



Survival or Thrival
Are We Preparing Our Students in Band and Beyond,
Or Are We Preparing Them for Contest?

CLINICIAN:
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HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS

*Survival
Or
Thrival*

*Are we preparing students for success in
band and beyond; or are we preparing
them for contest*

Texas Bandmasters Association

San Antonio, Texas

July 23, 2015

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Characteristics of Survival

Academic bulimia
Attaining the lowest threshold
Avoiding embarrassment
Avoidance of mistakes
Avoidance of failure
Avoidance of responsibility
Lowering standards to succeed
Accepting the low hanging excuses
Low expectations
False sense of accomplishment
Being on life support
Insecurity
Shifting responsibility away
Creating false standards
Accepting false standards
**When mediocrity becomes your
excellence...**

Characteristics of Thrival

Converting knowledge to wisdom
Developing critical thinking skills
Developing critical listening skills
Creating professional standards
Developing professional expectations
**Growth past the accumulation of
information**
Creativity
Responsiveness
Surpassing your comfort level
Learning how to fail successfully

Developing consistency

Many work to survive

Few seek to thrive

How do you go from survival to thrival?

CRITICAL THINKING:

Critical thinking is the art of analyzing and evaluating with a view to improving it.

Factual – objective

Intuitional – subjective

Using intellect as a starting point

Curiosity – asking why

Comparative analysis

Looking at an issue from many angles

Setting – creating- expanding standards

How does it work/What does it mean

Researching/Verifying

Independent thought

Questioning

Recognizing consequences/ Considering out-comes

Setting priorities

Developing thought processes

Continually changing standards

“If you don’t think too good, don’t think too much”

Ted Williams

CRITICAL LISTENING:

Awareness of surroundings - radar

Powers of observation

Sorting through different strata of information

Comparative (listening)

Comparing against an expected standard

Developing a standard

What to listen for (awareness)

Developing the art of “filtering” -

What’s relevant

What’s not

Making judgments/ Decision making

Subjective application of objective criteria

Is it working - assessment

Is progress being made - evaluation

Comparing to incremental goals

Feedback/Making a decision about feedback

INDEPENDENT ACTION:

Drawing on knowledge to act

Applying knowledge

Doing it without outside influence/developing independence

Making a decision

Acting on a decision

Developing confidence of actions

Individual skill development – refinement – application

Dissecting a problem and addressing it

Giving your-self permission to fail

Empowering your-self to succeed

“When you come to a fork in the road, take it”

Yogi Berra

“Education is a preparation for life, not a preparation for school”

Tom Magliozzi

EXTEMPORANEOUS COMPROMISE:

Changing responses to constantly changing circumstances

Flexibility

Calling on all resources simultaneously

(multi-tasking)

Compromising

Instantaneous decision-making - with consequences

Going off script/Planned improvisation

Making changes without prompting

Learning to lead

Learning to follow

Giving permission to fail

Accepting permission to fail

Dealing with consequences

***Everyone must fill the role
of:***

Givers and Takers

Pulse givers

**Who is giving pulse?
How are they giving it?
Are you giving the pulse?
How are you giving it?
When?
How?
Can you use it?
Can it be used by others?**

Pulse takers

**Who must take the pulse?
How must you take the pulse?
Are you taking the pulse?
When?
How?**

Pitch givers

Who is giving the pitch?

How are they giving it?

Are you giving the pitch?

Who are you giving it to?

When?

How?

Can it be used by others?

What does “playing in tune” mean

Pitch takers

Who is giving the pitch?

How are they giving it?

Are you taking the pitch?

How are you taking it?

How can pitch takers develop a better sense of where to listen?

What does “playing in tune” mean

Style

What is the style

What creates the style

Attack

Duration

Space

Quality

Who initiates the style

Are you following it

Are they consistent

Are you consistent

If there is disagreement, who must change

Character of sonority

What is balance

What is blend (sonority)

Do dynamics play a role

How do you contribute

How do you detract

How do you interpret written guidelines

Ensemble/Interactivity

What is your role in the music

How you determine your role

How you lead

How you follow

When you lead

When you follow

Why – is it working

Becoming the “performer-listener”

What is your level of curiosity

What is your level of rigidity

What is your level of flexibility

How do you interface with the whole

Is your character one of:

Survival or Thrival