

# **A Clinic on Clinics**

**Brandon University**

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## **CONSIDERATIONS PLANNING FOR A CLINIC:**

- 1. What physical space will you be in?**
- 2. How many students will be in the clinic?**
- 3. How long have the students been playing their instruments?**
- 4. What directions have been provided for instruction?**
- 5. How much instructional time is provided?**
- 6. Plan a basic clinic design that can be adjusted as needed.**
- 7. Prepare one or two basic excerpts to perform for students that display technical proficiency and lyrical beauty.**

## **BEFORE THE CLINIC:**

- 1. Dress professionally.**
- 2. Arrive in enough time to prepare your teaching space (chairs, equipment, and stands as needed).**
- 3. Warm up on your instrument.**
- 4. Introduce yourself to the band director(s).**

## **DURING THE CLINIC**

- 1. Make an effort to learn the name of every student.**
- 2. Have students participating as much as possible throughout the clinic.**
- 3. Focus on TONE, TONE, TONE.**
- 4. Model. Talk less and model more. Keep the pacing of the lesson appropriate to the age level of the student(s).**
- 5. Avoid sarcasm.**
- 6. Remember - "Experience precedes theory."**
- 7. As necessary, demonstrate incorrect followed by correct.**
- 8. Ask questions to activate, reinforce, and assess. Wait for them to respond to your questions.**
- 9. Introduce, monitor, and reinforce fundamentals.**
- 10. Do not overlook incorrect posture/body position, breath production, hand position, or embouchure.**
- 11. Stress that it is important to have a mental (mind's ear) concept of what sound is to be produced.**
- 12. Encourage listening to recordings, etc.**
- 13. Provide scaffolding, and fade when appropriate.**
- 14. Drill basic technique to increase the "stickiness" of the skill or concept. Increase habit strength. Reinforce positive habits.**

15. Use repetition with purpose. Consider changing parameters with each repetition.
16. Provide specific meaningful feedback. Make feedback
  - a. *precise*
  - b. *positive*
  - c. *constructive*.
17. Do not accept off-task behavior. Maintain an appropriate pace and achievable tasks, and student will stay focused. If management is an issue, deal with the situation immediately with a chaperone or the band director.
18. Make a distinction between what you expect students to know/understand and what you want them to be able to do. (What is an “embouchure” vs. Form a correct embouchure.)
19. Make sure you are addressing all the ways of knowing
  - a. What does it sound like?
  - b. What is the “fingering?”
  - c. What is the letter name of the note?
  - d. What does the note look like on the staff?
20. Simplify complex tasks. (ie. Isolate fingering patterns)
21. Separate rhythm from pitch.
22. Insist that students keep their own steady pulse/group pulse.
23. Don’t isolate individuals. Work with one student but have tasks for all students during that instructional time.
24. Remember to individualize/personalize instruction when possible. Challenge more advanced players with additional instruction or more complex tasks. Consider providing additional repetition or more basic exercises as needed for students who seem frustrated.
25. Thank the students, provide a summary, and offer suggestions for growth.

**WHEN THE CLINIC HAS ENDED:**

1. Reposition equipment and return teaching space to default position (chairs, stands, tables, desks, etc.).
2. Thank the band director for the opportunity to work with students.
3. If appropriate, offer resources for student growth and provide a summary of what was accomplished to the director.

**Terminology:**

*Pacing*

*Sequencing*

*Modelling*

*Motivation – Intrinsic and Extrinsic*

*Questioning*

*Feedback*

*Scaffolding and Fading*

*Management*

## **WHAT CONTENT COULD BE IN A CLINIC?**

***\*Briefly introduce yourself – model a beautiful sound on an excerpt.***

***\*Provide a summary of what will be accomplished during the session(s).***

***If students already have some proficiency, allow them to play for you so that you can assess their fundamental tone production and playing habits. (Try not to make assumptions about what they can/cannot do or do/do not know or understand.)***

***Instrument Assembly or Set-up***

***Embouchure***

***Posture and Breathing***

***Away from the instrument, then with the instrument  
Consider using a “set” position***

***Instrument Position and Hand Position***

***Articulation (Tu/Du)***

***Beautiful tone and intonation***

***Playing by ear using note names, scale degrees, and/or solfege***

***Reading notation***

***Key signatures and accidentals***

***Performing Scales***

***Developing range and technique***

***Correcting intonation***

***Some clinics will ask you to cover***

***Care and maintenance***

***Practice techniques***

***Fingering charts***

***Rehearsal etiquette***

***Etudes in a method book***

***Learning tunes by rote***

***Vibrato***

***Alternate fingerings***