a good or bad, was it too loud too So how do you like that, and so your face has to be more in the moment.

206

00:42:29.820 --> 00:42:38.610

Jamal Duncan: To show how you feel about that stuff because then you don't have to stop and talk about it, like they can see the appreciation, if you hear a wrong note and you just look at you know.

207

00:42:39.000 --> 00:42:44.130

Jamal Duncan: All that you just got to find more ways to get your face more active, so I would say that, and just the.

208

00:42:44.550 --> 00:42:46.620

Jamal Duncan: The openness of the wrist.

209

00:42:46.800 --> 00:42:50.190

rogaribay2@yahoo.com: yeah I have been described as stoic.

210

00:42:51.450 --> 00:42:56.640

rogaribay2@yahoo.com: kind of my personality, so it definitely shows a little bit so i'm trying for sure.

211

00:42:57.000 --> 00:42:57.630

Jamal Duncan: nope I get.

212

00:42:58.890 --> 00:43:14.190

Jamal Duncan: And I can tell people to like go play charades with friends, where you have to use your whole body to act out things like find ways to do it, it just takes it takes time because it doesn't feel natural and it's something you just have to work at.

213

00:43:14.640 --> 00:43:17.310

rogaribay2@yahoo.com: yeah yeah work in progress for sure.

214

00:43:18.180 --> 00:43:22.140

rogaribay2@yahoo.com: um yeah I don't I don't have any more questions at the moment.

215

00:43:23.280 --> 00:43:32.370

Jamal Duncan: All right, all right well yeah like like I said feel free to send me that performance video for you want to definitely take a look at it and respond and all of that.

216

00:43:32.910 --> 00:43:33.900

rogaribay2@yahoo.com: yeah Thank you.

217

00:43:34.500 --> 00:43:36.240

Jamal Duncan: All right, yeah.

218

00:43:37.710 --> 00:43:39.900

Jamal Duncan: Well, you have a good night and.

219

00:43:41.280 --> 00:43:42.480

Jamal Duncan: Two more days this week.

220

00:43:42.480 --> 00:43:45.780

rogaribay2@yahoo.com: So far, yeah you got two more well you're almost done.

221

00:43:45.930 --> 00:43:46.440

Jamal Duncan: Yes.

222

00:43:46.500 --> 00:43:49.230

Jamal Duncan: But we both we both the weekend is coming in two days.

223

00:43:49.530 --> 00:43:59.340

rogaribay2@yahoo.com: weekend is coming true true, although I might or may not have may or may not have scheduled a Saturday rehearsal with my wind ensemble because we really need it so.

224

00:44:02.220 --> 00:44:04.860

Jamal Duncan: You still got Sunday so got Sunday.

225

00:44:05.550 --> 00:44:11.190

rogaribay2@yahoo.com: yeah well Thank you so much, and good luck with all your end of the year, things and I hope it's a restful summer for you.

226

00:44:11.400 --> 00:44:13.500

Jamal Duncan: same to you same to you take care.

227

00:44:13.590 --> 00:44:14.100

rogaribay2@yahoo.com: Thank you.

228

00:44:16.380 --> 00:44:16.620

rogaribay2@yahoo.com: bye.

## Post Survey Questions and Answers

Please rate your experience as a participant in regards to the growth you experienced as a conductor.

RG - 8/10

Please rate zoom as a means for communication in the video commentary one on one session.

RG - 8/10

What aspects of the virtual conducting project provided you the most growth?

RG - 1. The act of recording myself during class and reviewing the video before submitting was by itself an opportunity for growth. The self-reflection post-recording was very enlightening.

2. I wanted to make sure I submitted a video showcasing the best of what I could do with each piece at the moment in which they recorded. The extra score study and consideration of gesture surely benefitted me during the project.

3. The video commentary provided by the clinician (Dr. Duncan) was extremely helpful, since I was able to receive "real-time" feedback on my conducting, much like one would in an in person conducting workshop/symposium.

4. The live video review and follow-up conversation that was held via a Zoom conference call was excellent since I was able to ask probing questions on the topics we were discussing.

What aspects of the virtual conducting project provided you the least growth?

RG - I can't think of any.

What preconceived notions did you have about the virtual conducting project?

RG - One preconceived notion I had was that the feedback might be somewhat general since the clinician would not be able to get an in-person read on the conductor.

What suggestions do you have to help improve the overall experience of the virtual conducting project?

RG - - Hard and Fast Deadlines on both parties (especially once money is involved).

- All pertinent virtual conducting project is sent out in one email or put on a website for easy navigation.

Do you see the virtual conducting project as something that could be a viable solution for conductors in search of professional development but lack equity and access to traditional formats?

RG - Yes

Would you recommend the virtual conducting workshop to your colleagues?

RG - Yes

Do you think the virtual conducting workshop format could be applied to other professional development opportunities? If so, what other ways can this system be applied?

RG - Yes! There are many "How to Rehearse your Ensemble" and "How to Score Study," workshops at music education conferences. They are always well attended. It might be interesting to do something similar but with an emphasis on music education (e.g. music classroom management, mind/body/music warm-up techniques, scaffolding in the music classroom, etc.) with one of the Music Education professors.

Any general thoughts?

RG - This was an overall wonderful experience. I am grateful for the opportunity to be part of this project. Working with Dr. Jamal Duncan was an extraordinary experience and I am only a better person and conductor because of his guidance. As hard as it is to watch oneself conduct, one can only learn more through critique, self-reflection, and implementation of a new approach.

APPENDIX F  
EXPERIENCE – KATYE MAKI

## Pre-Survey Questions and Answers

How many years have you been teaching band?

KM - Eleven Years

What is the highest degree you have earned? (Bachelors, Masters, or Doctorate)

KM - In 2010, I earned a Bachelor of Music degree, with a dual emphasis in Flute Performance and Music Education from CSU Stanislaus. I am currently pursuing a Master of Music in Music Education from Kent State University and have completed 18 credits toward the degree.

What grade level(s) do you currently teach?

KM - I currently teach high school (grades 9-12) instrumental music, as well as general music to grades TK-3rd Grade.

How many conducting workshops have you attended?

KM - Three

What years were those workshops held?

KM - 2013, 2015 and 2019

What were your goals heading into the workshops?

KM - My goals in each workshop were to expand my knowledge about musical communication and leadership through effective movement. I always want to gain knowledge and insight into both the art of conducting and rehearsal leadership. I appreciated all the individual and specific feedback.

What were your greatest takeaways from each workshop?

KM - Dr. Kierchoff told me something that I have never forgotten, "You have to be a woman ahead of her time" which meant that I needed to prepare the ensemble for what was to come musically, rather than reflect what was happening in real time. Dr. Chapman introduced me to Laban movement theory and all the images associated with different types of movement (i.e. dab, float, press, etc.). Dr. Bennett helped focus my attention on score study and specific score marking techniques that I still find very useful (event ticking). Dr. Hammer was also so encouraging and helped to build my confidence as both a conductor and music teacher; he introduced me to the cycles of teaching (set, follow through, response). Dr. Calsor and Professor Brown were both so encouraging and I really appreciated their specific feedback both on the podium and in the private lesson setting. In all workshops, not only did I learn a lot from my own participation, but also from observing my colleagues and their progress through the process.

Is there an aspect of the workshops that you liked most? If so, what?

KM - A conducting workshop feels like private instruction on an individual level, which I really appreciate. In my experience, I have received extensive one-on-one instruction in flute performance, but the majority of my conducting knowledge was gleaned in

conducting class settings, with some individual feedback, but not at the same intensity level as in a private lesson. I really appreciate each clinician's individualized approach in taking me where I am to an improved version of myself.

Is there an aspect of the workshop that you liked least? If so, what? Also, how would you improve that item?

KM - I do really enjoy most aspects of the conducting workshop format, however, I now find myself in a different stage of life, as a mother to a 4 year old and 2 year old. I would love to apply for current workshops, but I just encounter too many barriers to participate, specifically the time away from family, and no childcare options in the location of the workshop.

Are you comfortable using a camera to record yourself conducting? If so, are you capable of framing the shot with only you, so as to protect the anonymity of the students in your class room?

KM - I have just learned to be comfortable with my new Zoom camera, and audio set up. I can frame the shot with only myself (however an unexpected visitor from the office did walk into the shot, but I was able to crop her image out.)

Are you familiar with Zoom, or other online platforms that allow face to face discussion?

KM - I am familiar with Zoom for the face to face discussion.

## Maki Video Session 1 – Transcript

1

00:00:24.120 --> 00:00:26.970

Alright, good morning let's do number 89.

2

00:00:28.200 --> 00:00:30.060

concert D flat major.

3

00:01:36.750 --> 00:01:43.140

Jamal Duncan: Alright everything's going well, so far, I would just make sure that when you activate things like singing.

4

00:01:44.790 --> 00:01:49.770

Jamal Duncan: If they're having difficulties you're prepared to help them address the range issues.

5

00:01:57.900 --> 00:01:59.730

This is such an unstable because.

6

00:02:01.710 --> 00:02:05.310

it's going to roll out so think about lowering your.

7

00:02:06.660 --> 00:02:07.170

pitch down.

8

00:02:26.430 --> 00:02:39.030

A lot on so match it to what your mind months to hear okay try it again thinking about the sound that you want to create on your instrument and make it happen here we go.

9

00:02:41.430 --> 00:03:19.980

123.

10

00:03:22.770 --> 00:03:39.780

So much from the first time, we ran a really good job take a look at number 90 major scale steady, the reason why we're living in concert Dean D flat majors because I want to

apply it to the man delorean so I want to make sure we're really, really comfortable with this major scale.

11

00:03:40.800 --> 00:03:42.720

Can I just hear the first for no.

12

00:03:47.910 --> 00:03:55.020

pay special attention to note number four it's going to be flat okay that's right ready.

13

00:05:07.980 --> 00:05:09.690

You can please use your ring finger.

14

00:05:10.890 --> 00:05:23.670

Instead of your middle finger for the G flat middle fingers a little bit out of the ring fingers a little bit your tongue, and I want to hear the first measure again and just land on note for.

15

00:05:25.770 --> 00:05:25.950

me.

16

00:05:29.550 --> 00:05:29.880

Here we go.

17

00:06:06.030 --> 00:06:15.330

brandon can you be our pedal tone, so what I want you to do is just day on D flat a whole time and then we're going to tune our other notes to that D flat.

18

00:06:17.130 --> 00:06:18.300

flat everybody else.

19

00:06:23.280 --> 00:06:23.760

ready.

20

00:06:37.980 --> 00:06:55.980

exercise, but I want you to be our pedal town so depending on the inner call the second scale degree we're going to hear a major second dissonance that's Okay, it still can be in tune, even though it's a dissonance listen down to to the low pedal and try to tune each note to that okay.

21

00:07:02.190 --> 00:07:02.490

Here we go.

22

00:07:42.240 --> 00:07:50.760

Jamal Duncan: This is good, the only suggestion that I would make is maybe go slower, for once, the pedal is being added, so they can really have.

23

00:07:52.260 --> 00:07:53.490

Jamal Duncan: Just as.

24

00:08:43.980 --> 00:08:44.820

tune with the pedal.

25

00:08:46.530 --> 00:08:47.700

Jamal Duncan: Were you listening for it.

26

00:08:48.810 --> 00:08:58.830

Jamal Duncan: Listen, for it again and on the high octave listen to make sure we're matching pitch and then also when you come back one more time one thing one.

27

00:09:00.300 --> 00:09:00.720

Air.

28

00:09:14.190 --> 00:09:18.690

Jamal Duncan: This is good, I think probably it's been this exercise.

29

00:09:19.980 --> 00:09:30.660

Jamal Duncan: In a way, to be able to have them address what they're hearing a little bit more like you're asking the right questions, but maybe allow for a little bit more discussion about the things they're hearing pitch wise.

30

00:09:37.980 --> 00:09:38.220

A breath.

31

00:10:17.700 --> 00:10:21.150

Just do it one more time, all together, ready.

32

00:10:46.920 --> 00:10:56.550

Jamal Duncan: The one thing I do notice with the baton to hold is it seems to be up here a little bit and you want to make sure you do as much wrap all around.

33

00:11:01.530 --> 00:11:03.420

Jamal Duncan: Because otherwise sometimes.

34

00:11:06.030 --> 00:11:07.800

Jamal Duncan: A little bit more down.

35

00:11:12.780 --> 00:11:14.580

Jamal Duncan: Time more of a natural extension.

36

00:11:20.280 --> 00:11:20.760

good job.

37

00:11:22.770 --> 00:11:23.070

All right.

38

00:11:25.980 --> 00:11:26.640

Man delorean.

39

00:11:29.340 --> 00:11:34.260

Especially centered around all the notes in the flat major.

40

00:11:35.820 --> 00:11:36.840

was a good warm up for this.

41

00:11:40.140 --> 00:11:54.990

So the way I want to structure reversal today is, I want to get a big picture and we're going to narrow in system smaller sections and then gradually build back up so let's just kind of get a baseline and do a run through.

42

00:11:56.550 --> 00:11:57.750

Unless we have a thing.

43

00:11:59.160 --> 00:11:59.400

Okay.

44

00:12:01.560 --> 00:12:01.950

Here we go.

45

00:12:45.000 --> 00:12:51.900

Jamal Duncan: So, every time you get to beat three what I noticed is your beat three doesn't open up for.

46

00:12:53.700 --> 00:12:57.810

Jamal Duncan: Like your team goes out and there was a good three.

47

00:13:05.970 --> 00:13:06.840

Jamal Duncan: That one was good.

48

00:13:10.170 --> 00:13:12.390

Jamal Duncan: But earlier in this your beat threes were.

49

00:13:13.500 --> 00:13:14.940

Jamal Duncan: very far right.

50

00:13:16.110 --> 00:13:25.560

Jamal Duncan: The other thing I would experiment with is not giving for film for that means let's see if they can get it with one or two.

51

00:14:01.140 --> 00:14:01.950

Jamal Duncan: This is good here.

52

00:14:07.980 --> 00:14:11.160

Jamal Duncan: thing I would caution you on right now every.

53

00:14:12.810 --> 00:14:21.930

Jamal Duncan: Little accent on it, and I want to make sure that you want that, and is that what they did or reaction to this town that.

54

00:14:27.210 --> 00:14:42.360

Jamal Duncan: And when you do those things like up a bar make sure that you're also helping them with breath and you can show that in your arms a little bit too, but just give a little more on the strong be before they play what i'm assuming you.

55

00:14:57.720 --> 00:15:06.150

Jamal Duncan: know just your hand your left hand it looks like you're asking for something i'm not sure what that is so just make sure that you're not doing that, out of habit.

56

00:15:11.070 --> 00:15:13.050

All right, let's go back.

57

00:15:15.840 --> 00:15:17.550

A little thing here.

58

00:15:19.980 --> 00:15:21.810

I see here seven.

59

00:15:25.110 --> 00:15:25.890

tuba.

60

00:15:27.150 --> 00:15:28.020

And, but soon.

61

00:15:29.520 --> 00:15:37.830

we'd have very sexy, but she's not here, let me hear and what I want to what i'm listening for what I want your goal to be is the downbeat of measure.

62

00:15:38.730 --> 00:15:54.480

And I want to tune that no, this is the note that we don't it's our concert G flat, so if we need to make adjustments trombones with our to fit it might be out a little bit farther than you think, but just listen for.

63

00:15:57.480 --> 00:15:58.080

Those people.

64

00:16:15.600 --> 00:16:31.980

Good yeah and the zoom your low B flat, you can think or drop it down just a little bit sorry Tremonti don't even play to you, but I am going to talk to you at 11 so be listening for that okay and same people same thing 123.

65

00:16:42.090 --> 00:16:52.140

Jamal Duncan: yeah be careful and I know you're kind of in teaching mode, but be careful what the signals in your left hand or giving him sometimes they're just static.

66

00:16:57.690 --> 00:16:59.190

trick that we can all use if.

67

00:17:00.360 --> 00:17:01.380

you're out of tune on the.

68

00:17:02.880 --> 00:17:04.350

Up arrow if it's flat.

69

00:17:06.210 --> 00:17:18.330

tire or down arrow if you tend to go sharp to remind you to drop the pitch that's something that I did all the time in college it's right at all versus good reminders good let's do everybody at seven.

70

00:17:19.350 --> 00:17:25.710

Everybody at seven and then we're going to go on into 11 trombone join us matching pitch on those constantly flats.

71

00:18:04.800 --> 00:18:13.860

Jamal Duncan: I can't really tell 100% but make sure that your posture it looks like the way you're standing that your left leg.

72

00:18:14.190 --> 00:18:32.490

Jamal Duncan: Is is poised in front of your right leg and I like to always think about having our feet even and shoulder width apart, just so we're standing more forward front, but you don't want to take a position I don't think where you're favoring one lead more in front of the other.

73

00:18:52.950 --> 00:18:54.750

Jamal Duncan: Your tempo is consistent.

74

00:18:56.400 --> 00:18:57.120

Jamal Duncan: Sometimes.

75

00:18:59.010 --> 00:19:05.370

Jamal Duncan: Get rushed by them make sure you keep your pattern open, so they can see an even flow of time.

76

00:19:13.980 --> 00:19:15.570

three and four, and what.

77

00:19:22.920 --> 00:19:28.350

The target is good now let's change the target bop bop bop bop bop bop bop.

78

00:19:55.320 --> 00:19:56.070

Jamal Duncan: Better yes.

79

00:19:57.660 --> 00:20:06.270

Jamal Duncan: But I think again, you could spend a few more seconds with that just to make sure that we're 100% locked in they were close, we could have gotten better.

80

00:20:42.570 --> 00:20:43.590

Thank you for your patience.

81

00:21:14.370 --> 00:21:17.340

Jamal Duncan: Opening up the pattern a little bit more so that.

82

00:21:32.070 --> 00:21:34.320

Jamal Duncan: tell them how to shake the graves versus.

83

00:22:06.660 --> 00:22:08.040

feeling very Center.

84

00:22:09.840 --> 00:22:15.990

has improved a time up until this point at 28 what starts happening musically.

85

00:22:17.430 --> 00:22:27.060

Lots of accidentals so it's like we're momentarily stepping into a different key do we have to completely change our thinking on it and be aware of that.

86

00:22:31.980 --> 00:22:45.240

Can I hear just the downbeat downbeat of 28 flute oboe clarinet one tenor trumpet one and baritone so your concert see flats.

87

00:22:46.320 --> 00:22:47.850

Jamal Duncan: Are gonna be the same as.

88

00:22:49.290 --> 00:22:58.710

Jamal Duncan: same as being good and and be flattened instruments your D flat is the same as what that's it and.

89

00:23:00.930 --> 00:23:08.850

yeah those are the only two key areas that play that, so let me hear your either be naturals or your C sharp downbeat of 20.

90

00:23:11.130 --> 00:23:12.540  
ready and.

91  
00:23:18.870 --> 00:23:25.980  
Can we get into it so sorry 27 long 234.

92  
00:23:28.680 --> 00:23:32.970  
measure 20 713.

93  
00:23:39.900 --> 00:23:41.160  
yeah I know sorry.

94  
00:24:09.630 --> 00:24:10.290  
ready.

95  
00:24:22.980 --> 00:24:24.660  
Good can I hear tenor.

96  
00:24:25.980 --> 00:24:26.910  
or clarinet one.

97  
00:24:29.010 --> 00:24:29.640  
ready.

98  
00:24:45.360 --> 00:24:45.690  
perfect.

99  
00:24:56.160 --> 00:24:57.660  
Jamal Duncan: Lots of beer good good.

100  
00:25:40.980 --> 00:25:42.360  
Jamal Duncan: All good all good.

101  
00:25:47.520 --> 00:25:58.680

Jamal Duncan: General I know we've got a few minutes here before we wrap up i'm seeing a lot of good things again, one of the things that I want to make sure you're doing is not relying.

102

00:25:59.010 --> 00:26:05.820

Jamal Duncan: on giving them for full beats for every time you count them off I just think you can start to save time.

103

00:26:06.150 --> 00:26:14.430

Jamal Duncan: And and make them pay more attention by giving just two beats or one beat depending on if they're coming in, on an awkward part of the beat or not.

104

00:26:15.390 --> 00:26:28.290

Jamal Duncan: And then just find ways that you can explore again a lot of you're conducting is just very kind of close to the body and think about how you can use your horizontal space, a little bit more.

105

00:26:29.550 --> 00:26:36.180

Jamal Duncan: to open up the pattern and to then think about not just showing them when to play.

106

00:26:36.540 --> 00:26:49.140

Jamal Duncan: But showing them how you want the phrase to go I think that's The next step kind of opening up and showing how you want these phrases to go and how you want the long note to be shaped.

107

00:26:49.620 --> 00:26:57.180

Jamal Duncan: i'm in accompaniment many times when we have that going on, we need to give some direction and shape to those notes as well.

108

00:27:03.240 --> 00:27:03.690

ready.

109

00:27:12.150 --> 00:27:15.600

for your patience, everyone slowly.

110

00:27:31.410 --> 00:27:32.430

Listen carefully.

111

00:27:35.430 --> 00:27:36.270

First note.

112

00:27:37.980 --> 00:27:39.630

they're not gonna read it over and over again, but.

113

00:27:55.980 --> 00:28:01.320

Jamal Duncan: 30 again think about how how you want to shape that a little bit more.

114

00:28:03.510 --> 00:28:05.820

Jamal Duncan: don't worry about that real life happens.

115

00:28:14.190 --> 00:28:15.060

laugh a little bit.

116

00:28:20.100 --> 00:28:22.350

Okay, I want to put this back together.

117

00:28:38.610 --> 00:28:39.270

Thank you.

118

00:28:41.400 --> 00:28:44.970

Jamal Duncan: Good job good job look forward to your next video.

Maki Video Session 2 – Transcript

1

00:00:21.810 --> 00:00:22.410

Katye Maki: How are you.

2

00:00:23.520 --> 00:00:24.900

Jamal Duncan: Good i'm doing good.

3

00:00:27.090 --> 00:00:27.450

Jamal Duncan: We could.

4

00:00:28.890 --> 00:00:35.220

Jamal Duncan: so easily find a time to meet, I have not had a meeting scheduled so easily in a while so.

5

00:00:35.370 --> 00:00:54.690

Katye Maki: Oh good i'm feeling kind of silly because I today, I had a training and that's why i'm off in the afternoon and so it's like oh after the training i'll go home have the meeting, and then I was like wait Do I need a baton and scores because i'm totally unprepared I do i'm so sorry.

6

00:00:55.830 --> 00:00:58.020

Jamal Duncan: We can make it work without okay.

7

00:01:00.960 --> 00:01:05.280

Jamal Duncan: I gotta do a few things, so I think we are recording.

8

00:01:05.580 --> 00:01:09.240

Jamal Duncan: Okay, still says, I need to be doing that so.

9

00:01:11.550 --> 00:01:12.780

Jamal Duncan: I should.

10

00:01:14.400 --> 00:01:15.420

Jamal Duncan: be able to.

11

00:01:19.740 --> 00:01:22.230

Jamal Duncan: Go to share screen.

12

00:01:25.140 --> 00:01:26.370

Jamal Duncan: And do those.

13

00:01:29.040 --> 00:01:32.340

Jamal Duncan: I think you should be able to see my screen, yes, I can.

14

00:01:34.440 --> 00:01:35.910

Jamal Duncan: taught me I need to turn this.

15

00:01:36.000 --> 00:01:38.010

Katye Maki: down a little bit okay.

16

00:01:39.060 --> 00:01:41.070

Jamal Duncan: heroes, so we want to just jump right in.

17

00:01:41.640 --> 00:01:43.380

Katye Maki: Sure yeah all right.

18

00:01:45.450 --> 00:01:47.790

Jamal Duncan: i've had a time to look at a little bit of it.

19

00:01:48.270 --> 00:01:48.540

Okay.

20

00:01:51.600 --> 00:02:07.530

Katye Maki: I mean just the process of me seeing myself, I feel like I get a ton of feedback, I was like Oh, I want to change a ton of things myself so i'm interested to hear your perspective yeah I tell you one of the one of the most frustrating thing just to watch a video of yourself.

21

00:02:10.020 --> 00:02:13.920

Jamal Duncan: Oh, I didn't realize I do that or oh i'm still doing that I thought I was done with.

22

00:02:14.280 --> 00:02:16.140

Katye Maki: It certainly humbling it is.

23

00:03:32.010 --> 00:03:32.700

Jamal Duncan: stop there.

24

00:03:35.850 --> 00:03:39.870

Jamal Duncan: There is, I would suggest in this piece is really weird.

25

00:03:41.520 --> 00:03:46.170

Jamal Duncan: Just are you just doing it for fun, or is this like for graduation or.

26

00:03:48.090 --> 00:03:55.710

Katye Maki: We have an abbreviated rehearsal timeframe to put something together for our CMEA.

27

00:03:57.090 --> 00:03:58.110

Katye Maki: large group festival.

28

00:03:59.280 --> 00:04:14.880

Katye Maki: And so i'm intentionally picking things that are less know D are technically difficult and given our short timeframe, so this i'm thinking is going to be my number one piece for festival.

29

00:04:19.500 --> 00:04:20.760

Jamal Duncan: The one thing that I would.

30

00:04:20.790 --> 00:04:28.080

Jamal Duncan: suggest off the BAT and it's, this is a really tricky piece that so segmented great but.

31

00:04:28.560 --> 00:04:36.120

Jamal Duncan: You know you start with the horns and the trombones at the beginning, and then you move the trumpets by the third bar.

32

00:04:36.390 --> 00:04:39.240

Jamal Duncan: Erica I would recommend one of the things that I like.

33

00:04:39.270 --> 00:04:39.720

to teach.

34

00:04:41.490 --> 00:04:43.440

Jamal Duncan: Is that we need to find.

35

00:04:44.370 --> 00:04:55.020

Jamal Duncan: A posture and a place on the podium where we don't have to move too much now again I understand you're going to move around the podium and that's all fine.

36

00:04:55.500 --> 00:04:57.630

Jamal Duncan: But I would encourage you to.

37

00:04:57.630 --> 00:04:59.580

Jamal Duncan: Maybe find a posture.

38

00:04:59.940 --> 00:05:00.570

Katye Maki: Where.

39

00:05:01.140 --> 00:05:03.900

Katye Maki: You can be set, and you can.

40

00:05:03.960 --> 00:05:05.610

Jamal Duncan: Turn and rotate.

41

00:05:06.120 --> 00:05:07.770

Jamal Duncan: The progress.

42

00:05:07.980 --> 00:05:09.390

Katye Maki: And then doesn't move back to the.

43

00:05:09.390 --> 00:05:11.610

Jamal Duncan: Center or whatever, for you.

44

00:05:13.140 --> 00:05:13.740

Katye Maki: rotate.

45

00:05:14.220 --> 00:05:16.200

Jamal Duncan: versus like you.

46

00:05:16.230 --> 00:05:20.280

Jamal Duncan: When you started, if you go back to the beginning here.

47

00:05:22.200 --> 00:05:23.100

Jamal Duncan: Wonderful.

48

00:05:23.820 --> 00:05:31.860

Jamal Duncan: technique, so your your whole body is cut off on everyone else in the ensemble, even though they don't need you right now.

49

00:05:32.130 --> 00:05:34.980

Jamal Duncan: But then just look at what happens when you move to the.

50

00:05:34.980 --> 00:05:36.540

Jamal Duncan: trumpets we'll just go back and watch a little.

51

00:05:36.540 --> 00:05:36.750

bit.

52

00:05:49.710 --> 00:05:56.760

Jamal Duncan: It just gets to be a little bit of the seesaw effect of moving around and so like I I tried to.

53

00:05:57.540 --> 00:06:00.090

Jamal Duncan: And again, I tell the students in my conducting.

54

00:06:00.090 --> 00:06:00.660

Jamal Duncan: class.

55

00:06:01.380 --> 00:06:04.710

Katye Maki: What I say not what you see me do something.

56

00:06:06.390 --> 00:06:08.130

Jamal Duncan: But just having a posture where you're.

57

00:06:08.130 --> 00:06:09.600

Jamal Duncan: A little more straight on.

58

00:06:09.630 --> 00:06:10.830

Katye Maki: At the ensemble.

59

00:06:11.190 --> 00:06:11.760

Katye Maki: And where you.

60

00:06:11.970 --> 00:06:13.020

Jamal Duncan: Then just rotate.

61

00:06:13.050 --> 00:06:14.610

Katye Maki: From the ways yeah.

62

00:06:15.900 --> 00:06:28.500

Katye Maki: I wonder if I should even play with my seating chart because they do have those two groups like so far, like my horns of my trombones are literally on the edge and my trumpets on the opposite so.

63

00:06:29.580 --> 00:06:34.920

Katye Maki: I can, maybe play around even with them, placing them differently more central.

64

00:06:37.980 --> 00:06:39.300

Jamal Duncan: wouldn't necessarily.

65

00:06:40.980 --> 00:06:43.080

Jamal Duncan: Know seating charts are are.

66

00:06:44.460 --> 00:06:58.560

Jamal Duncan: Sometimes, out of habit, but I would also say, like you know, especially where you perform regularly you know where they're going to sound the best I mean in my ensemble I do I have trumpets off to my left.

67

00:06:59.400 --> 00:07:03.900

Jamal Duncan: And then trombone and tuba off to my to my right.

68

00:07:04.200 --> 00:07:14.310

Jamal Duncan: Right erroneous there and then the so I like again I just think there are ways that you can set up yourself, where you can move a little bit.

69

00:07:15.030 --> 00:07:18.060

Jamal Duncan: You can rotate to get to the group, but I guess the way.

70

00:07:18.420 --> 00:07:20.430

Jamal Duncan: Every time you have to move your feet.

71

00:07:20.820 --> 00:07:21.330

Katye Maki: hmm.

72

00:07:21.510 --> 00:07:24.120

Jamal Duncan: you're creating a big shift in.

73

00:07:24.750 --> 00:07:27.330

Jamal Duncan: In direction and so just something to think.

74

00:07:27.330 --> 00:07:33.960

Katye Maki: About that's good to think about I was just it just occurred to me, I could probably move the actual podium back a little bit.

75

00:07:34.650 --> 00:07:42.060

Katye Maki: That could also help help so that are in front of me, instead of right in line with me because that's where i'm at right now so.

76

00:07:42.420 --> 00:08:01.560

Katye Maki: Generally in kind of the way that I like to think about it, and this just works for me it's now you know, but so once the band is set i'm normally put the front edge of my podium at the at no farther than equal.

77

00:08:02.910 --> 00:08:03.690

Jamal Duncan: Where.

78

00:08:05.010 --> 00:08:07.080

Katye Maki: Their chairs okay.

79

00:08:08.400 --> 00:08:11.400

Katye Maki: That might be the thing to do, for me, then.

80

00:08:12.300 --> 00:08:12.780

So.

81

00:08:15.030 --> 00:08:17.880

Jamal Duncan: So in this is sorry, this is a crude drawing.

82

00:08:18.210 --> 00:08:18.990

Jamal Duncan: But i'm.

83

00:08:19.140 --> 00:08:19.470

Katye Maki: Okay.

84

00:08:19.740 --> 00:08:22.770

Jamal Duncan: I see those are the chairs.

85

00:08:23.100 --> 00:08:25.590

Jamal Duncan: My podium is not in the.

86

00:08:25.950 --> 00:08:36.990

Jamal Duncan: In the inner circle it's like, at least at the chair and maybe a little bit farther back yeah that that allows me, no matter how much I rotate to not ever have my back.

87

00:08:37.530 --> 00:08:44.430

Jamal Duncan: At one in the ensemble but again it's just it depends on what your space is like, and if you have the Green and all of.

88

00:08:44.430 --> 00:08:44.670

That.

89

00:08:46.170 --> 00:08:49.050

Jamal Duncan: Well it's just quite a little bit more than this is about where we start.

90

00:10:16.740 --> 00:10:17.460

Jamal Duncan: I want to stop.

91

00:10:20.400 --> 00:10:21.840

Jamal Duncan: And let's go back.

92

00:10:22.110 --> 00:10:23.610

Jamal Duncan: And what i'm going to do.

93

00:10:24.690 --> 00:10:24.900

Katye Maki: Is.

94

00:10:24.930 --> 00:10:27.150

Jamal Duncan: turn the sound completely down.

95

00:10:29.610 --> 00:10:32.910

Jamal Duncan: And this is one of the exercises I like to do a little bit.

96

00:10:33.450 --> 00:10:33.870

Jamal Duncan: So if you.

97

00:10:33.900 --> 00:10:35.040

Jamal Duncan: Watch yourself.

98

00:10:37.830 --> 00:10:42.570

Katye Maki: it's a lot of big, is what I noticed a lot of the same.

99

00:10:44.040 --> 00:10:46.740

Jamal Duncan: Exactly that's what I want to say, like I don't think.

100

00:10:47.040 --> 00:10:54.360

Jamal Duncan: That you would be able to tell me, I think you can right here, but like, if I were to say what section of the music is this.

101

00:10:55.710 --> 00:10:57.720

Jamal Duncan: It doesn't look that much different.

102

00:10:57.750 --> 00:10:59.130

Katye Maki: From the big night and.

103

00:10:59.730 --> 00:11:03.120

Jamal Duncan: I know this is the lyrical part where were you started.

104

00:11:03.450 --> 00:11:11.400

Jamal Duncan: Because i've memorized the timing, a little bit like to you want to make sure that there's a lot of difference.

105

00:11:11.460 --> 00:11:12.390

Katye Maki: And night and.

106

00:11:12.450 --> 00:11:14.850

Jamal Duncan: Even though this is the lyrical section.

107

00:11:16.140 --> 00:11:18.720

Jamal Duncan: The lyrical section is mark piano.

108

00:11:19.170 --> 00:11:21.090

Jamal Duncan: Right and for anybody.

109

00:11:22.320 --> 00:11:23.040

Katye Maki: That doesn't look.

110

00:11:24.330 --> 00:11:28.230

Jamal Duncan: Right, and so I think you want to have a little bit more contrast.

111

00:11:29.340 --> 00:11:33.870

Katye Maki: yeah I agree, and I think that's what I heard reflected back at me.

112

00:11:35.040 --> 00:11:35.400

Jamal Duncan: Okay.

113

00:11:36.900 --> 00:11:47.370

Katye Maki: And I think I addressed it later like you'll yeah you'll you'll see that i'll talk about the dynamics there too, and I know that that's a reflection of me but i'm doing as well.

114

00:11:49.170 --> 00:11:49.440

Katye Maki: So.

115

00:11:49.650 --> 00:11:50.250

Katye Maki: yeah good point.

116

00:11:51.360 --> 00:11:52.230

Jamal Duncan: finish up a little bit.

117

00:12:46.170 --> 00:12:55.020

Jamal Duncan: All right, so listen in, you said you said that, as you watch yourself on you notice, and so what were the things that you'll notice.

118

00:12:58.620 --> 00:12:59.880

Jamal Duncan: The things that you saw.

119

00:13:01.260 --> 00:13:23.550

Katye Maki: yeah so um I noticed that I do have kind of a lot of upper body movement and like we were saying before like my scale is just a lot big a lot of the time, and I think I can definitely bring it in, and maybe just do some more only like wrist only pattern just to decrease the scale.

120

00:13:24.810 --> 00:13:38.010

Katye Maki: The other thing I noticed is i'm not as anticipatory as I would like to be and that's admittedly I need to know the score better, so I can preview what the kids need to do, rather than react in time with them.

121

00:13:40.680 --> 00:13:41.430

Katye Maki: and

122

00:13:42.570 --> 00:13:48.750

Katye Maki: I mean, I feel like I could go on, but my now i'm like blinking a little bit, but i'm.

123

00:13:51.000 --> 00:14:01.680

Katye Maki: Just changing not only the scale, but also the the movements to reflect the style, like, I think, maybe more smooth and connected kind of.

124

00:14:02.910 --> 00:14:11.730

Katye Maki: Conducting through sticky can be situations would be better for the lyrical in the Center section.

125

00:14:16.050 --> 00:14:16.380

Katye Maki: yeah.

126

00:14:18.510 --> 00:14:20.280

Jamal Duncan: I love never heard that's.

127

00:14:24.030 --> 00:14:27.780

Jamal Duncan: Perfect I think that's exactly what that kind of music.

128

00:14:29.340 --> 00:14:33.780

Jamal Duncan: um but yeah so Those are the things I would say, I think it just has to be.

129

00:14:34.320 --> 00:14:44.070

Jamal Duncan: In this piece more of a variation between what you have from the beginning, the letter b where it becomes more lyrical.

130

00:14:44.460 --> 00:14:46.500

Jamal Duncan: In this whole section from B.

131

00:14:47.220 --> 00:14:48.180

To C.

132

00:14:49.890 --> 00:14:50.520

Jamal Duncan: be a little bit.

133

00:14:50.580 --> 00:14:51.000

Different.

134

00:14:52.200 --> 00:14:54.540

Jamal Duncan: And I do agree, again with the.

135

00:14:54.870 --> 00:14:56.190

Jamal Duncan: With the thought of.

136

00:14:57.690 --> 00:15:02.550

Jamal Duncan: Under showing them what they need this ebook or they need to see it.

137

00:15:03.840 --> 00:15:07.260

Jamal Duncan: So, again it's not as reactionary a more premium.

138

00:15:09.210 --> 00:15:09.660

Katye Maki: pain.

139

00:15:10.020 --> 00:15:13.410

Jamal Duncan: And that's one of the tricky thing about how do you prepare those.

140

00:15:13.410 --> 00:15:16.770

Jamal Duncan: Things for like when there's a change, like the one.

141

00:15:16.770 --> 00:15:18.180

Katye Maki: Before right.

142

00:15:18.720 --> 00:15:21.390

Jamal Duncan: So we'll just watch a little bit more and there's a few comments.

143

00:15:21.630 --> 00:15:23.130

Jamal Duncan: But I wanted to watch a little bit more.

144

00:16:32.010 --> 00:16:34.470

Jamal Duncan: So let's look at this.

145

00:16:35.910 --> 00:16:37.740

Jamal Duncan: I think if we were to.

146

00:16:39.810 --> 00:16:41.580

Jamal Duncan: Look at this without any sound.

147

00:16:42.330 --> 00:16:42.660  
hmm.

148  
00:16:45.930 --> 00:16:47.280  
Katy Maki: And if I were to say.

149  
00:16:47.790 --> 00:16:49.410  
Based on what you see.

150  
00:16:50.610 --> 00:16:56.010  
Jamal Duncan: Tell me, what kind of articulation the students have based on your path.

151  
00:16:57.720 --> 00:17:04.860  
Jamal Duncan: I don't think you will be able to discern that it's the articulation from the very beginning.

152  
00:17:05.970 --> 00:17:06.870  
Katy Maki: That works for them.

153  
00:17:08.430 --> 00:17:14.370  
Jamal Duncan: And this is where I you know i'm going to insert some of my thought process and go for me these notes, at the very.

154  
00:17:14.370 --> 00:17:18.360  
Jamal Duncan: Beginning have a lot of fronts, and it is almost a.

155  
00:17:18.360 --> 00:17:19.020  
fanfare.

156  
00:17:20.580 --> 00:17:25.710  
Jamal Duncan: All the industry standard, but the quality of your.

157  
00:17:26.850 --> 00:17:30.060  
Jamal Duncan: One of them know that I don't think you're showing.

158

00:17:31.770 --> 00:17:32.940

Jamal Duncan: us the new general.

159

00:17:33.720 --> 00:17:34.170

yeah.

160

00:17:35.670 --> 00:17:36.390

Jamal Duncan: And so again.

161

00:17:36.780 --> 00:17:37.200

About.

162

00:17:38.220 --> 00:17:43.620

Jamal Duncan: I think, maybe the pattern our notes fortissimo, but I think it could maybe be a little bit smaller.

163

00:17:48.810 --> 00:17:49.110

Katye Maki: yeah.

164

00:18:23.940 --> 00:18:24.450

Jamal Duncan: Yes, the.

165

00:18:24.720 --> 00:18:26.010

Jamal Duncan: The amount of space that.

166

00:18:27.750 --> 00:18:30.690

Katye Maki: Just gets a little small yeah.

167

00:18:30.810 --> 00:18:32.280

Katye Maki: I sometimes think about it.

168

00:18:35.340 --> 00:18:35.850

Jamal Duncan: Still there.

169

00:18:36.270 --> 00:18:41.490

Katye Maki: I am sorry there's a lot of wind chimes happening in the background, I can maybe take them down.

170

00:18:42.360 --> 00:18:45.120

Katye Maki: If it's distracting are Oh, are you still there.

171

00:18:52.470 --> 00:18:52.800

Katye Maki: Okay.

172

00:18:57.300 --> 00:18:59.190

Jamal Duncan: The more you think about this section it.

173

00:19:00.690 --> 00:19:03.900

Jamal Duncan: was being just right in front of you, and I really love.

174

00:19:03.900 --> 00:19:04.170

This.

175

00:19:05.730 --> 00:19:06.810

Jamal Duncan: This imagine your.

176

00:19:06.810 --> 00:19:11.520

Jamal Duncan: hands moving we're like again or wading through a full.

177

00:19:12.960 --> 00:19:15.990

Jamal Duncan: package on just this bar.

178

00:19:16.350 --> 00:19:19.800

Jamal Duncan: Right much more smaller much smaller right in front of.

179

00:19:22.380 --> 00:19:23.760

Jamal Duncan: Your postures all.

180

00:19:24.030 --> 00:19:24.510

Katye Maki: mm hmm.

181

00:19:24.600 --> 00:19:25.020

Katye Maki: awesome.

182

00:19:25.470 --> 00:19:27.150

Jamal Duncan: A lot of control.

183

00:19:28.950 --> 00:19:31.680

Jamal Duncan: Over at least what generally happens.

184

00:19:32.700 --> 00:19:34.440

Katye Maki: The students press there.

185

00:19:37.890 --> 00:19:48.360

Jamal Duncan: has to be pulling open, they have a sense of how we're going to move yeah Okay, but, but I do I think i'm like nice what i'm seeing here.

186

00:19:49.740 --> 00:19:51.240

Katye Maki: A little bit yeah.

187

00:19:52.440 --> 00:19:52.740

Katye Maki: sure.

188

00:20:01.560 --> 00:20:02.850

Jamal Duncan: I could just be smaller.

189

00:20:03.660 --> 00:20:04.410

Katye Maki: Here yeah.

190

00:20:26.460 --> 00:20:27.240

Jamal Duncan: right there.

191

00:20:28.680 --> 00:20:32.070

Jamal Duncan: On arrival and I don't think that you tested.

192

00:20:33.930 --> 00:20:34.230

Katye Maki: frank.

193

00:20:44.130 --> 00:20:46.770

Jamal Duncan: Imagine if you're more small here.

194

00:20:47.190 --> 00:20:48.000

huh.

195

00:20:49.410 --> 00:20:50.220

Jamal Duncan: This bar.

196

00:20:57.870 --> 00:20:58.140

Katye Maki: yeah.

197

00:21:20.400 --> 00:21:20.820

Jamal Duncan: Really.

198

00:21:22.290 --> 00:21:26.100

Jamal Duncan: Interesting it's a reflection that through this.

199

00:21:26.280 --> 00:21:26.820

Jamal Duncan: A lot of.

200

00:21:29.340 --> 00:21:29.580

Jamal Duncan: love.

201

00:21:31.980 --> 00:21:33.090

Jamal Duncan: it's the character.

202

00:21:34.890 --> 00:21:37.590  
Jamal Duncan: dawn dawn.

203  
00:21:57.030 --> 00:21:57.420  
Katie Maki: yeah.

204  
00:23:08.880 --> 00:23:10.230  
Jamal Duncan: good advice as far as.

205  
00:23:11.760 --> 00:23:12.150  
Jamal Duncan: listening.

206  
00:23:15.120 --> 00:23:15.480  
Jamal Duncan: Listen.

207  
00:23:16.560 --> 00:23:17.640  
Jamal Duncan: Anything that you might want.

208  
00:23:19.380 --> 00:23:20.730  
Jamal Duncan: To that is.

209  
00:23:21.870 --> 00:23:24.630  
Katie Maki: Yes, for you.

210  
00:23:29.340 --> 00:23:29.550  
Katie Maki: yeah.

211  
00:23:39.420 --> 00:23:39.810  
Katie Maki: Right.

212  
00:24:53.130 --> 00:24:53.400  
Jamal Duncan: well.

213  
00:25:04.230 --> 00:25:04.680

Katye Maki: yeah.

214

00:25:07.650 --> 00:25:07.980

Katye Maki: yeah.

215

00:25:57.900 --> 00:26:02.640

Katye Maki: This is the very beginning of our process so there's a lot 10 Pack.

216

00:26:07.980 --> 00:26:08.790

Jamal Duncan: feel free to comment.

217

00:26:10.290 --> 00:26:10.680

Katye Maki: yeah.

218

00:26:11.760 --> 00:26:15.540

Katye Maki: Every time my eyebrows go up i'm making a mental note like oh.

219

00:26:25.020 --> 00:26:25.470

Katye Maki: Yes.

220

00:26:26.790 --> 00:26:28.110

Jamal Duncan: don't play pass good.

221

00:27:52.080 --> 00:27:52.620

Katye Maki: Every young.

222

00:28:39.570 --> 00:28:42.510

Katye Maki: Oh sorry a kid walked in the classroom and.

223

00:28:56.310 --> 00:28:57.750

Katye Maki: she's like walking off.

224

00:29:08.940 --> 00:29:12.420

Katye Maki: need to stop shopping with my body everything.

225

00:31:03.450 --> 00:31:03.810

Katye Maki: mining.

226

00:32:27.900 --> 00:32:29.370

Katye Maki: Kendall Israel Dr Duncan.

227

00:32:30.870 --> 00:32:35.100

Jamal Duncan: No, no, and I, and I get it, and so you know, one of the things that.

228

00:32:36.810 --> 00:32:37.530

Jamal Duncan: You know I.

229

00:32:39.150 --> 00:32:42.120

Jamal Duncan: I talked about like people like to say.

230

00:32:42.570 --> 00:32:48.570

Jamal Duncan: That conducting conducting and we didn't conduct any differently than you normally do.

231

00:32:48.960 --> 00:32:53.460

Jamal Duncan: But I do believe there are something that we do in rock DORSAL.

232

00:32:54.900 --> 00:32:55.890

Jamal Duncan: would not do.

233

00:32:57.060 --> 00:32:57.780

Jamal Duncan: That you're trying.

234

00:32:58.470 --> 00:33:01.380

Jamal Duncan: To help your students along, but the thing that i've noticed.

235

00:33:01.650 --> 00:33:01.890

Katye Maki: In your.

236

00:33:01.980 --> 00:33:07.620

Jamal Duncan: talked about it a lot of times you been from the waist up extra light.

237

00:33:08.700 --> 00:33:08.820

Katye Maki: and

238

00:33:10.890 --> 00:33:11.250

Katye Maki: yeah.

239

00:33:11.550 --> 00:33:13.110

Jamal Duncan: And I think part of part of.

240

00:33:16.410 --> 00:33:16.980

Jamal Duncan: Your body.

241

00:33:19.980 --> 00:33:22.170

Jamal Duncan: full body still mostly about the.

242

00:33:23.970 --> 00:33:24.360

Katye Maki: Right.

243

00:33:25.260 --> 00:33:28.890

Jamal Duncan: thing The other thing just keeping them that sometimes I do.

244

00:33:33.120 --> 00:33:33.900

Jamal Duncan: Really slow.

245

00:33:36.000 --> 00:33:36.270

Katye Maki: Yes.

246

00:33:38.670 --> 00:33:38.970

Katye Maki: and

247

00:33:39.150 --> 00:33:39.840

Jamal Duncan: I will be.

248

00:33:41.310 --> 00:33:41.640

Katye Maki: there.

249

00:33:43.650 --> 00:33:45.090

Jamal Duncan: I tried my best.

250

00:33:45.510 --> 00:33:49.260

Jamal Duncan: To speed up or slow music, especially in the additional state.

251

00:33:50.070 --> 00:33:50.400

yeah.

252

00:33:55.830 --> 00:33:56.280

Katye Maki: yeah.

253

00:33:57.930 --> 00:33:59.910

Jamal Duncan: We know what i've still got to make it to this note.

254

00:34:00.480 --> 00:34:00.810

yeah.

255

00:34:05.100 --> 00:34:05.460

Katye Maki: yeah.

256

00:34:09.510 --> 00:34:10.830

Jamal Duncan: it's hard for young players.

257

00:34:12.600 --> 00:34:13.470

Jamal Duncan: What is the actual.

258

00:34:16.650 --> 00:34:18.360  
Katy Maki: that's a good that's a good suggestion.

259  
00:34:19.350 --> 00:34:20.670  
Jamal Duncan: Just reading it off a little.

260  
00:34:23.820 --> 00:34:24.840  
Jamal Duncan: let's just watch some more.

261  
00:36:45.600 --> 00:36:45.840  
Katy Maki: Okay.

262  
00:36:48.030 --> 00:36:49.440  
Jamal Duncan: This was really quite good.

263  
00:37:06.030 --> 00:37:07.590  
Jamal Duncan: emotional body.

264  
00:37:21.720 --> 00:37:23.370  
Jamal Duncan: Alright, I think that's really good also.

265  
00:37:36.000 --> 00:37:37.140  
Jamal Duncan: it's the idea of.

266  
00:37:40.590 --> 00:37:40.890  
Katy Maki: yeah.

267  
00:37:41.640 --> 00:37:43.290  
Jamal Duncan: Again body.

268  
00:37:45.870 --> 00:37:46.500  
Katy Maki: lights.

269  
00:37:48.510 --> 00:37:49.740

Jamal Duncan: my time here.

270

00:37:50.190 --> 00:37:50.490

Right.

271

00:38:00.360 --> 00:38:05.310

Katye Maki: I see that a lot more than I am aware, when i'm living in it.

272

00:38:06.360 --> 00:38:11.010

Katye Maki: And i'm also a dancer too, so I need to like I feel the music everywhere.

273

00:38:12.630 --> 00:38:16.230

Katye Maki: grew up church choir where we walk step everything.

274

00:38:17.280 --> 00:38:24.660

Katye Maki: So I kind of need to reprogram like conducting world needs to just less stimulation, I think, is better.

275

00:38:25.980 --> 00:38:32.100

Jamal Duncan: Right and I don't and I don't want you to get rid of that because I think feeling the music in your body is great, and I think that your.

276

00:38:32.160 --> 00:38:37.080

Jamal Duncan: dance that ground, and you know the choreography it will allow you to, I think.

277

00:38:37.110 --> 00:38:39.480

Katye Maki: More musical share.

278

00:38:39.570 --> 00:38:42.540

Jamal Duncan: Please because it's just how you feel it as a dancer.

279

00:38:42.900 --> 00:38:45.420

Jamal Duncan: But make sure that it never.

280

00:38:46.830 --> 00:38:47.700

Jamal Duncan: It doesn't get out.

281

00:38:48.240 --> 00:38:52.620

Katye Maki: Right right, and I think in some ways i'm trying to will.

282

00:38:54.000 --> 00:38:56.520

Katye Maki: Be into the children, like.

283

00:38:57.810 --> 00:39:03.240

Katye Maki: The tempo with me please, and I, but it can backfire on me, I can see that.

284

00:39:03.630 --> 00:39:16.290

Jamal Duncan: No, and I, and I get that completely and I think part of it is also like you say, this is the beginning of them, music and learning, which would be different after they've rehearsed it can feel a little bit more comfortable.

285

00:39:17.430 --> 00:39:20.340

Jamal Duncan: I mean again it's just where you are in the process.

286

00:39:20.850 --> 00:39:24.750

Jamal Duncan: Right, the very beginning, because they don't know anything.

287

00:39:26.520 --> 00:39:28.110

Jamal Duncan: More than might.

288

00:39:30.570 --> 00:39:30.840

Katye Maki: yeah.

289

00:41:05.490 --> 00:41:07.650

Katye Maki: they're behaving so well, because the cameras on.

290

00:41:14.220 --> 00:41:14.700

Katye Maki: camera.

291

00:41:16.710 --> 00:41:20.970

Jamal Duncan: Maybe that means you just need to have the camera at every rehearsal might not be on but like.

292

00:41:21.930 --> 00:41:22.770

Exactly.

293

00:41:26.520 --> 00:41:30.150

Jamal Duncan: yeah just like here again we're just getting a little to Allah.

294

00:41:31.200 --> 00:41:31.710

Jamal Duncan: But I mean.

295

00:41:31.770 --> 00:41:33.990

Jamal Duncan: Again it's just it's hard to break.

296

00:41:34.020 --> 00:41:35.280

Katye Maki: repetitive habits and.

297

00:41:35.280 --> 00:41:35.610

Katye Maki: again.

298

00:41:36.510 --> 00:41:37.950

Jamal Duncan: The more you watch yourself.

299

00:41:39.360 --> 00:41:40.680

Jamal Duncan: The more you'll notice it.

300

00:41:41.160 --> 00:41:43.410

Katye Maki: is valuable it's very revealing.

301

00:41:45.420 --> 00:41:46.860

Katye Maki: that's not how I think I look.

302

00:41:48.750 --> 00:41:49.470

Katye Maki: I look, you know.

303

00:41:50.070 --> 00:41:51.030

Jamal Duncan: I know I know that.

304

00:43:21.150 --> 00:43:21.630

Katye Maki: ligature.

305

00:43:45.390 --> 00:43:46.320

Katye Maki: Okay sorry.

306

00:44:27.780 --> 00:44:28.590

Jamal Duncan: And I love.

307

00:44:29.610 --> 00:44:32.550

Jamal Duncan: I love the how you just showed the 1231.

308

00:44:33.060 --> 00:44:35.400

Jamal Duncan: You can try to emulate that in your conducting.

309

00:44:36.750 --> 00:44:38.070

Jamal Duncan: Where it's just not so much.

310

00:44:39.180 --> 00:44:39.750

Katye Maki: yeah.

311

00:44:40.890 --> 00:44:41.970

Jamal Duncan: I think that was terrific.

312

00:44:42.390 --> 00:44:42.750

Okay.

313

00:46:27.150 --> 00:46:31.980

Jamal Duncan: go through this whole spot your left hand is actually really nice expressive.

314

00:46:33.150 --> 00:46:36.870

Jamal Duncan: And you just got to make sure that some time to get for far out.

315

00:46:37.500 --> 00:46:39.840

Jamal Duncan: You don't you have no place to go.

316

00:46:40.020 --> 00:46:42.690

Jamal Duncan: yeah this about moving lower.

317

00:46:42.990 --> 00:46:46.080

Jamal Duncan: than you don't have to do a hard read foil and get that.

318

00:46:47.310 --> 00:46:48.030

Jamal Duncan: Out of your life.

319

00:46:49.350 --> 00:46:49.920

Jamal Duncan: very much.

320

00:46:53.280 --> 00:46:53.640

Katye Maki: Thank you.

321

00:48:58.080 --> 00:48:59.880

Katye Maki: That tells me a lot.

322

00:49:05.430 --> 00:49:07.350

Jamal Duncan: Because it forces them to actually.

323

00:49:13.980 --> 00:49:15.210

Jamal Duncan: That happens to all of us.

324

00:49:15.630 --> 00:49:15.960

yeah.

325

00:49:20.190 --> 00:49:22.440

Katye Maki: Am I the problem, probably.

326

00:51:25.890 --> 00:51:28.620

Katye Maki: I did completely lose track of time my intention was to do.

327

00:51:28.620 --> 00:51:39.270

Jamal Duncan: 310 it's all it's all good so again, the overall things that again I know some of this.

328

00:51:39.660 --> 00:51:57.690

Jamal Duncan: Is what it is just because they're new to the music and you got to give them a little bit more than you know your spoon feeding a little bit, but again I would say the general thing that I see is you know, making sure your posture is a settled and your spot.

329

00:51:57.960 --> 00:52:00.660

Jamal Duncan: Where you don't necessarily have to shift around at.

330

00:52:01.260 --> 00:52:03.750

Jamal Duncan: A time, yes, I want you to move in the.

331

00:52:04.320 --> 00:52:05.700

Katye Maki: glue it on the podium but just.

332

00:52:05.850 --> 00:52:06.600

Jamal Duncan: Think about that.

333

00:52:06.810 --> 00:52:09.270

Jamal Duncan: yeah which really showing.

334

00:52:10.770 --> 00:52:12.990

Jamal Duncan: The things that the music require like.

335

00:52:13.110 --> 00:52:15.690

Jamal Duncan: yeah about during the course of the wind and.

336

00:52:17.400 --> 00:52:21.150

Jamal Duncan: Then, like again keeping your left hand they'll be.

337

00:52:21.690 --> 00:52:23.610

Jamal Duncan: As fluid and active and all of that.

338

00:52:23.940 --> 00:52:25.560

Jamal Duncan: The one last thing that I would.

339

00:52:25.590 --> 00:52:32.850

Jamal Duncan: recommend the chat is on your time video looks really law.

340

00:52:34.170 --> 00:52:40.740

Jamal Duncan: For your proportion so Okay, we do, and I could be wrong, but I take my time and i'll put it here.

341

00:52:41.130 --> 00:52:42.150

Jamal Duncan: In my elbow.

342

00:52:42.540 --> 00:52:49.950

Jamal Duncan: haha time invested in your hand should be between the middle of your in attempting to be.

343

00:52:51.150 --> 00:52:51.450

Katy Maki: Okay.

344

00:52:51.630 --> 00:52:57.510

Jamal Duncan: you're interested check it out and see if it's if it's longer than because it seemed really long on the video, but maybe that's.

345

00:52:58.920 --> 00:52:59.280

Katye Maki: Okay.

346

00:52:59.610 --> 00:53:02.760

Jamal Duncan: And then, sometimes that messes with like the visual.

347

00:53:02.880 --> 00:53:04.470

Katye Maki: Corporations a little bit.

348

00:53:04.890 --> 00:53:11.250

Jamal Duncan: But but, but I think you know what i'm saying it's good that there's no there's no cause for concern.

349

00:53:11.400 --> 00:53:13.680

Jamal Duncan: Okay, good all of that stuff.

350

00:53:14.010 --> 00:53:15.960

Jamal Duncan: is just sometimes it's painful to watch.

351

00:53:16.050 --> 00:53:18.510

Jamal Duncan: us and not only how we how we.

352

00:53:20.070 --> 00:53:20.490

Jamal Duncan: Say that.

353

00:53:21.540 --> 00:53:23.100

Jamal Duncan: But I think watching the video.

354

00:53:24.480 --> 00:53:24.960

Katye Maki: yeah.

355

00:53:32.580 --> 00:53:40.560

Katye Maki: Well, I definitely appreciate the feedback and it like we were saying all along, like just me seeing myself.

356

00:53:41.070 --> 00:53:47.100

Katye Maki: I really look like that, too, I really does my voice really sound that high pitch, like all of those things.

357

00:53:48.030 --> 00:53:55.740

Katye Maki: it's very, very revealing and I know there's such a laundry list of how I want to look different for the next I almost want to keep.

358

00:53:56.670 --> 00:54:10.920

Katye Maki: Checking in with myself just filming myself to see if what I am feeling is translating to what they're seeing and so yeah I appreciate the opportunity I just definitely really appreciate your specific feedback to.

359

00:54:12.450 --> 00:54:15.150

Jamal Duncan: yeah and I would recommend you know I follow.

360

00:54:15.690 --> 00:54:30.270

Jamal Duncan: I call our Grad students and it's a little different for the Grad students here because they're kind of they're here to be purely selfish and about getting better and they don't necessarily have to you know worry about taking a band contest anything like that, but.

361

00:54:31.680 --> 00:54:33.990

Katye Maki: record yourself a better yeah.

362

00:54:34.290 --> 00:54:37.140

Jamal Duncan: You know I think once a week or every two weeks, and then.

363

00:54:37.410 --> 00:54:40.710

Jamal Duncan: You know, we have we've started this, and so I know.

364

00:54:42.630 --> 00:54:46.560

Jamal Duncan: But like don't ever hesitate to be like you know here's an answer.

365

00:54:49.470 --> 00:54:52.980

Jamal Duncan: is to have somebody look at like once the band is ready and make.

366

00:54:53.130 --> 00:54:53.790

Katye Maki: When they need to be.

367

00:54:55.260 --> 00:54:55.920

Jamal Duncan: worried about our.

368

00:54:55.950 --> 00:54:57.600

Katye Maki: system yeah.

369

00:54:58.050 --> 00:55:13.140

Jamal Duncan: That looks like you know don't hesitate to send me an email or to hate watching this this zoom technology seems to work for that yeah or whoever, you have you know it might do you have another friend in your district know you both want to go on this.

370

00:55:13.260 --> 00:55:16.290

Jamal Duncan: You know let's make it better like maybe somebody.

371

00:55:16.680 --> 00:55:17.100

yeah.

372

00:55:18.630 --> 00:55:30.270

Jamal Duncan: But i'm always here to be that resource that you if you want so don't feel weird about reaching out but um but no, I think I think you're on the right track again it's just there's.

373

00:55:30.330 --> 00:55:32.730

Jamal Duncan: Always different ways to refine.

374

00:55:33.300 --> 00:55:36.600

Jamal Duncan: yeah we find those out we just sit down and watch her.

375

00:55:37.290 --> 00:55:43.650

Katye Maki: yeah yeah well Thank you so much for for your time and for your expertise, I really, really appreciate it.

376

00:55:44.040 --> 00:55:47.670

Jamal Duncan: no problem at all i've got to run to a meeting seven minutes but.

377

00:55:48.210 --> 00:55:49.560

Jamal Duncan: But like yes stay in touch.

378

00:55:49.800 --> 00:55:53.520

Katye Maki: Okay sounds good Thank you so much hi.

## Post Survey Questions and Answers

Please rate your experience as a participant in regards to the growth you experienced as a conductor.

KM - 8/10

Please rate zoom as a means for communication in the video commentary one on one session.

KM - 10/10

What aspects of the virtual conducting project provided you the most growth?

KM - The live zoom session after the second video was very helpful.

What aspects of the virtual conducting project provided you the least growth?

KM - Just the act of setting up the camera and filming myself yielded some growth in the form of self-assessment, but I would say the feedback and communication with Dr. Duncan facilitated the most growth. To clarify, the initial recording of the first video provided the least growth.

What preconceived notions did you have about the virtual conducting project?

KM - I was unsure how effective it might be, due to the asynchronous communication.

What suggestions do you have to help improve the overall experience of the virtual conducting project?

KM - I think a meeting with the clinician prior to the first recording would be helpful, just to get some initial tips and tricks to try prior to the first video recording. Also, I like the idea of an initial meeting to explain where my program is currently at and to seek out what the clinician would like to see.

Do you see the virtual conducting project as something that could be a viable solution for conductors in search of professional development but lack equity and access to traditional formats?

KM - Yes

Would you recommend the virtual conducting workshop to your colleagues?

KM - Yes

Do you think the virtual conducting workshop format could be applied to other professional development opportunities? If so, what other ways can this system be applied?

KM - I could see this format used to earn post-graduate credits if expanded to more meetings throughout the year.

Any general thoughts?

KM - The virtual conducting workshop format was so beneficial to me as a self assessment exercise. I really appreciate the specific feedback from Dr. Duncan, and the live zoom review of my second video was especially enjoyable.

APPENDIX G

EXPERIENCE – SUSAN WILLMERING

## Pre-Survey Questions and Answers

How many years have you been teaching band?

SW - Fifteen Years

What is the highest degree you have earned? (Bachelors, Masters, or Doctorate)

SW - Masters

What grade level(s) do you currently teach?

SW - 6th - 8th

How many conducting workshops have you attended?

SW - Three

What years were those workshops held?

SW - 2009, 2013 and 2018

What were your goals heading into the workshops?

SW - To broaden my vocabulary with the baton

What were your greatest takeaways from each workshop?

SW - Connections to friends with great ideas, better literature my students can play, score studying to a deeper level

Is there an aspect of the workshops that you liked most? If so, what?

SW - The personal touches and stories told by the teachers. Had a BBQ with Battisti, Peltz and Gunther Schuller. That was the most epic night of my life hearing them tell stories of teaching and conducting.

Is there an aspect of the workshop that you liked least? If so, what? Also, how would you improve that item?

SW - The stress of it in my head. Ha. No... all have been great.

Are you comfortable using a camera to record yourself conducting? If so, are you capable of framing the shot with only you, so as to protect the anonymity of the students in your class room?

SW - Yes

Are you familiar with Zoom, or other online platforms that allow face to face discussion?

SW - Yes

## Willmering Video Session 1 – Transcript

1

00:00:12.900 --> 00:00:27.780

Jason Caslor: hi there Susan my name is Jason Kessler, and the director bands here at Arizona State University Thank you so much for helping fill with his DMA project, and so I have the pleasure of watching the film footage that you fill to then.

2

00:00:28.800 --> 00:00:33.300

Jason Caslor: We so what I have on my computer is rehearsal or performance.

3

00:00:35.460 --> 00:00:51.690

Jason Caslor: footage that you sent and i'm just going to watch it in real time and you'll get a video with my little head up in the corner there and offering some feedback and then I can dialogue in the coming weeks, as per the outline that has established looking forward to this.

4

00:01:22.530 --> 00:01:25.980

Jason Caslor: first thing I really like really nice gesture.

5

00:01:28.230 --> 00:01:29.820

Jason Caslor: Although most.

6

00:01:32.160 --> 00:01:42.300

Jason Caslor: One of the habits that you can have a quick pretty fixed quickly is their first in your parents came up in the group in in the very first thing you guys went down.

7

00:01:43.650 --> 00:01:53.790

Jason Caslor: There, for the rest of these almost exclusively run out of the score so she's to have it, you can make yourself from that habit and money to know the beginning, they have a presence in.

8

00:02:07.290 --> 00:02:08.070

Jason Caslor: terms of.

9

00:02:09.330 --> 00:02:12.510

Jason Caslor: dynamics always i'm always cautious.

10

00:02:14.910 --> 00:02:15.390

Jason Caslor: A hand.

11

00:02:16.410 --> 00:02:17.580

Jason Caslor: i've found that really.

12

00:02:18.630 --> 00:02:19.230

Jason Caslor: Careful.

13

00:02:20.700 --> 00:02:21.390

Jason Caslor: Here mechanism.

14

00:02:23.760 --> 00:02:28.350

Jason Caslor: To to Kate constricted so.

15

00:02:29.820 --> 00:02:37.500

Jason Caslor: there's different ways, rather than just the hand flat out just be more gentle just focusing on making them more quietly.

16

00:02:38.910 --> 00:02:40.590

Jason Caslor: Rather than in the hand.

17

00:02:46.440 --> 00:02:57.060

Jason Caslor: like this yeah yeah I look back and forth I love that's great even more I think more encouraging the soloist when their lineup as opposed to the rest of those.

18

00:03:00.840 --> 00:03:06.810

Jason Caslor: Nice reflective there you either do something to happen happened it's positive reinforcement.

19

00:03:09.390 --> 00:03:12.960

Jason Caslor: But well grip to me it's good.

20

00:03:14.130 --> 00:03:15.360  
Jason Caslor: except for one spot.

21  
00:03:19.140 --> 00:03:25.410  
Jason Caslor: Where I can see, I can see a couple of potential in your hand what is on.

22  
00:03:26.670 --> 00:03:26.880  
Jason Caslor: On.

23  
00:03:27.900 --> 00:03:28.320  
Jason Caslor: into the.

24  
00:03:30.720 --> 00:03:31.110  
Jason Caslor: way.

25  
00:03:41.910 --> 00:03:42.210  
Jason Caslor: This.

26  
00:04:33.390 --> 00:04:34.770  
Jason Caslor: I can't hear.

27  
00:04:36.180 --> 00:04:37.920  
Jason Caslor: What you're saying.

28  
00:05:02.550 --> 00:05:15.840  
Jason Caslor: I recommend especially younger players we're still in the early stages of tuning get that Nice steady pitch from the from the clapper which is great, and then have the players friends and play one.

29  
00:05:20.010 --> 00:05:25.890  
Jason Caslor: They know play, though, though, though they can hear.

30  
00:05:30.810 --> 00:05:35.610  
Jason Caslor: Just play the main know if there's too much sound so those students that are.

31

00:05:37.530 --> 00:05:40.740

Jason Caslor: Playing to ask them to just double check the other way.

32

00:05:43.980 --> 00:05:44.250

Jason Caslor: practice.

33

00:05:45.510 --> 00:05:54.540

Jason Caslor: No snow falling sounds they can hear the core of the tone they don't need to just keep carrying on all the way through a little interruption without your open up just a bit.

34

00:06:11.250 --> 00:06:13.950

Jason Caslor: I want my backdrop here.

35

00:06:34.770 --> 00:06:35.490

Jason Caslor: You see.

36

00:06:49.710 --> 00:06:50.340

Jason Caslor: This is great.

37

00:08:17.670 --> 00:08:17.910

Jason Caslor: This.

38

00:08:19.440 --> 00:08:20.130

Jason Caslor: Is the awesome.

39

00:08:26.280 --> 00:08:26.580

Jason Caslor: This.

40

00:09:05.640 --> 00:09:06.030

Jason Caslor: Nice.

41

00:09:17.940 --> 00:09:18.330

Jason Caslor: Nice.

42

00:09:24.060 --> 00:09:24.720

Jason Caslor: Everyone.

43

00:10:53.610 --> 00:10:54.660

Jason Caslor: talk to them like this.

44

00:10:56.370 --> 00:10:57.690

Jason Caslor: talk very softly.

45

00:11:23.850 --> 00:11:28.440

Jason Caslor: Talk about levels of intensity rather than dynamics.

46

00:11:32.160 --> 00:11:46.140

Jason Caslor: which helps in two directions reporting dynamic it prevents them from just playing loud in the softer section it avoids playing with with not enough air and not enough support.

47

00:11:51.240 --> 00:11:54.540

Jason Caslor: I really like the your expressivity.

48

00:11:55.800 --> 00:11:57.690

Jason Caslor: In the maquis That was really, really great.

49

00:12:00.210 --> 00:12:01.470

Jason Caslor: bass connection with the group.

50

00:12:02.700 --> 00:12:11.910

Jason Caslor: Just connect connecting as we go through the next couple of pieces again the idea of making sure we centralize their information to the tip of the baton.

51

00:12:12.930 --> 00:12:16.350

Jason Caslor: To avoid this and that's something I think you can work on.

52

00:12:17.460 --> 00:12:23.430

Jason Caslor: A couple exercises just going left and right up and down, making sure that the wrist.

53

00:12:25.260 --> 00:12:27.330

Jason Caslor: stays fluid so that everything goes.

54

00:13:21.450 --> 00:13:21.720

Jason Caslor: Things.

55

00:17:52.920 --> 00:17:56.670

Jason Caslor: Thanks work yeah one thing at the very end, that would be great.

56

00:17:59.700 --> 00:18:05.580

Jason Caslor: One of my teachers talk with us all the time when you have a whole bunch of for force do that then to put that you do.

57

00:18:06.750 --> 00:18:12.390

Jason Caslor: And if there's all of a sudden one meter change, like the three, four, then you mirror it.

58

00:18:14.160 --> 00:18:14.370

Jason Caslor: But.

59

00:18:16.620 --> 00:18:16.860

Jason Caslor: But.

60

00:18:17.940 --> 00:18:20.820

Jason Caslor: All of us that becomes an important.

61

00:18:23.220 --> 00:18:23.790

Jason Caslor: One part.

62

00:18:26.070 --> 00:18:27.510

Jason Caslor: It also helps us do some.

63

00:18:28.980 --> 00:18:30.030

Jason Caslor: really good work Susan.

64

00:18:32.310 --> 00:18:36.120

Jason Caslor: it's in terms of homework and building on this.

65

00:18:39.390 --> 00:18:51.990

Jason Caslor: i'll go with these three things I would love to see your grip move from this where, where the baton is more of a 45 degree.

66

00:18:55.320 --> 00:19:11.490

Jason Caslor: To more front, so that the more energy right to the tip of the baton so in this last piece, whether it was maybe use a standard piece of it, instead of instead of having to move this way, and the risk locking It can be done.

67

00:19:17.610 --> 00:19:19.470

Jason Caslor: X a little bit more efficient.

68

00:19:22.140 --> 00:19:34.770

Jason Caslor: So too will add that one in another one, the idea of what the left hand as a way to get them to soften find other ways smaller gesture, bringing them in and talk to you about levels of intensity.

69

00:19:35.700 --> 00:19:44.700

Jason Caslor: Rather than just soft because, as soon as we do the soft thing that's when their air support system, usually usually collapses, so we can Okay, so this again.

70

00:19:46.680 --> 00:19:53.490

Jason Caslor: This to think about and the one last but, once this gets flattened out actually just think about this idea, this trust table.

71

00:19:54.690 --> 00:19:54.840

Jason Caslor: To.

72

00:19:59.880 --> 00:20:12.870

Jason Caslor: keep coming back to that bottom of the feet so we're not doing this, which, as you can see in this video it makes it difficult for the player to determine whether the beat is here or here so we're going to use a baton.

73

00:20:13.980 --> 00:20:15.990

Jason Caslor: We need the sound to be generated to the tip.

74

00:20:18.690 --> 00:20:24.690

Jason Caslor: And and one last will add one fourth bonus episode here, the idea of mirroring.

75

00:20:26.040 --> 00:20:34.110

Jason Caslor: We just pretty just reduce that a little bit so when all of a sudden, when this left hand comes into the picture, it has a lot more impact.

76

00:20:35.430 --> 00:20:46.500

Jason Caslor: Okay awesome, if anything, when you watch this video, if anything, needs to be clarified phil's got my email address, but I thank you again for putting this together, this is this is new for me.

77

00:20:46.980 --> 00:21:01.800

Jason Caslor: Not doing the real time thing so i'm learning a lot and I look forward to your feedback about how I can do this better so congratulations to you and your students and I look forward to meeting you via zoom in a few weeks, thank you.

## Willmering Video Session 2 – Transcript

1

00:00:02.250 --> 00:00:02.909

Jason Caslor: yay.

2

00:00:05.009 --> 00:00:10.469

Jason Caslor: So, can you remind me what I talked about when I sent you my comments on the video.

3

00:00:11.940 --> 00:00:12.809

Ms. Willmering: Which video.

4

00:00:14.700 --> 00:00:21.030

Jason Caslor: The one i've sent we did one video right, where I sent you sent a video in and I did have audio overlay.

5

00:00:21.720 --> 00:00:22.380

Right.

6

00:00:23.490 --> 00:00:31.170

Ms. Willmering: um you know it was I mean there's multiple different things, but I think.

7

00:00:34.170 --> 00:00:36.060

Ms. Willmering: I mean, some of it was about like.

8

00:00:37.890 --> 00:00:46.350

Ms. Willmering: Like attack like entrances and conducting style that wasn't conducive to what they were playing.

9

00:00:50.310 --> 00:00:52.830

Jason Caslor: Were there other takeaways from from the comments.

10

00:00:53.070 --> 00:00:55.260

Ms. Willmering: i'm not at this moment.

11

00:00:56.400 --> 00:00:57.000

Ms. Willmering: Sorry.

12

00:00:57.210 --> 00:00:57.870

Jason Caslor: that's all good.

13

00:00:59.100 --> 00:01:03.990

Jason Caslor: we'll just press play, and we can we can tell me to pause all pause was working away through it and.

14

00:01:05.430 --> 00:01:06.900

Jason Caslor: Then we can keep things moving here.

15

00:01:16.110 --> 00:01:17.040

Jason Caslor: Peace, are we on here.

16

00:01:28.590 --> 00:01:29.340

Ms. Willmering: Not even sure.

17

00:01:32.130 --> 00:01:34.260

Ms. Willmering: we're ripping through so much music.

18

00:01:34.260 --> 00:01:34.860

Jason Caslor: me gotcha.

19

00:01:36.450 --> 00:01:37.620

Ms. Willmering: And what happened was.

20

00:01:39.300 --> 00:01:43.170

Ms. Willmering: That when we were the original I had another recording for you.

21

00:01:43.230 --> 00:01:44.280

Ms. Willmering: And it was corrupt.

22

00:01:44.550 --> 00:01:47.100

Jason Caslor: So I had to Joe yeah.

23

00:03:07.470 --> 00:03:09.120

Jason Caslor: Good any observations.

24

00:03:13.440 --> 00:03:14.820

Ms. Willmering: I don't know I mean.

25

00:03:17.160 --> 00:03:18.540

Jason Caslor: I got one it's.

26

00:03:19.710 --> 00:03:30.360

Jason Caslor: it's a when you start the very beginning, you start more or less it's hard to do this here, where you start and where you come back to for the downbeat they're not always in the same spot.

27

00:03:31.530 --> 00:03:45.510

Jason Caslor: So it gives the perception of of actually moving faster, so the snare drum is totally rushing totally taken off, but I think we may be able to help them a little bit by making sure that where we start at the bottom, we come back to.

28

00:03:47.280 --> 00:03:48.150

Jason Caslor: That makes sense.

29

00:03:49.890 --> 00:03:50.460

Ms. Willmering: Okay yeah.

30

00:03:50.490 --> 00:04:03.060

Jason Caslor: I call it to say is that you're short changing the downbeat so instead of going like it, but you're going up you're you're not following through all the way to the where the bottom of the beat is visually.

31

00:04:03.360 --> 00:04:05.400

Jason Caslor: right that makes sense, we can watch that.

32

00:04:05.790 --> 00:04:06.120

Any.

33

00:04:07.320 --> 00:04:07.650

Jason Caslor: yeah.

34

00:04:28.440 --> 00:04:29.970

Jason Caslor: Pretty subtle, but you can see.

35

00:04:36.540 --> 00:04:41.940

Jason Caslor: So your setup your setup to connect here, and then you go.

36

00:04:43.320 --> 00:04:49.650

Jason Caslor: i'm exaggerating but there's here as a starting spot and then your first downbeat comes in, in a different location.

37

00:04:50.550 --> 00:04:55.950

Jason Caslor: Okay, as opposed to thinking just just relaxing and letting gravity bring the arm back down pitch and.

38

00:04:57.300 --> 00:04:58.020

Ms. Willmering: Joe Joe.

39

00:04:58.140 --> 00:04:59.160

Jason Caslor: Joe Joe.

40

00:05:00.540 --> 00:05:01.830

Jason Caslor: Making sure it comes back to.

41

00:05:02.850 --> 00:05:05.730

Jason Caslor: called the trust table, making sure we come back to the same spot.

42

00:05:06.750 --> 00:05:08.790

Ms. Willmering: Do you always come back to the same spots.

43

00:05:11.400 --> 00:05:12.240

Jason Caslor: Oh, probably not.

44

00:05:14.160 --> 00:05:24.360

Jason Caslor: But in those moments of starting a piece for its one player and there's a tempo issue i'm always first to check in with myself be like, am I, making sure i'm giving the right time up and down.

45

00:05:25.170 --> 00:05:34.290

Jason Caslor: Right, because time that goes up and then comes back and stops at different spot it's it's not natural it doesn't follow doesn't follow with gravity once.

46

00:05:34.860 --> 00:05:36.390

Jason Caslor: Okay we're coming up short.

47

00:05:38.850 --> 00:05:51.090

Ms. Willmering: um yeah and I think I think that's become more of a I don't know if that's an issue, but the timing, has become a little bit more of a problem, since we come back from the pandemic so.

48

00:05:51.090 --> 00:05:51.360

Jason Caslor: yeah.

49

00:05:51.570 --> 00:05:56.820

Ms. Willmering: I started thinking, like, I think it is me like what am I doing differently, that I didn't do you know.

50

00:05:57.180 --> 00:05:57.570

yeah.

51

00:05:59.370 --> 00:06:04.800

Ms. Willmering: i've been questioning just yes things like this recently.

52

00:06:05.430 --> 00:06:06.090  
Ms. Willmering: let's just check.

53  
00:06:21.000 --> 00:06:23.070  
Jason Caslor: check us, are you breathing with them.

54  
00:06:23.850 --> 00:06:24.450  
Yes.

55  
00:06:25.800 --> 00:06:27.690  
Ms. Willmering: I don't know if it's good or bad, but it's to get them.

56  
00:06:28.350 --> 00:06:35.430  
Jason Caslor: Oh no, no, I just said, I was saying, I think you could be more visual visual with the breathing because here it's hard to tell.

57  
00:06:35.940 --> 00:06:36.330  
Okay.

58  
00:06:44.760 --> 00:06:52.140  
Jason Caslor: Because if you said you've struggled a little bit with time, recently, whatever it is, starting with the breath and allowing the body to respond to the breath that idea.

59  
00:06:52.800 --> 00:07:00.510  
Jason Caslor: pump pump pump pump so let the breath be the thing that you have the tempo and the groove and all that you're thinking one to one.

60  
00:07:01.950 --> 00:07:04.980  
Jason Caslor: jump and let the body be guided by the by the breathing.

61  
00:07:05.400 --> 00:07:05.730  
Okay.

62  
00:07:28.680 --> 00:07:34.260

Jason Caslor: it's a great adjustment when it starts to go fast you sit down one on one.

63

00:07:37.710 --> 00:07:39.210

Jason Caslor: yeah absolutely.

64

00:08:17.490 --> 00:08:18.630

Ms. Willmering: Actually, there I usually.

65

00:08:20.130 --> 00:08:24.750

Jason Caslor: Oh yeah do more of that what it's great like it is nice gesture when it goes into one.

66

00:08:25.740 --> 00:08:41.970

Jason Caslor: And one thing I was saying what's what even be more helpful is stay with them longer to help them move more air through their instrument Som sha sha sha so think of I was thinking like an analogy of the string like if I keep moving they'll keep moving their bow.

67

00:08:42.600 --> 00:08:52.080

Jason Caslor: Okay, so that was dumb bomb bomb bomb keep moving and glue the notes, together with the gesture.

68

00:08:53.490 --> 00:08:58.710

Jason Caslor: As you can hear a little bit of their air slowing down through the long notes and what we'd probably want is that.

69

00:09:02.490 --> 00:09:03.750

Jason Caslor: orbit continuous line.

70

00:09:04.230 --> 00:09:04.680

Okay.

71

00:09:34.440 --> 00:09:36.060

Jason Caslor: The experimenter with not conducting.

72

00:09:39.660 --> 00:09:40.230

Ms. Willmering: Yes.

73

00:09:41.370 --> 00:09:42.540

Ms. Willmering: A lot of times I don't.

74

00:09:42.960 --> 00:09:43.260

yeah.

75

00:09:45.180 --> 00:09:45.450

Jason Caslor: yeah.

76

00:09:49.140 --> 00:09:55.410

Ms. Willmering: And that thing we were that problem also, though, I mean yes it's we have very big bands.

77

00:09:55.680 --> 00:09:58.500

Ms. Willmering: And then we perform this in the gym and.

78

00:10:01.230 --> 00:10:01.530

Jason Caslor: yeah.

79

00:10:02.010 --> 00:10:04.260

Ms. Willmering: And so I said, you know we have to look up.

80

00:10:04.290 --> 00:10:05.070

Jason Caslor: or it will gotcha.

81

00:10:05.490 --> 00:10:05.790

yeah.

82

00:10:07.230 --> 00:10:15.870

Jason Caslor: yeah that's the worst part right in those acoustics are like we want to train them how to listen to each other and it's like actually you can't you have to go against everything.

83

00:10:17.340 --> 00:10:17.760

Ms. Willmering: and

84

00:10:18.240 --> 00:10:19.260

Ms. Willmering: I mean, it is very hard.

85

00:10:20.400 --> 00:10:37.020

Ms. Willmering: it's very hard for me to feel like I can not like this rehearsal was still like in the middle of this stuff but, like a more expressive because the sense of time goes all over with how young they are and how big.

86

00:10:37.260 --> 00:10:37.680

Ms. Willmering: And I don't.

87

00:10:38.130 --> 00:10:42.060

Ms. Willmering: excuse or it like that anytime I like.

88

00:10:43.110 --> 00:10:46.140

Ms. Willmering: I don't know diverge from feeling like a drum major.

89

00:10:47.430 --> 00:10:52.260

Ms. Willmering: I don't know what to do about it where it feels comfortable with young kids.

90

00:10:52.380 --> 00:10:52.710

yeah.

91

00:10:53.850 --> 00:10:58.980

Ms. Willmering: Man, I feel like, especially with sixth grade and seventh grade I feel like it's just always this.

92

00:11:00.360 --> 00:11:01.500

Ms. Willmering: musicianship goes.

93

00:11:02.430 --> 00:11:03.840

Jason Caslor: yeah yeah.

94

00:11:04.170 --> 00:11:09.900

Ms. Willmering: I don't know what to do to balance that and feel good about myself, you know for about conducting or anything.

95

00:11:09.960 --> 00:11:10.380

yeah.

96

00:11:12.690 --> 00:11:27.900

Jason Caslor: One of the things that I work on just for personally like I I tried to get out of the pattern much muscle, obviously I got I got good players and all that, but I have found the most success when I still have like an internal like I have an internal drum major.

97

00:11:29.310 --> 00:11:38.190

Jason Caslor: That i'm i'm moving through with with more expressive gesture, the times, where it doesn't work for me, is when I forget about my introductory beat and I.

98

00:11:39.390 --> 00:11:57.180

Jason Caslor: i'm just painting clouds and then the band falls apart and it's always because I lose that internal sense, but I know exactly what you're saying this is efficient and it gets it gets them together but it's end of the day, it's not overly it's not what you want to be doing.

99

00:11:57.480 --> 00:11:57.960

Now.

100

00:12:00.690 --> 00:12:01.140

Jason Caslor: let's see.

101

00:12:19.080 --> 00:12:22.260

Jason Caslor: So one thing to think about this when you said was it one to go.

102

00:12:23.580 --> 00:12:26.760

Jason Caslor: When you said go is the spot, where they should be breathing.

103

00:12:30.240 --> 00:12:30.720

Jason Caslor: Okay.

104

00:12:31.530 --> 00:12:32.820

Jason Caslor: yeah i'm speaking demonstrate that.

105

00:12:39.900 --> 00:12:49.650

Jason Caslor: So trying to it's a habit we get into accounting in, but if there's a way to it to engage your breathing with them to be like ready bom bom bom.

106

00:12:51.450 --> 00:12:56.730

Jason Caslor: Having them just Q off of the breath will help them, I think, will help them listen a bit more.

107

00:12:57.420 --> 00:12:57.690

Okay.

108

00:12:59.010 --> 00:13:02.370

Jason Caslor: Because when we do count them in and I do it all the time they don't actually have to watch.

109

00:13:04.470 --> 00:13:11.820

Jason Caslor: So if they breathe together and then you did it a couple times it's great showing the gesture of is it is it quarter quarter quarter.

110

00:13:13.980 --> 00:13:28.980

Jason Caslor: tau tau tau make sure that your gesture keeps reinforcing that there's two different durations quarter quarter ding Dong Paul but up and then you can use your release on the to get the snap on the 16th note.

111

00:13:29.430 --> 00:13:29.760

Okay.

112

00:15:40.770 --> 00:15:41.460

Jason Caslor: What are you noticing.

113

00:15:45.000 --> 00:15:46.980

Jason Caslor: Any habits that are driving me crazy or.

114

00:15:51.450 --> 00:15:52.710

Ms. Willmering: I mean just that I eat.

115

00:15:54.660 --> 00:15:59.280

Jason Caslor: Is it's not a bad thing, I think one thing to think about in this because it's into it goes on quite a bit.

116

00:15:59.610 --> 00:16:15.990

Jason Caslor: Is remembering that all notes are not created equal, so you got that book up up up up up thump thump thump that being a bump bump bump bump bump just having a little bit of more fun with the beats even though you can be super clear, but each beat can have a different amount of energy.

117

00:16:18.420 --> 00:16:28.320

Jason Caslor: Because it's kind of falling the two camps part of it was to like slow down and gets a little sluggish because it doesn't have the liveliness and then, if they get too excited that's when they they take off.

118

00:16:49.560 --> 00:16:49.980

Jason Caslor: yeah.

119

00:16:56.280 --> 00:17:00.210

Jason Caslor: it's great what was great though that time, on the one board.

120

00:17:01.680 --> 00:17:14.040

Jason Caslor: So this happens all the time you you stop the group, you said I want more on beats to, and then the next time you did your gesture had more energy on V2.

121

00:17:15.840 --> 00:17:17.370

Jason Caslor: Right and and they responded.

122

00:17:18.660 --> 00:17:28.890

Jason Caslor: Yes, because you told them, but you had more energy and we're like one bottom bottom everything else can it's if that's your focus at that moment, give them everything.

123

00:17:30.240 --> 00:17:33.300

Jason Caslor: And then something else went sideways and you notice this.

124

00:17:34.830 --> 00:17:35.370

Ms. Willmering: man like.

125

00:17:36.090 --> 00:17:37.800

Jason Caslor: yeah don't do that.

126

00:17:39.750 --> 00:17:43.170

Ms. Willmering: It actually I think it is because the pits kept popping up.

127

00:17:43.260 --> 00:17:43.620

Oh yeah.

128

00:17:53.160 --> 00:17:55.980

Jason Caslor: Some a little bit more light on that half note that the chromatic.

129

00:18:09.090 --> 00:18:12.870

Jason Caslor: Right all wait until we get to measure.

130

00:18:14.370 --> 00:18:17.130

134 Okay, so we got back.

131

00:18:26.310 --> 00:18:32.370

Ms. Willmering: it's so funny because I haven't been counting off as much, I think this because this piece is so with make what that day.

132

00:18:34.080 --> 00:18:38.490

Ms. Willmering: i'm like this year, especially they don't need it, you just like go.

133

00:18:38.670 --> 00:18:39.120

Ms. Willmering: yeah and.

134

00:18:39.540 --> 00:18:47.760

Ms. Willmering: are breathing together and yeah I noticed when i'm doing the count off it causes an issue I just need to not count it off to them.

135

00:18:49.470 --> 00:19:03.180

Jason Caslor: yeah I P, I fall into that it's not a trap I do it some totally intentionally it's like when when we need a rapid fire rehearsal to get a lot of stuff fixed it just works one to talk Bam stop and you get into that mode.

136

00:19:04.380 --> 00:19:05.340

Jason Caslor: But I.

137

00:19:06.450 --> 00:19:08.820

Jason Caslor: Think what happens in that is.

138

00:19:10.050 --> 00:19:24.300

Jason Caslor: We give them some verbal instructions and we tie our count in to those verbal instructions and they barely have time to get the instrument up and and it's into so it's like the downbeat coming in a hurry they don't actually have time to.

139

00:19:25.620 --> 00:19:28.020

Jason Caslor: focus on on all the stuff they gotta do.

140

00:19:28.770 --> 00:19:31.590

Jason Caslor: Right and then they don't come in together, and then we stopped them.

141

00:19:32.760 --> 00:19:33.450

Jason Caslor: coming together.

142

00:20:00.870 --> 00:20:01.320

Jason Caslor: yeah.

143

00:20:53.280 --> 00:20:57.660

Jason Caslor: So here's a question and when was this rehearsal from we can have her go.

144

00:20:59.670 --> 00:21:00.570

Ms. Willmering: Like two weeks ago.

145

00:21:01.350 --> 00:21:03.390

Jason Caslor: Is it a is it a matter of.

146

00:21:04.830 --> 00:21:09.360

Jason Caslor: One of my teachers always talking about something a skill or a concept, do they have the skills to play it.

147

00:21:11.010 --> 00:21:11.700

Jason Caslor: At temple.

148

00:21:13.080 --> 00:21:16.860

Ms. Willmering: I think I think the upper saxophones do.

149

00:21:16.980 --> 00:21:19.500

Ms. Willmering: yeah struggle, a little bit.

150

00:21:19.680 --> 00:21:28.320

Ms. Willmering: But I think they have the ability, but holding themselves to it as it gets better as they hear the upper kids play.

151

00:21:28.620 --> 00:21:29.220

Jason Caslor: yeah yeah.

152

00:21:29.670 --> 00:21:32.970

Ms. Willmering: You approach it or how light, they are with their tummy yeah.

153

00:21:34.020 --> 00:21:49.560

Ms. Willmering: That especially one kid he came to us and he's advanced like musically but his but his teacher he had a private teacher for three years that taught him jazz and never addressed articulation so.

154

00:21:50.190 --> 00:21:53.940

Ms. Willmering: yeah it was like get a new teacher, we have one like us here.

155

00:21:54.960 --> 00:21:59.940

Ms. Willmering: So he has always had a hard time where it's like he's a little bit behind and we've been.

156

00:22:00.660 --> 00:22:00.990

yeah.

157

00:22:02.760 --> 00:22:04.260

Jason Caslor: So that's that's that's tough.

158

00:22:04.590 --> 00:22:04.860

yeah.

159

00:22:07.530 --> 00:22:09.900

Ms. Willmering: You can do it keep it light on the top, you know, like.

160

00:22:09.930 --> 00:22:12.690

Ms. Willmering: yeah you're talking about the articulation.

161

00:22:14.220 --> 00:22:21.060

Ms. Willmering: So it's kind of like there he's he's getting more consistent and I think it's gotten definitely better recently.

162

00:22:22.320 --> 00:22:29.310

Ms. Willmering: But yeah even today, he was they were a lot better the second saxophones are starting to play out a little bit more.

163

00:22:29.580 --> 00:22:29.850

Ms. Willmering: yeah.

164

00:22:30.510 --> 00:22:35.100

Ms. Willmering: I think at the time, probably the tempo is a little bit too fast for those younger bucks.

165

00:22:35.340 --> 00:22:35.700

yeah.

166

00:22:36.900 --> 00:22:38.490

Jason Caslor: cool yeah it's I mean.

167

00:22:39.750 --> 00:22:45.420

Jason Caslor: you're awesome you're you know every kid and what they what they're able to do and what they need to work on so that's.

168

00:22:45.690 --> 00:22:56.460

Jason Caslor: I just sometimes it's you can hear like well, is it something that they don't understand the concept so obviously that student needs some help working on the Tongue but but you're trying to address that so it's getting there yeah.

169

00:23:01.890 --> 00:23:07.170

Ms. Willmering: And then, sometimes things get TV and just play their part, but they don't know how it lines up so.

170

00:23:07.230 --> 00:23:07.590

yeah.

171

00:23:08.670 --> 00:23:19.020

Ms. Willmering: Which again, this is where your goes out to the left, keep listening to the snare drums do you hear the accent on the downbeat and if they can grab on to that it's just sometimes we see the score and they don't.

172

00:23:19.650 --> 00:23:24.660

Jason Caslor: Oh totally and then in a repetitious piece like that it's so easy for the Tongue to get bogged down.

173

00:23:25.860 --> 00:23:27.930

Ms. Willmering: And so, when you're talking about having them play out.

174

00:23:28.020 --> 00:23:34.590

Jason Caslor: I mean I almost always my solution for cleaner tugging and faster Tony is faster air.

175

00:23:36.000 --> 00:23:45.870

Jason Caslor: Especially on a saxophone right because, though, that that tip opening if there's enough air going through it it's going to collapse, when the Tongue hits it and then, then you get that foot foot foot foot.

176

00:23:46.590 --> 00:23:48.750

Jason Caslor: That sounds so it's almost always more air.

177

00:23:51.390 --> 00:23:55.560

Jason Caslor: And depend on the player I can't see sometimes it's a matter of do they have the right amount of mouthpiece.

178

00:23:56.670 --> 00:23:58.380

Jason Caslor: If they don't have enough mouthpiece in the mouth.

179

00:23:58.950 --> 00:24:01.980

Jason Caslor: right that also pinches the tip off so.

180

00:24:03.330 --> 00:24:03.660

Jason Caslor: yeah.

181

00:24:05.010 --> 00:24:05.220

Jason Caslor: yeah.

182

00:24:17.220 --> 00:24:25.650

Ms. Willmering: And then, sometimes I find with younger kids they don't know that they're what's right and wrong until they experience what's right.

183

00:24:26.280 --> 00:24:27.390

Jason Caslor: You know they don't know they're.

184

00:24:28.650 --> 00:24:39.150

Ms. Willmering: playing out a tune, you have no clue your attitude until you're playing in a group that's more into you know and it's and I think that's just also with articulation or.

185

00:24:39.690 --> 00:24:48.540

Ms. Willmering: percussionist plane or anyone plane at the right speed if, when they drag they don't know they're out of they don't know their be until we finally put them there.

186

00:24:48.600 --> 00:24:51.480

Ms. Willmering: And then, all of a sudden this light bulb goes on.

187

00:24:51.810 --> 00:24:52.140

yep.

188

00:24:53.520 --> 00:24:56.940

Jason Caslor: Do you spend some time sizzling sizzling rhythms things like that.

189

00:24:57.690 --> 00:24:59.250

Ms. Willmering: Yes, yes.

190

00:24:59.490 --> 00:25:15.090

Jason Caslor: that's that's kind of that that idea of the concept, are they aware that can they go so without slowing down, which demonstrates that they understand steady time and then sounds like the second altos have the notes that change.

191

00:25:16.080 --> 00:25:16.470

Ms. Willmering: uh huh.

192

00:25:16.620 --> 00:25:21.720

Jason Caslor: yeah so then so obviously they're building some confidence for the last couple weeks that's probably sending much better and and.

193

00:25:21.810 --> 00:25:23.430

Jason Caslor: propelling the piece forward a bit more.

194

00:25:25.500 --> 00:25:25.800

Jason Caslor: yeah.

195

00:26:06.090 --> 00:26:06.900

Jason Caslor: That was a smile.

196

00:26:10.890 --> 00:26:11.370

Ms. Willmering: it's funny.

197

00:26:13.350 --> 00:26:25.800

Ms. Willmering: it's funny because, like when I get serious it's like I have this that I kind of know, but if you asked Mike they think i'm like the like happiest funniest.

198

00:26:25.860 --> 00:26:31.470

Ms. Willmering: person, but it's funny cuz i'm like watching going oh that must have been a really like a work day.

199

00:26:31.830 --> 00:26:33.780

Jason Caslor: yeah I gotcha yeah.

200

00:26:34.140 --> 00:26:34.350

yeah.

201

00:26:35.430 --> 00:26:39.870

Ms. Willmering: i'm not that stone face so much and, but I think i'm just like thinking too much or what.

202

00:26:40.290 --> 00:26:40.740

Jason Caslor: Why don't.

203

00:26:41.730 --> 00:26:53.310

Ms. Willmering: You try to just I mean half the time i'm looking down, but not always at the score but like listening and yet it's not I don't I don't I didn't know I looked down that much you know.

204

00:26:54.930 --> 00:26:59.880

Ms. Willmering: But usually i'm really trying to listen for like second trumpets are they on the right partial.

205

00:27:01.170 --> 00:27:01.530

Jason Caslor: trim.

206

00:27:02.280 --> 00:27:05.670

Jason Caslor: I agree with you on that, because i'll I do have I can't.

207

00:27:06.690 --> 00:27:20.910

Jason Caslor: I can't take in all of the visual stimuli and still have ears function, so I do tend to look down and I i'm not actually same to you i'm not looking at the score it looks like I am but i'm actually just like i'm not looking anywhere.

208

00:27:22.080 --> 00:27:22.440

Ms. Willmering: Okay.

209

00:27:22.530 --> 00:27:30.150

Ms. Willmering: And I was like analyze this yeah I can analyze the sounds so much better if not just.

210

00:27:31.740 --> 00:27:36.060

Ms. Willmering: When I you look at it, you assume it's happening right, you know.

211

00:27:36.390 --> 00:27:42.450

Ms. Willmering: Where you're not then you really go wait what is, I i'm always listening for balance i'm.

212

00:27:43.170 --> 00:27:57.870

Ms. Willmering: that's like that's The one thing I really feel I do well with my group it's just I instantly i'm like what's missing here it's it's the middle voice i'm not hearing the middle voice so i'm always constantly trying to balance like do we can we.

213

00:27:59.250 --> 00:28:03.360

Ms. Willmering: You know it's not isn't it just balanced, but is it balanced in a 3D way.

214

00:28:03.540 --> 00:28:11.880

Ms. Willmering: You know melody is really popping out but underneath that is that even balanced, are we taking you know not making it beautiful and.

215

00:28:12.210 --> 00:28:12.570

Ms. Willmering: So a.

216

00:28:12.960 --> 00:28:25.170

Ms. Willmering: lot of time listening and getting them to hear that balance that I want and for middle school they get a very dark sound when we have that day we didn't have all the kids in the room at the.

217

00:28:25.170 --> 00:28:26.760

Jason Caslor: same yeah.

218

00:28:27.390 --> 00:28:31.590

Ms. Willmering: I think I feel bad because i'm like that's not really how i'm all this time.

219

00:28:32.550 --> 00:28:35.490

Jason Caslor: No, but it's yeah yeah it's a work day you getting.

220

00:28:35.850 --> 00:28:42.660

Jason Caslor: Roll ups, because I mean your footage that you sent before it was I mean you already more performance mode, but it was fantastic.

221

00:28:43.680 --> 00:28:44.040

Jason Caslor: yeah.

222

00:29:07.560 --> 00:29:08.010

Jason Caslor: what's that.

223

00:29:08.490 --> 00:29:13.320

Ms. Willmering: The reason I left home part in this, I didn't want them to be bored so I gave him the flute parts.

224

00:29:13.860 --> 00:29:15.420

Jason Caslor: Totally the killing it right.

225

00:29:50.610 --> 00:29:57.630

Jason Caslor: that the child when it goes into one which I totally I would do that as well make sure that your gesture, make sure it stays in time.

226

00:29:58.800 --> 00:30:04.710

Jason Caslor: And it doesn't get necessarily get bigger because bigger sends a message of slower.

227

00:30:06.150 --> 00:30:08.100

Ms. Willmering: So how do you keep it in time.

228

00:30:08.490 --> 00:30:18.600

Jason Caslor: it's it's a bit more it's more like of an intensity thing because we we have this 12121 if we don't keep it's more it's not the size so much it's the.

229

00:30:18.990 --> 00:30:34.500

Jason Caslor: intensity and the speed of moving in and out of the beat because what tends to happen, it has happened here is you got 12121212 and you have to keep driving into the beat so that it doesn't fall back.

230

00:30:36.240 --> 00:30:36.660

Ms. Willmering: Okay.

231

00:30:36.780 --> 00:30:47.520

Jason Caslor: i'm not really taking it so if i'm thinking Dum Dum Dum Dum Dum Dum Dum Dum Dum driving a head into the beat as opposed to thinking up.

232

00:30:49.980 --> 00:30:56.550

Jason Caslor: Thinking more down so Dean dumb down to 121212121.

233

00:30:58.560 --> 00:31:00.000

Jason Caslor: It looks a little different than.

234

00:31:00.000 --> 00:31:04.290

Jason Caslor: 12121 just just letting it if we just let it float.

235

00:31:05.310 --> 00:31:12.270

Jason Caslor: Then you'll hear those up it'll it'll fall to the back of that beat like instantly.

236

00:31:13.740 --> 00:31:22.860

Jason Caslor: So it's a matter of just steam St compact and not allowing us to just kind of float upward and just be be right on their butts like.

237

00:31:23.640 --> 00:31:34.860

Jason Caslor: And locking in with those eight volts so that it so your your music it's like the introductory beat you're thinking helping the half notes, but inside you're like shut up people people.

238

00:31:40.140 --> 00:31:41.880

Jason Caslor: Like that it's it's a it's a it's a.

239

00:31:42.330 --> 00:31:46.980

Jason Caslor: it's not a complicated transition, but it, but it does have the chance of wanting to slow down.

240

00:31:50.190 --> 00:31:50.610

Ms. Willmering: Okay.

241

00:31:51.480 --> 00:32:00.570

Jason Caslor: And that's it that's an inner checkpoint for me it's like Jeff cook cook cook cook cook cook cook cook okay I stayed consistent with myself if they still slowed down.

242

00:32:02.760 --> 00:32:05.190

Jason Caslor: It might be gesture or might be just them slowing down.

243

00:32:07.650 --> 00:32:07.920

Ms. Willmering: Okay.

244

00:32:21.570 --> 00:32:22.470

Jason Caslor: How much time do you have.

245

00:32:26.310 --> 00:32:34.140

Ms. Willmering: Not right now but i'll but i'll listen to it later later yeah how long is later we can even do tomorrow yeah it'll be fine.

246

00:32:36.690 --> 00:32:38.820

Ms. Willmering: I have, I have a lot of time right now.

247

00:32:38.880 --> 00:32:40.800

Jason Caslor: Okay cool i'm.

248

00:32:41.340 --> 00:32:46.050

Ms. Willmering: Saying and they'll come in, like, how can I audition for you can I play for you, you know so.

249

00:32:47.610 --> 00:32:51.120

Ms. Willmering: Stay after school practicing till like 334.

250

00:32:52.200 --> 00:32:56.580

Jason Caslor: By my daughter who's in third grade just audition for the mallet masters.

251

00:32:57.960 --> 00:33:05.580

Jason Caslor: Which is this big thing it's a very it's it's an audition group and all the orphans from it's all the xylophone yeah so.

252

00:33:06.600 --> 00:33:06.780

Ms. Willmering: So.

253

00:33:07.320 --> 00:33:07.830

Jason Caslor: So cute.

254

00:33:09.690 --> 00:33:19.140

Ms. Willmering: We am Okay, so we came back from coven and everything our Community was really afraid and they just shut everything shrink and we've already.

255

00:33:19.920 --> 00:33:27.780

Ms. Willmering: A large program, but I just put some things in place, like, I asked you know, usually have to sixth grade band class.

256

00:33:28.170 --> 00:33:35.910

Ms. Willmering: That combined into a sixth grade band I said throw them all into one class, can I be on the elective wheel and then tried to have so much fun with the kids and get.

257

00:33:36.240 --> 00:33:51.390

Ms. Willmering: Just and then we made a percussion class, because those kids are on practice pads and everything all year long so now my sixth grade started off as now it's up to 80 next year it's 140.

258

00:33:52.680 --> 00:34:02.760

Ms. Willmering: And then my seventh graders going into eighth grade now going up to 120 and so we're adding 40 new kids so.

259

00:34:03.180 --> 00:34:15.330

Ms. Willmering: All of a sudden, I have 90 new students on the campus and then I haven't started with my sixth grade band so it's been like they're all staying after school they're all at can I show my friend, how to play can and i'm like okay sure.

260

00:34:15.780 --> 00:34:17.670  
Jason Caslor: anything to awesome yeah.

261  
00:34:19.500 --> 00:34:20.250  
Ms. Willmering: i'm next year.

262  
00:34:20.550 --> 00:34:21.900  
Jason Caslor: yeah that's.

263  
00:34:21.960 --> 00:34:22.530  
awesome.

264  
00:34:23.670 --> 00:34:30.330  
Ms. Willmering: When you know, to me, I was like in the middle of chaos trying to figure out schedules because they're like how are you breaking these classes up on like I don't know.

265  
00:34:31.710 --> 00:34:33.630  
Ms. Willmering: i'm gonna I was like oh wait hold on.

266  
00:34:34.890 --> 00:34:36.870  
Ms. Willmering: I needed to do a zoom i'll be back.

267  
00:34:37.140 --> 00:34:37.470  
Right.

268  
00:34:39.840 --> 00:34:41.550  
Ms. Willmering: it's it's great.

269  
00:34:43.050 --> 00:34:43.830  
Jason Caslor: How many years.

270  
00:34:44.010 --> 00:34:44.820  
Jason Caslor: How many years is this.

271

00:34:45.570 --> 00:34:46.890

Ms. Willmering: My 16th year.

272

00:34:47.280 --> 00:34:47.580

yeah.

273

00:34:49.290 --> 00:34:52.200

Ms. Willmering: yeah it's just these these kids are great.

274

00:34:52.410 --> 00:34:54.390

Jason Caslor: yeah that's awesome.

275

00:34:54.900 --> 00:34:57.000

Ms. Willmering: Very fun fun place to learn.

276

00:34:57.210 --> 00:35:00.360

Ms. Willmering: does allow conducting like that, with a stone face.

277

00:35:02.340 --> 00:35:03.630

Ms. Willmering: They don't think of me that way at all.

278

00:35:03.990 --> 00:35:05.370

Jason Caslor: that's awesome that's all good.

279

00:35:06.510 --> 00:35:07.080

Ms. Willmering: quitting.

280

00:35:13.920 --> 00:35:16.020

Jason Caslor: what's switching pieces up here.

281

00:36:05.550 --> 00:36:07.770

Jason Caslor: cool what's sad, you are for those last three notes.

282

00:36:13.710 --> 00:36:18.840

Ms. Willmering: I want Okay, I want the last one to be I want resonance to them.

283

00:36:18.900 --> 00:36:19.500

Each of them.

284

00:36:24.810 --> 00:36:28.440

Ms. Willmering: And I still want the last one to be just a little bit more and we.

285

00:36:30.570 --> 00:36:33.570

Ms. Willmering: like to have a facility to it yep stone.

286

00:36:36.390 --> 00:36:37.800

Jason Caslor: Right, would you say you cut out the end there.

287

00:36:39.150 --> 00:36:40.590

Ms. Willmering: I mean I don't know how to show them.

288

00:36:42.090 --> 00:36:57.780

Jason Caslor: What what you just did with your hand was exactly what I was just want the last three longer to go jump shown shown so it's part of it is coming into the last note, but just just showing that last note think it was like a cello just a longer bow.

289

00:36:58.980 --> 00:37:00.060

Jason Caslor: chum chum.

290

00:37:01.590 --> 00:37:03.840

Jason Caslor: Because right now you're you're basically gesture was all.

291

00:37:03.900 --> 00:37:04.770

Jason Caslor: it's like same.

292

00:37:04.800 --> 00:37:06.960

Jason Caslor: same note length for all three right.

293

00:37:07.860 --> 00:37:09.780

Jason Caslor: And they they did they did, that is great.

294

00:37:10.380 --> 00:37:12.450

Jason Caslor: So, but if you want that last one to be longer.

295

00:37:13.470 --> 00:37:19.410

Jason Caslor: Show them what that trying to have because you do know what you want the sound like make sure that the gesture alliance with that.

296

00:37:22.170 --> 00:37:28.260

Jason Caslor: And then on the assuming there's a crescendo at the end pick up the The sub ITO thing.

297

00:37:30.090 --> 00:37:31.320

Ms. Willmering: And then, yes.

298

00:37:32.220 --> 00:37:32.940

And then one way.

299

00:37:35.160 --> 00:37:43.530

Jason Caslor: Yes, one way, one way to think about that is have the low end like do a like a really huge crescendo early and often.

300

00:37:45.000 --> 00:37:53.490

Jason Caslor: Or if you've thought of this and then, and then the middle voices get to do a normal crescendo and then the top voices like literally they go along and then right at the end.

301

00:37:53.850 --> 00:37:54.900

Jason Caslor: They have to do a tiny one.

302

00:37:55.890 --> 00:38:05.790

Jason Caslor: it's hard to hear so much on the microphone here, but that that will probably if you're having balance issues, it tends to because the top voices will will overpower the low voices.

303

00:38:07.620 --> 00:38:08.070

Ms. Willmering: Right.

304

00:38:11.160 --> 00:38:16.920

Jason Caslor: So when I work with like an honor bezel by kind of a train them over the weekend to have it, that the top voices do very little crescendoing.

305

00:38:18.060 --> 00:38:20.760

Jason Caslor: So that stays in that pyramid sound.

306

00:38:21.840 --> 00:38:25.380

Ms. Willmering: We try and work with that we have 17 flutes in there.

307

00:38:26.010 --> 00:38:26.490

So.

308

00:38:27.990 --> 00:38:30.060

Ms. Willmering: I love you but you need to play mat so.

309

00:38:30.660 --> 00:38:30.870

yeah.

310

00:38:31.920 --> 00:38:34.650

Jason Caslor: Which is hard because that's not always beneficial for their.

311

00:38:35.100 --> 00:38:36.150

Jason Caslor: Individual development.

312

00:38:36.330 --> 00:38:40.260

Ms. Willmering: yeah like if you can't if you don't sound good that way go louder.

313

00:38:40.440 --> 00:38:41.880

Jason Caslor: Right yeah.

314

00:38:43.170 --> 00:38:45.420

Ms. Willmering: So um okay yeah I can work with that.

315

00:38:46.980 --> 00:38:54.780

Ms. Willmering: We didn't we I don't always define it, so I think, maybe more definition to it or not letting them crescendo you know yeah.

316

00:38:56.220 --> 00:38:58.830

Ms. Willmering: I say let the basis crescendo.

317

00:38:59.040 --> 00:39:00.840

Ms. Willmering: More and.

318

00:39:00.930 --> 00:39:11.310

Ms. Willmering: We talk about it, but I think, maybe more definition of saying like don't you know okay now like upper voices like you said don't don't crescendo until the very end.

319

00:39:11.310 --> 00:39:21.690

Jason Caslor: yeah yeah and then the same thing with like timpani can present early if they typically are, and then the last thing he likes to spend it symbols shiny stuff comes at the end.

320

00:39:22.980 --> 00:39:23.640

Jason Caslor: sparkles.

321

00:40:09.120 --> 00:40:12.870

Jason Caslor: was great and he didn't count in and it came in perfectly together.

322

00:40:16.530 --> 00:40:28.590

Ms. Willmering: Because we do say brings together coming together often and i'm starting to that, together, but then every time i'm counting it's actually not allowing them to play it start well.

323

00:40:29.250 --> 00:40:40.080

Jason Caslor: Right and the part of this is the way your accounting in your accounting or you're saying something in the same moment that they need to be breathing in so you're not you're not modeling the breath part.

324

00:41:40.080 --> 00:41:43.620

Jason Caslor: Just from a gesture thing you notice your wrist tends to lock up for bed.

325

00:41:46.800 --> 00:41:49.080

Jason Caslor: Or did there at least just just take watch.

326

00:42:06.420 --> 00:42:09.330

Jason Caslor: yeah any risks tension or issues.

327

00:42:11.190 --> 00:42:13.770

Jason Caslor: No, you know it's like it's a little tight.

328

00:42:13.830 --> 00:42:17.370

Jason Caslor: And then the and then the next thing that can move his elbow that you have to.

329

00:42:17.640 --> 00:42:19.350

Jason Caslor: have to work a lot harder.

330

00:42:19.860 --> 00:42:20.670

Jason Caslor: To get.

331

00:42:22.530 --> 00:42:23.370

Jason Caslor: The sound like.

332

00:42:24.570 --> 00:42:28.680

Jason Caslor: bom bom bom bom doing.

333

00:42:30.300 --> 00:42:36.060

Jason Caslor: And if the wrist locks that the next thing that can move, who is the elbow so we.

334

00:42:37.410 --> 00:42:47.310

Jason Caslor: just cause a little bit of heaviness and and when the wrist locks it kind of for me it's it breaks the hinge and doesn't allow the sound to get to the tip of the baton.

335

00:42:49.440 --> 00:42:49.710

Ms. Willmering: yeah.

336

00:42:51.840 --> 00:43:03.390

Jason Caslor: I do I, but I tried to do it intentionally and I know that at the end of rehearsal when it locks if i've had a if I have not been monitoring what my body is doing i'll wait i'll finish rehearsal my shoulder will be sore.

337

00:43:04.680 --> 00:43:06.810

Jason Caslor: And it's always because i'm tight here.

338

00:43:07.410 --> 00:43:09.570

Jason Caslor: And it just it travels up.

339

00:43:11.640 --> 00:43:13.590

Jason Caslor: But he's talking about this is the pattern.

340

00:43:14.580 --> 00:43:19.290

Jason Caslor: Think about the opening trombone that bomb bomb bomb what would that look.

341

00:43:21.870 --> 00:43:26.040

Ms. Willmering: Because these talked about it earlier, and that should have been longer.

342

00:43:29.160 --> 00:43:29.550

Ms. Willmering: Right.

343

00:43:29.820 --> 00:43:40.440

Jason Caslor: yeah just this is a, this is an opportunity for you to just remember that that you are a musician and you can be be thinking because it'll help they'll play together regardless.

344

00:43:40.830 --> 00:43:47.880

Jason Caslor: But you can model that bomb bomb bomb and it's easier to show that lift bomb bomb bomb.

345

00:43:49.050 --> 00:43:49.560

Jason Caslor: bomb.

346

00:43:52.890 --> 00:43:53.280

Jason Caslor: yeah.

347

00:43:53.490 --> 00:43:58.470

Jason Caslor: Just like that that's dead simple bomb bomb bomb but upon.

348

00:43:59.850 --> 00:44:04.530

Jason Caslor: But if you stay just a normal pattern it's really hard to show that bomb bomb bomb.

349

00:44:06.450 --> 00:44:06.750

Jason Caslor: yeah.

350

00:45:05.400 --> 00:45:05.850

Jason Caslor: rice.

351

00:45:08.910 --> 00:45:10.080

Ms. Willmering: that's what's causing.

352

00:45:14.520 --> 00:45:17.640

Ms. Willmering: You know the top players are trying to save everybody at this moment.

353

00:45:18.420 --> 00:45:24.690

Ms. Willmering: yeah yeah and the younger kids not there, so the pitch just going in for them and.

354

00:45:24.990 --> 00:45:25.620

Jason Caslor: yeah yeah.

355

00:45:26.790 --> 00:45:33.270

Jason Caslor: yeah that's a common to have them try to carry yeah compensate got like we got you like.

356

00:45:33.930 --> 00:45:35.550

Ms. Willmering: relax it's gonna be okay.

357

00:45:44.760 --> 00:45:47.880

rolling they're really lights, we needed to be.

358

00:45:49.260 --> 00:45:50.070

darker soon.

359

00:45:54.060 --> 00:45:55.050

Maybe this is where.

360

00:46:08.550 --> 00:46:09.540

Your civil crashes.

361

00:47:00.450 --> 00:47:03.570

Jason Caslor: When you when you do the children of who are you listening to.

362

00:47:06.420 --> 00:47:09.450

Ms. Willmering: The bases that are going pump pump pump pump the trombones.

363

00:47:09.600 --> 00:47:12.270

Ms. Willmering: yeah those are the ones that we got to be able to.

364

00:47:13.350 --> 00:47:14.610

Ms. Willmering: They have it, the hardest like.

365

00:47:14.640 --> 00:47:17.490

Ms. Willmering: yeah and everything, so I try to stay with them.

366

00:47:17.730 --> 00:47:22.740

Ms. Willmering: cool by the snare drums who 10 I tried to get them to listen to them to.

367

00:47:22.770 --> 00:47:23.580

Ms. Willmering: And not just.

368

00:47:23.910 --> 00:47:24.750

Go past them.

369

00:47:26.190 --> 00:47:34.620

Jason Caslor: yeah that's fine yeah I was trying to find the whoever has the rhythmic engine, in this case it's the trombones like the rest of the world disappears and it's like me and the trombones.

370

00:47:35.190 --> 00:47:45.240

Jason Caslor: And it lets the whole group knows like i'm focused back there shrimp bump and it tends to draw their ears back there and it's it's tricky because.

371

00:47:45.840 --> 00:47:52.380

Jason Caslor: You can't get that size of a group to move like we as conductors can't actually we have we have such little control.

372

00:47:56.040 --> 00:48:02.460

Jason Caslor: But if we can get the bass drum and the to mystical bump bump bump bump bump the band will take off.

373

00:48:04.620 --> 00:48:05.370  
Ms. Willmering: be friends with.

374  
00:49:06.180 --> 00:49:07.170  
Jason Caslor: Interesting watch this.

375  
00:49:12.870 --> 00:49:17.040  
Jason Caslor: watch what you do when you when you sing the melody here.

376  
00:49:27.390 --> 00:49:30.330  
Jason Caslor: And then watch what your gesture does here in a second.

377  
00:49:48.060 --> 00:49:48.690  
Jason Caslor: notice.

378  
00:49:55.620 --> 00:49:56.160  
Ms. Willmering: I don't know.

379  
00:49:59.730 --> 00:50:02.220  
Jason Caslor: it's it's really subtle this it's pretty cool though hang up.

380  
00:50:36.480 --> 00:50:36.960  
Jason Caslor: You see it.

381  
00:50:38.160 --> 00:50:39.210  
Ms. Willmering: Now I don't know.

382  
00:50:39.750 --> 00:50:54.510  
Jason Caslor: I know so it's great you were singing you're like up up up up up up up  
your you kept moving through time and you're you were totally demonstrating the song  
it's not every beats the same important that up up up up up up up.

383  
00:50:55.320 --> 00:51:11.610  
Jason Caslor: And then, when you came to conduct you, you were stopping at the bottom  
and not thinking about the phrase because you're I know you're you're worried about the

temple maintenance, but sometimes if we think about the melody the temple often takes care of itself.

384

00:51:20.880 --> 00:51:22.230

Jason Caslor: john john john.

385

00:52:45.180 --> 00:52:45.480

Jason Caslor: Good.

386

00:54:40.560 --> 00:54:44.100

Jason Caslor: yeah that's good I like it.

387

00:54:45.900 --> 00:54:52.890

Jason Caslor: The at the end this speed up it's it's counterintuitive but try to get smaller as you get faster.

388

00:54:54.000 --> 00:55:02.700

Jason Caslor: We tend to we tend to get we tend to over conducting those moments, because we want to, but what we need to do is the exact opposite bring it in bring them to us so like shrimp.

389

00:55:05.910 --> 00:55:06.210

Jason Caslor: But.

390

00:55:08.280 --> 00:55:18.960

Jason Caslor: I mean it's it's working the speed was working and they're catching it now, so you probably don't have to be quite so big there and then start there and very pointed very small, as you get faster.

391

00:55:22.080 --> 00:55:22.320

Ms. Willmering: Okay.

392

00:55:27.060 --> 00:55:32.520

Jason Caslor: So anything you picked up and let that play for a bit just to watch anything you noticed or things that you'll think about differently.

393

00:55:33.840 --> 00:55:34.410

Ms. Willmering: um.

394

00:55:35.730 --> 00:55:38.250

Ms. Willmering: yeah well just the.

395

00:55:40.470 --> 00:55:40.920

Ms. Willmering: The.

396

00:55:42.150 --> 00:55:44.340

Ms. Willmering: The quarter quarter note dotted quarter note.

397

00:55:44.550 --> 00:55:46.500

Ms. Willmering: yeah so just.

398

00:55:47.610 --> 00:55:51.630

Ms. Willmering: If they're feeling comfortable with the time like I can.

399

00:55:53.040 --> 00:55:56.700

Ms. Willmering: go into one sometimes, but I have to like think about.

400

00:55:58.380 --> 00:56:00.060

Ms. Willmering: leading to the downbeat and make.

401

00:56:01.230 --> 00:56:01.890

Ms. Willmering: The downbeat.

402

00:56:03.120 --> 00:56:07.980

Ms. Willmering: And then the excel with getting the last note at the length of it show it.

403

00:56:08.310 --> 00:56:09.030

Ms. Willmering: yeah um.

404

00:56:10.410 --> 00:56:11.760

Ms. Willmering: What else.

405

00:56:12.870 --> 00:56:18.600

Jason Caslor: I thought that going into one work quite well that time it's it's a speed thing of just making sure that it's not a.

406

00:56:20.160 --> 00:56:24.630

Jason Caslor: there's has to be a kind of a sense of urgency at the bottom you jump.

407

00:56:26.970 --> 00:56:30.510

Jason Caslor: Little little little little whip at the bottom to kick it along.

408

00:56:34.320 --> 00:56:35.610

Jason Caslor: what's The next piece forgot here.

409

00:56:50.220 --> 00:56:51.120

Ms. Willmering: Okay, this is.

410

00:56:53.430 --> 00:56:53.970

Jason Caslor: Good I don't.

411

00:56:54.600 --> 00:56:54.930

Ms. Willmering: know.

412

00:56:55.380 --> 00:56:57.000

Jason Caslor: yeah yes it is it.

413

00:57:11.550 --> 00:57:12.240

Ms. Willmering: hey everyone.

414

00:58:15.000 --> 00:58:21.060

Jason Caslor: So what do you what are you hearing having a chance to listen to your band with without having be up front, what are you hearing.

415

00:58:25.170 --> 00:58:25.590

Ms. Willmering: I mean.

416

00:58:28.920 --> 00:58:30.630

Ms. Willmering: I what am I hearing i'm.

417

00:58:32.670 --> 00:58:33.900

Ms. Willmering: i'm hearing that it's very.

418

00:58:35.430 --> 00:58:41.010

Ms. Willmering: Not as it's sloppy but it's not as playful or like they don't know where.

419

00:58:42.960 --> 00:58:52.950

Ms. Willmering: there's no emphasis is like just vanilla blah I don't like it not like just the it's like the in the rhythms okay.

420

00:58:54.120 --> 00:58:58.140

Ms. Willmering: Then, that would make the melody kind of come to life, a little bit better.

421

00:58:58.560 --> 00:58:58.800

yep.

422

00:59:00.180 --> 00:59:08.490

Jason Caslor: yeah when I do this piece, I spent a lot of times the melodies off often well a couple things that the melodies or other always there, because they show up as audition excerpts.

423

00:59:08.760 --> 00:59:27.540

Jason Caslor: or or they're not there and they figure him out but it's the style of those under pending like that bow bow bow bow bow bow that isolated to align those things, trying to create the crispiness there, or they love the be yo yo the its own inner voices that tend to slow down.

424

00:59:28.950 --> 00:59:39.540

Jason Caslor: i've never found melodies in this piece that want to slow down, they always tend to want to just skip ahead and then there's that fight, because the low end wants to drag, and all this stuff for the top wants to push ahead.

425

00:59:42.000 --> 00:59:53.820

Jason Caslor: So, like trying to figure out getting them to unify with like the those isolated coordinates tau tau tau tau tau they have to lighten that up so that it has a bit of a bounce going forward, I think.

426

01:00:15.690 --> 01:00:16.410

Ms. Willmering: Oh yeah.

427

01:00:20.310 --> 01:00:21.150

Jason Caslor: DEMO much.

428

01:00:23.100 --> 01:00:23.700

Jason Caslor: You play a lot.

429

01:00:24.210 --> 01:00:24.540

For them.

430

01:00:25.620 --> 01:00:26.550

Ms. Willmering: They play every day.

431

01:00:26.850 --> 01:00:28.440

Jason Caslor: yeah cool awesome.

432

01:00:37.980 --> 01:00:38.730

Back to this whole section.

433

01:00:47.550 --> 01:00:49.200

And then my.

434

01:00:51.360 --> 01:00:52.980

Secondary residence.

435

01:01:25.350 --> 01:01:30.810

Jason Caslor: I think there's somebody to show a gesture that that gets the sound, what do you want for those baseline cornell's to sound like.

436

01:01:32.130 --> 01:01:33.870

Ms. Willmering: i'm like a pretty face like.

437

01:01:35.190 --> 01:01:37.080

Ms. Willmering: From a little bit of resonance to a.

438

01:01:37.080 --> 01:01:39.090

Jason Caslor: Perfect so what you just did there's perfect.

439

01:01:40.290 --> 01:01:56.700

Jason Caslor: That boom boom boom just showing that that sparkle that brightness will help see with it be full Bob little bit I think slow moving little bit faster between the beats might give them that little bit of energy, they need to keep it keep it crispy.

440

01:01:57.120 --> 01:01:57.510

Okay.

441

01:02:59.490 --> 01:03:00.180

Jason Caslor: Good questions.

442

01:03:04.020 --> 01:03:06.360

Ms. Willmering: You know i've learned a lot this year.

443

01:03:08.400 --> 01:03:08.730

Ms. Willmering: Now.

444

01:03:10.170 --> 01:03:18.030

Ms. Willmering: The first few years you start to really learn and everything you get this pacing and then I kind of knew all their answers, or what was going on.

445

01:03:19.020 --> 01:03:29.130

Ms. Willmering: And I think also then I started to become like a little bit more negative than I was then I previously was because I just I already knew, and this was the year.

446

01:03:30.420 --> 01:03:37.650

Ms. Willmering: That I had like at one point i'm like marketing your part, and then I was what I was like fine i'm going to walk around and then.

447

01:03:38.220 --> 01:03:47.010

Ms. Willmering: As I was walking around they're like grabbing pencils but they're like what, how do we mark this like the top players and I was like after a year of distant learning.

448

01:03:47.040 --> 01:03:48.600

Ms. Willmering: It really kind of hit me.

449

01:03:49.470 --> 01:04:03.480

Ms. Willmering: don't be like this be the entire time like teach and Mike asked first to find out what their understanding they're not and it's actually got me to really because you know you get stressed about like performance coming up and.

450

01:04:03.690 --> 01:04:16.650

Ms. Willmering: People are going to hit it's like all of a sudden it kind of took a lot of stress off my shoulders and in the room it's always just like a learning environment and there's no there's really no beat down or anything.

451

01:04:17.520 --> 01:04:27.810

Ms. Willmering: What noticing I would snap a little bit more than like had been in the past and i'm like what I want to be a student in that in my band and.

452

01:04:28.830 --> 01:04:39.810

Ms. Willmering: Most of them, yes, but then there was those kids are those few that I was assuming that you know they were just doing it to be, you know, on purpose or not on purpose but or lazy or.

453

01:04:39.810 --> 01:04:40.770

Ms. Willmering: Something and now.

454

01:04:41.640 --> 01:04:48.510

Ms. Willmering: Wait hold on what is your music look like or wait, how do you do know how to write it here you want me to show you, you know how can I help you.

455

01:04:48.960 --> 01:05:02.100

Ms. Willmering: Like one kid was in here crying because he couldn't play saxophone and then I I was like let me see your folder and then I realized why couldn't play saxophone they didn't have the green charts and all the resources to help him.

456

01:05:03.210 --> 01:05:10.020

Ms. Willmering: ending up your folder and then I put the sheep protectors in every resource in it now this kid is like.

457

01:05:10.410 --> 01:05:10.920

Jason Caslor: rob said.

458

01:05:11.910 --> 01:05:28.920

Ms. Willmering: But you know I realized like you need to have more patience, this year, because all of these kids there's no there's no superstar coming in and all of them have gaps and you don't know what those gaps are do you you you you assumed to be four and I don't think you knew then either.

459

01:05:29.190 --> 01:05:35.250

Ms. Willmering: yeah I think it was a good reset because I think we're all having a lot more fun and.

460

01:05:36.570 --> 01:05:43.920

Ms. Willmering: Excellence but I don't think we were had I don't think I was allowing all of them to have fun, there is a little bit more pressure yeah.

461

01:05:45.630 --> 01:05:57.090

Jason Caslor: yeah I mean you're talking about a similar thing we're supposed to do this big piece on our last concert in April and like four days before the concert I emailed the band so we're just going to do the first movement.

462

01:05:58.560 --> 01:06:10.020

Jason Caslor: And it took me a long time to send that email because i'm like this is the asu wind ensemble what will the world think if we don't play all movements of the doll simply data, you know what nobody cares.

463

01:06:11.460 --> 01:06:22.500

Jason Caslor: But I got some students for probably upset but I got several emails from students thanking me because it's like we're all just stressed beyond belief they're all just barely hanging on the end of the Semester.

464

01:06:24.420 --> 01:06:24.630

Jason Caslor: and

465

01:06:26.460 --> 01:06:32.790

Ms. Willmering: that's right, you know even need to feel success, instead of stress.

466

01:06:34.560 --> 01:06:35.160

Ms. Willmering: yeah.

467

01:06:35.370 --> 01:06:35.730

yeah.

468

01:06:37.620 --> 01:06:48.300

Ms. Willmering: cuz because down here, they said, you could go to a festival usually you have to have three pieces in middle school and they said, you can play 123 doesn't even have to be on the list, if you want to come perform will help.

469

01:06:48.690 --> 01:06:52.800

Ms. Willmering: You know, will adjudicate you, you can have scores, or you can just have comments there's.

470

01:06:52.950 --> 01:06:53.490

Ms. Willmering: yeah and.

471

01:06:54.570 --> 01:07:08.400

Ms. Willmering: It got type of the eighth grade band, and I, I was feeling stressed they're feeling stress they don't sound horrible but putting on that third piece it wasn't ready and instead of be like let's make the other two great.

472

01:07:08.670 --> 01:07:19.680

Ms. Willmering: They go, we had such a great time and there wasn't a beat down, it was like let's let's just say you know it's still success and and give ourselves a break right now.

473

01:07:20.190 --> 01:07:20.490

Jason Caslor: Okay.

474

01:07:20.970 --> 01:07:29.790

Ms. Willmering: I think um yeah it's been I think this has been a good reset for me, because I feel well we're just.

475

01:07:30.660 --> 01:07:45.510

Ms. Willmering: I have 90 new beginners like seventh and eighth grade 90 like I don't even know what to do, or where to put them or what instrument to put them on it, or if I have enough but it's because there was no beat down, and it was like let's go will do this together.

476

01:07:45.570 --> 01:08:00.570

Ms. Willmering: You know so yeah i've really I think if I become more the teacher, I want to be, you know and want to continue being than the other path that I think so many of us take with like the stress of the job.

477

01:08:00.720 --> 01:08:04.800

Ms. Willmering: yeah I think I listened to them more as individuals and people.

478

01:08:05.280 --> 01:08:06.780

Jason Caslor: hmm that's awesome.

479

01:08:07.950 --> 01:08:13.080

Ms. Willmering: And I think even the eighth grade boys can come in and talk to me about something and then they're not just like.

480

01:08:14.490 --> 01:08:17.370

Ms. Willmering: You know they're like well we stole you, you know and i'm like.

481

01:08:17.400 --> 01:08:18.930

Ms. Willmering: Okay, good.

482

01:08:19.320 --> 01:08:19.890

Jason Caslor: We got them.

483

01:08:19.980 --> 01:08:20.370

yeah.

484

01:08:21.510 --> 01:08:25.560

Jason Caslor: it's interesting one of one of our one of our other doctoral students, he.

485

01:08:26.820 --> 01:08:33.540

Jason Caslor: he's struggling to figure out what his research projects going to be everyone struggles with that, because you have to do something to get the degree.

486

01:08:34.620 --> 01:08:38.910

Jason Caslor: And he spent the whole year thinking about what the definition of successes.

487

01:08:40.740 --> 01:08:45.570

Jason Caslor: In our in our profession, like what does that mean like oh my band played at Midwest.

488

01:08:46.950 --> 01:08:47.310

Jason Caslor: Is.

489

01:08:48.690 --> 01:08:51.720

Jason Caslor: Is that success for some people, it is.

490

01:08:52.770 --> 01:08:56.520

Jason Caslor: Having 90 new beginners in the fall that sounds like success.

491

01:08:57.330 --> 01:08:59.760

Ms. Willmering: You know upper grades we haven't even started with sixth grade.

492

01:08:59.790 --> 01:09:01.080

Jason Caslor: Right now, I know, but like.

493

01:09:01.710 --> 01:09:02.190

Ms. Willmering: it's like.

494

01:09:03.480 --> 01:09:06.210

Ms. Willmering: I don't yeah Midwest can wait like.

495

01:09:06.240 --> 01:09:12.240

Jason Caslor: What but it's just it's it's such a fascinating thing of like what does it mean to be a successful band director it's like it.

496

01:09:12.300 --> 01:09:17.580

Jason Caslor: It can mean many things, but our profession is in many ways is quite narrow minded in what.

497

01:09:19.140 --> 01:09:29.910

Ms. Willmering: Well, I mean, I take a very different approach and it works here that I mean, I wish you could someday come and just see it.

498

01:09:30.390 --> 01:09:30.810

Ms. Willmering: Like I.

499

01:09:30.840 --> 01:09:33.540

Jason Caslor: Was I was good, I want to, I want to come and watch your work.

500

01:09:35.400 --> 01:09:54.720

Ms. Willmering: Because I feel like it has a soul to it and the kids are so happy and the magic happens after school just leaving the dope um it's just awesome to see them play and practice and um but you know I talked to you know cheryl floyd and deployed.

501

01:09:56.010 --> 01:10:03.780

Ms. Willmering: I, for years, like idolize instill do cheryl floyd and her middle schools and i've seen him perform and seen her work and she's great.

502

01:10:04.230 --> 01:10:15.690

Ms. Willmering: And one year, you know I went up to her, and I said because she talked about how they auditioned in sixth grade or sixth grade they got them and then they audition this and this and I went to her, and I said.

503

01:10:16.800 --> 01:10:28.410

Ms. Willmering: You know, so if a kid it from it from six to seventh grade suddenly wants to join band, where do you put them and she goes nope they can't they get one chance to choose, and I was like.

504

01:10:30.270 --> 01:10:47.760

Ms. Willmering: But I I put a kid in in in like well we had 30 kids join us second semester in the sixth grade band, but we had a kid join us in the Eighth grade band second semester, and the older the other kids sitting next to him, like are such becomes such good mentors.

505

01:10:48.810 --> 01:10:58.320

Ms. Willmering: Your instrument better that we don't have the only the this group the wind ensemble you auditioning for the rest of them are just grade level they get to sit.

506

01:10:58.890 --> 01:11:08.130

Ms. Willmering: Friends, because I tried to join in eighth grade and play saxophone and I had to sit next to sixth graders and I quit saxophone because they were all better than me.

507

01:11:09.150 --> 01:11:10.020

Ms. Willmering: Greater you know.

508

01:11:10.050 --> 01:11:20.910

Ms. Willmering: yeah but it's when she said that it was eye opening that it's like nope no new seventh graders no new eighth graders and I turned and I thought.

509

01:11:21.450 --> 01:11:28.110

Ms. Willmering: Okay well i'll never be a cheryl floyd she and she can be a cheryl floyd and that's great and play at Midwest and.

510

01:11:28.500 --> 01:11:35.250

Ms. Willmering: there's been several people that talk to me about like you know you should think about your group going to Midwest and I said we'll never make will.

511

01:11:35.790 --> 01:11:46.560

Ms. Willmering: we're not designed that way, we were designed to bloom second semester, I take anyone in the wind ensemble any day of the year, so if they can play their all state piece there also you know all their.

512

01:11:47.400 --> 01:11:58.290

Ms. Willmering: magic they can come play with her friends and I told them it's not exclusive it's inclusive but it's there for you, but you have to go for it and.

513

01:11:58.800 --> 01:12:07.470

Ms. Willmering: feel like then we young kids they need quick carrots not Oh, by the way, you can audition maybe next year, you know you didn't make it I.

514

01:12:08.430 --> 01:12:17.100

Ms. Willmering: Just don't think that's healthy at the younger levels, and I think those are happier going here's 130 eighth graders do whatever you want with them.

515

01:12:17.610 --> 01:12:29.190

Ms. Willmering: You know I feel like and then on the campus kids anyone feels like they can come and join our family were very like sure instruments are for everyone, what one do you want to try.

516

01:12:29.490 --> 01:12:29.760

Maybe.

517

01:12:31.110 --> 01:12:39.510

Ms. Willmering: there's always an instrument for everyone, so it was kind of interesting hearing that mindset and her definition of success and.

518

01:12:40.440 --> 01:12:57.180

Ms. Willmering: precision and you know my bands never going to play as clean if there's you know 17 flutes but you know they're only eighth graders and only 14 should they be challenged, you know, and so I just you know fine you guys, we have 17 flutes I need 30 clarinets.

519

01:13:00.390 --> 01:13:13.860

Ms. Willmering: And I need to bus and but I mean it's also why all of them value lessons, they all value we had 46 in all southern honor band, we have 33 and all state.

520

01:13:14.220 --> 01:13:20.760

Ms. Willmering: And we just they keep going because they're sitting here outside right now helping each other out and.

521

01:13:21.180 --> 01:13:27.840

Ms. Willmering: I think that's what music really is about instead of for the elite, and I think that's what we need to do I want.

522

01:13:28.290 --> 01:13:39.660

Ms. Willmering: I mean I don't care if they major in music, but I want them to be intelligent consumers of music, you know, and I want them to look back fondly on their experience with music and I think too often.

523

01:13:40.200 --> 01:13:49.230

Ms. Willmering: We turn people away from music early on as kids that don't they won't even buy tickets to the symphony when it's time you know.

524

01:13:50.580 --> 01:14:03.660

Ms. Willmering: Things to really support the future of our culture, so I kind of we go a different way and we go grade level bands and Chamber music and we just have a fun time doing it.

525

01:14:05.760 --> 01:14:06.360

Ms. Willmering: So.

526

01:14:06.600 --> 01:14:07.110

Jason Caslor: I love it.

527

01:14:08.520 --> 01:14:10.140

Jason Caslor: I do know.

528

01:14:10.410 --> 01:14:14.010

Jason Caslor: it's I I think I think about this, all the time that.

529

01:14:15.690 --> 01:14:19.560

Jason Caslor: it's always neat to I mean, I have a great band, I can program anything I want.

530

01:14:21.000 --> 01:14:22.590

Jason Caslor: But if there's nobody there to see it.

531

01:14:24.420 --> 01:14:27.660

Jason Caslor: Or if or if the journey to get that concert ready isn't.

532

01:14:28.410 --> 01:14:37.920

Jason Caslor: I always have a goal that at the end of a rehearsal whether they're on scholarship or they're getting paid I want them to forget that they're there because their own scholarship or getting paid.

533

01:14:39.300 --> 01:14:43.110

Jason Caslor: just for a moment I like a fleeting moment where they're like Oh, this is awesome.

534

01:14:44.730 --> 01:14:47.490

Jason Caslor: And then they can go back and be cynical and jaded that's fine but.

535

01:14:50.280 --> 01:14:51.840

Ms. Willmering: that's what music is about.

536

01:14:51.900 --> 01:14:52.530

Ms. Willmering: Right yeah.

537

01:14:52.740 --> 01:14:53.160

It does.

538

01:14:54.450 --> 01:15:09.090

Ms. Willmering: yeah completely, and I mean at 1.1 boys said, we had a boy like failing everything you see only kid that came back from distant learning like just dead inside and everybody else was dead and then bounce back and i'm like.

539

01:15:09.120 --> 01:15:14.280

Ms. Willmering: yeah he didn't want to be in our wind ensemble and he had been for two years and and.

540

01:15:15.570 --> 01:15:21.930

Ms. Willmering: Then he was cheating on tests and everything, and I saw his dad and he's like can you encourage them to be and went on summer, can you push them sw and I was like.

541

01:15:22.590 --> 01:15:36.570

Ms. Willmering: No, no i'm going to wait and I just was like Kenny Kenny get Ahold of drugs, could he you know what is going on and he said well his mom has been really sick, for a long time, well then, we come to find out the very next day his mom died.

542

01:15:37.800 --> 01:15:39.480

Ms. Willmering: I mean, she we didn't realize how.

543

01:15:39.480 --> 01:15:54.480

Ms. Willmering: Sticking eighth grade teachers are just barreling down on him because they're like what's up with this kid who is he hanging out with, and he wasn't like that a sixth grader but you also with hormones you can't be like you weren't like this the boys get beat down if you do that.

544

01:15:54.630 --> 01:16:08.340

Ms. Willmering: yeah hear him to the girls, you know I don't know why they're that way but, but then, at one point I was like Okay, because we were out in the parking lot to mock till till the day I recorded the first one out in the park.

545

01:16:08.880 --> 01:16:10.860

Ms. Willmering: yeah oh my gosh.

546

01:16:12.390 --> 01:16:12.780

Ms. Willmering: man.

547

01:16:14.550 --> 01:16:17.550

Ms. Willmering: Oh, my gosh That was the loudest thing i've ever heard but.

548

01:16:19.110 --> 01:16:28.500

Ms. Willmering: Then one day, he says to me like I said let's go let's go George and he goes I I just I just don't have passion for music and I said.

549

01:16:29.250 --> 01:16:39.510

Ms. Willmering: George i'm not asking you to have passion, but you know I don't wake up every day like yes, music, I said, sometimes life's hard, and you know but.

550

01:16:40.080 --> 01:16:48.510

Ms. Willmering: we're here and we have stuff coming up and all i'm asking is for you to sit down and play you know and sometimes that's all we can give.

551

01:16:48.930 --> 01:16:59.160

Ms. Willmering: and other times it really inspires us but you're not always inspired by whatever you're doing whether it's music or anything I said, but sometimes there's some low times and you just have to push through.

552

01:16:59.610 --> 01:17:14.160

Ms. Willmering: and see if it goes back up again Well he bounced back he's in our wind ensemble he's playing Barry so he's out here all the time practicing he's running around with the right kids now and it's like.

553

01:17:14.550 --> 01:17:23.190

Ms. Willmering: All he needed was a little bit of time and, like stuck to me like glue and I it's like we finally got the other George back.

554

01:17:23.280 --> 01:17:23.700  
and

555

01:17:24.780 --> 01:17:29.730

Ms. Willmering: kind of talked to him, because he didn't want anyone to know, but I was like you know i've lost my mom too.

556

01:17:30.180 --> 01:17:42.870

Ms. Willmering: And I know it's a long process, but you hang in there, and you have friends, and you know but it's i'm really happy because he was the only kid that I was like I think i'm losing this one, like the.

557

01:17:42.870 --> 01:17:47.280

Ms. Willmering: yeah and why why and then, when you heard, I was just like.

558

01:17:49.980 --> 01:17:58.260

Ms. Willmering: and teach and we're all about ready to barrel down on him, but because I all the others were all the other teachers, because they didn't have them in Sixth and Seventh and I was like.

559

01:17:58.290 --> 01:18:01.110

Ms. Willmering: yeah not right here, you know.

560

01:18:02.490 --> 01:18:09.210

Ms. Willmering: I think though he didn't know it at the time but music was saving him, even though he didn't have passion for it, you know.

561

01:18:09.270 --> 01:18:18.360

Ms. Willmering: yeah it's kind of that's what I love about this is just like give it a little time, you know, or you know, seeing the positive effects.

562

01:18:18.600 --> 01:18:18.810

Big.

563

01:18:20.700 --> 01:18:21.360

Ms. Willmering: yay.

564

01:18:21.630 --> 01:18:23.760

Jason Caslor: yay that's awesome.

565

01:18:25.350 --> 01:18:25.740

Jason Caslor: Ah.

566

01:18:26.940 --> 01:18:28.980

Ms. Willmering: This has been so helpful, thank you.

567

01:18:29.310 --> 01:18:37.440

Jason Caslor: I thank you i've learned a lot, too, I said I want to come watch you work, I want to watch, I want to watch what the hell you do with 90 beginning of next year.

568

01:18:39.330 --> 01:18:52.920

Ms. Willmering: Right oh my gosh I don't even know if I My big problem is is that when we usually I have they give me six classes, they won't give me anymore, and I have went ensemble and then an eighth grade band.

569

01:18:53.550 --> 01:19:03.360

Ms. Willmering: And then i'll have to sixth grade and then seventh grade middle the middle child gets split into brass and woodwinds and we put percussion with the brass.

570

01:19:04.080 --> 01:19:12.840

Ms. Willmering: balances out the numbers and all this stuff but then in the pandemic, even the percussion the percussion were hurt the most it's like here's a practice pad.

571

01:19:14.310 --> 01:19:21.150

Ms. Willmering: And I mean it's not even that they like one day I came in and I early on, I walk.

572

01:19:22.830 --> 01:19:24.300

Ms. Willmering: I walk in and.

573

01:19:25.530 --> 01:19:25.860

Ms. Willmering: i'm like.

574

01:19:25.890 --> 01:19:35.220

Ms. Willmering: What are you doing, are you guys on your cell phones right now, you guys were supposed to be practicing you know cell phone and they're like oh we're googling how to hold the triangle.

575

01:19:37.470 --> 01:19:37.800

Ms. Willmering: Okay.

576

01:19:37.830 --> 01:19:40.410

Jason Caslor: we'll keep going keep going Google that yeah.

577

01:19:41.100 --> 01:19:49.650

Ms. Willmering: Like you have a big problem they don't even know how to set it up how to hold it, how to play it that you know they know how to read rhythms we did a really good job online.

578

01:19:49.920 --> 01:20:05.460

Ms. Willmering: yeah so I created I instead I the numbers were lower so I threw all the brass and woodwinds for seventh grade in one class and created a seven eight percussion class and because they were just as bad as the sixth grade percussion and.

579

01:20:06.720 --> 01:20:15.540

Ms. Willmering: They kept throwing kids in there and now it's a huge percussion ensemble of 30 kids like pieces for that and you're like its massive.

580

01:20:15.570 --> 01:20:20.520

Ms. Willmering: And like okay let's learn skills, no, we don't have enough mallet instruments for that.

581

01:20:21.930 --> 01:20:27.600

Ms. Willmering: Well, so I figured just one year of that but there's so many kids that have signed up for it.

582

01:20:28.320 --> 01:20:47.760

Ms. Willmering: And you're I mean they want to do percussion but it hasn't heard the other numbers and so i'm like is the seventh grade band going to stay as it is, because that would be at least 120 and then a percussion on with 27th graders and 26 eighth graders.

583

01:20:49.380 --> 01:20:49.620

Ms. Willmering: and

584

01:20:50.670 --> 01:20:52.770

Ms. Willmering: Like yay more trash cans.

585

01:20:53.160 --> 01:20:53.670

Right.

586

01:20:55.020 --> 01:20:59.400

Ms. Willmering: What are we going to play a you know I mean we have plenty of percussion stuff but I.

587

01:20:59.970 --> 01:21:12.480

Ms. Willmering: TV and trying to then get it's funny because then it's like okay six eighth eighth graders inside some graders outside i'm going to play the music that you're going to play with the band play along with it, you know we're trying to get them ready for their bands.

588

01:21:12.510 --> 01:21:20.820

Ms. Willmering: concert I don't even know how we're gonna bring this up just doesn't matter, you know as long as they're having fun and we figured out but.

589

01:21:20.880 --> 01:21:21.120

yeah.

590

01:21:23.310 --> 01:21:24.720

Jason Caslor: that's a great problem yeah.

591

01:21:25.500 --> 01:21:37.980

Ms. Willmering: that's right anyway it's a it's insanity but it's it's also tons of fun right now, and I think the vibe is the most important thing that kids see band in music as a positive.

592

01:21:38.850 --> 01:21:47.460

Ms. Willmering: I think the pandemic stock that with how we can only teach it online it didn't serve that purpose that you need.

593

01:21:48.720 --> 01:21:53.130

Ms. Willmering: And we had fears wind instruments here in our Community.

594

01:21:53.460 --> 01:21:58.260

Ms. Willmering: yeah and we haven't had any cases related to band.

595

01:21:58.380 --> 01:21:59.220

Jason Caslor: So it's like yeah.

596

01:21:59.970 --> 01:22:01.200

Ms. Willmering: No that wasn't us.

597

01:22:01.350 --> 01:22:02.640

Jason Caslor: That was not yet not it.

598

01:22:03.180 --> 01:22:03.480

yeah.

599

01:22:05.160 --> 01:22:05.910

Ms. Willmering: anyway.

600

01:22:06.750 --> 01:22:11.880

Jason Caslor: awesome well, thank you for helping fill out, but I was great to meet you.

601

01:22:12.420 --> 01:22:13.860

Jason Caslor: Very great yeah.

602

01:22:14.640 --> 01:22:16.980

Ms. Willmering: yeah for some time, let me know.

603

01:22:17.970 --> 01:22:18.420

Jason Caslor: i'm up.

604

01:22:18.780 --> 01:22:20.070

Jason Caslor: i'm up for it so.

605

01:22:20.430 --> 01:22:21.180

Jason Caslor: it'll be great.

606

01:22:22.230 --> 01:22:25.860

Jason Caslor: enjoy the rest of the year, whatever but 10 days.

607

01:22:27.150 --> 01:22:29.010

Ms. Willmering: yeah concerts in one week.

608

01:22:29.340 --> 01:22:30.030

Ms. Willmering: There you go great.

609

01:22:30.450 --> 01:22:32.760

Jason Caslor: it'll be great do you do stream your concerts.

610

01:22:34.020 --> 01:22:34.470

Ms. Willmering: No.

611

01:22:34.830 --> 01:22:35.130

No.

612

01:22:36.720 --> 01:22:39.270

Ms. Willmering: Maybe we should, but I, like the parents to come.

613

01:22:39.900 --> 01:22:40.770

Jason Caslor: By with you know that.

614

01:22:42.210 --> 01:22:49.890

Ms. Willmering: You know, half it I feel like, not only am I training the kids i'm also training the parents on my end why.

615

01:22:49.920 --> 01:22:50.310

Ms. Willmering: We do.

616

01:22:51.720 --> 01:23:00.900

Ms. Willmering: I don't let that you know them charge for our concerts they charge for the choir because my parents had five kids so i'd be like cuz everyone coming to my concert they're like your mom and dad are like.

617

01:23:00.990 --> 01:23:02.550

Jason Caslor: yeah yeah.

618

01:23:03.000 --> 01:23:03.240

yeah.

619

01:23:05.220 --> 01:23:05.970

Ms. Willmering: anyway.

620

01:23:07.410 --> 01:23:13.290

Jason Caslor: Thank you enjoy the rest of the year, and good luck figuring out the insanity that is next year it's exciting.

621

01:23:14.100 --> 01:23:26.610

Ms. Willmering: Thank you for all these tips, because it really does it's really helpful, actually, and I know I have a lot to do in that line and sometimes I just feel like i'm like landing airplanes like.

622

01:23:27.450 --> 01:23:36.150

Ms. Willmering: I don't want to be beating time so much at me like little ideas to throw in right now that'll be easy for me to.

623

01:23:36.420 --> 01:23:38.700

Jason Caslor: awesome That was the goal all right.

624

01:23:39.870 --> 01:23:40.740

Jason Caslor: Okay, I see you later.

625

01:23:41.010 --> 01:23:41.490

bye.

## Post Survey Questions and Answers

Please rate your experience as a participant in regards to the growth you experienced as a conductor.

SW - 8/10

Please rate zoom as a means for communication in the video commentary one on one session.

SW - 10/10

What aspects of the virtual conducting project provided you the most growth?

SW - Being able to work with Dr. Caslor, and more importantly, watch the video together.

What aspects of the virtual conducting project provided you the least growth?

SW - The first session but mostly because I wasn't sure what to expect.

What preconceived notions did you have about the virtual conducting project?

SW - I did not have any because I was unsure about what to expect and I'd never experienced a workshop virtually.

What suggestions do you have to help improve the overall experience of the virtual conducting project?

SW - A second one on one video review session.

Do you see the virtual conducting project as something that could be a viable solution for conductors in search of professional development but lack equity and access to traditional formats?

SW - Yes

Would you recommend the virtual conducting workshop to your colleagues?

SW - Yes

Do you think the virtual conducting workshop format could be applied to other professional development opportunities? If so, what other ways can this system be applied?

SW - Yes, this could be used for many feedback options.

Any general thoughts?

SW - I was happy to participate and work with Dr. Caslor.

APPENDIX H  
IRB APPROVAL DOCUMENT



EXEMPTION GRANTED

[Jason Caslor](#)  
[MDT: Music](#)  
480/965-4392  
Jason.Caslor@asu.edu

Dear [Jason Caslor](#):

On 2/1/2022 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Virtual Conducting Workshops: A New And More Equitable Approach To Professional Development For Conductors
Investigator:	<a href="#">Jason Caslor</a>
IRB ID:	STUDY00015320
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"><li>• Consent Form, Category: Consent Form;</li><li>• Project Pre-Survey, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li><li>• Recruitment_Material, Category: Recruitment Materials;</li><li>• Study Procedures Supporting Documents (7.1, 7.2, and 7.3), Category: Recruitment materials/advertisements /verbal scripts/phone scripts;</li><li>• Vallejo_Phil_IRB Social Behavioral 2019, Category: IRB Protocol;</li></ul>

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 2/1/2022.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

If any changes are made to the study, the IRB must be notified at [research.integrity@asu.edu](mailto:research.integrity@asu.edu) to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

REMINDER - - Effective January 12, 2022, in-person interactions with human subjects require adherence to all current policies for ASU faculty, staff, students and visitors. Up-to-date information regarding ASU's COVID-19 Management Strategy can be found [here](#). IRB approval is related to the research activity involving human subjects, all other protocols related to COVID-19 management including face coverings, health checks, facility access, etc. are governed by current ASU policy.

Sincerely,

IRB Administrator

cc: Phil Vallejo