Jesse Mack

Dr. Palmer

MUSE 375

24 January 2017

Hat Journal

Feldman and Contzius

H

* According to the Macro-Micro-Macro model, it is important to isolate individual sections to fix problems in the performance. But what if there is a problem that would require more time to fix? Wouldn’t this be more prone to losing student engagement in the rehearsal?

A

* This Macro-Micro-Macro approach has been used by my instructors my entire music career. I still experience these kinds of rehearsals very regularly.

T

* When the reading talks about clear communication with the ensemble, I think it’s very clever when they say that it is better for keeping all the students’ attention by starting with “where” instead of “who.”
* I feel that making announcements in a rehearsal should be somewhat improvised. If I wait to see how the students are feeling on a day-to-day basis, it will be easier for me to decide at what point announcements would be most appropriate.

Corporon

H

* Corporon tells us, “The key to success is understanding the importance of

developing individual responsibility.” What are some suggested strategies for instilling this understanding in our students?

* I don’t think I completely understand Corporon’s analogy of a solar energy cell. What is an example of a director using energy from a “sunny day” to improve a “rainy day?”
* Corporon makes the observation that band students usually only ever see their own parts and that “finding creative ways to help them hear what we see in the score is our challenge.” Wouldn’t employing teaching strategies that encourage students to listen to themselves as well as the sections around them be a simple remedy for this problem?

A

* Corporon says that “Every piece of music begins in the mind and moves through the heart.” This is very similar to what we were taught in our conducting class. We learned to think of “head – heart – hands” as the order that music flows through us as conductors.
* “A process which is natural, effortless, focused and relaxed will produce music that is the same.” This quote really speaks to me. I feel that it would be a good mantra to keep in mind as I conduct a group.
* I know that the textbook reading also talks about the Macro-Micro-Macro approach, but after seeing the way Corporon diagrams it, I realized that pacing a concert cycle this way would also help students avoid feeling that the rehearsals are monotonous.
* The first paragraph of page 22 could act as a summary for part of the Feldman and Contzius reading. This paragraph touches on effective communication and giving compliments, and says exactly the same thing.

T

* I’ve never looked at a score and thought about the choices the composer didn’t make. I feel like this idea would really open up a lot of new observations when I’m studying a score.
* I think that giving the students recordings of themselves is a great idea. It is an effective way to give students a genuine, realistic understanding of where they are in the learning process. Also, with technology becoming more and more relevant in the classroom, this is becoming more attainable.