

ITF 2018  
Recruiting and Studio Retention  
The Doughnut and Retaining Applied Music Majors  
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## Presentation Outline

### Issues of building a studio:

- 1) Solid freshman class, but losing nearly half of the studio after the first year.
- 2) Students have no practice habits, so they fail (How When What to practice, Claude Gordon)
  - HS band does not provide venue for sight reading
  - Learning multiple works at a time
  - Performing in multiple ensembles
- 3) Getting students from “just enjoying band” to being musicians
  - Many students have not taken lessons
    - Teach them how to take lessons
    - Teach students how to practice for a lesson
- 4) First semester needs:
  - 1) Success in lesson
  - 2) Success building friends and colleagues in studio
  - 3) Feeling like they have a place

### Solutions:

- 1) Doughnut class
  - a. Doughnut class set up
    - i. Students bring doughnuts/coffee, etc
    - ii. 20 minutes early in the morning, early in the week (M or W)
    - iii. Another contact point for prof and students
- 2) Why doing this:

Because we lose a bunch of freshmen

What are we teaching them?

How to practice

When are they practicing?

7:30am, when they have time to practice.

20 minutes to do it

Opportunity of a Challenging them to show up that early, it brings them together.

If they don't show up, they lose a letter grade

If they miss 3 or more, they add a whole semester

### Practicing: What When and How

- 1) What to practice?
  - a. Warm up Routines
    - i. Remington
    - ii. Vining

- iii. Phil Teele
    - iv. Nathan Dishman, etc
  - b. Challenging music
    - i. Difficult etudes
  - c. Scales
    - i. Preparing for barrier exam
  - d. Technical etudes
    - i. Kopprasch
    - ii. Clark
    - iii. Arban
  - e. Legato technique
    - i. Brad Edwards Lip Slurs
      - 1. Lip slur melodies
- 2) When to practice?
  - a. When you feel good
    - i. Physically- fatigued embouchure? Are you fresh?
      - 1. Looking at the whole week and how to practice and plan it out.
    - ii. Mentally- keeping your brain focused on the practicing
      - 1. Bill Adams- 90% mental, 10% air
- 3) How to practice?
  - a. Slowly
    - i. Metronome (group metronome)
      - Super slow, whole note pulse, they fill in
  - b. Drone (Group drone)
  - c. Singing away from the instrument
  - d. Play back and forth
- 4) Peer mentoring
  - Peers tell each other to practice slower
    - The slower you go, the faster you learn it. The faster you go the slower you learn it.
  - Sophomores choose a freshman to mentor
    - Practice together at LEAST once a week
    - Provide key to office for late night sessions

## RECRUITING AND RETAINING EVIDENCE

Dr. Morton evidence of recruiting and retaining

Retention:

- 1) Last year Lost 2 majors and a minor
  - a. numbers
- 2) Had a full load, so got paid overtime, 300% return on the money, well worth it.
- 3) Goals with recruiting that are attainable
- 4) They are hanging out together before and after class.

Making transition to the idea of going from band kid to musicians.

## Yates recruiting evidence

- 1 How the current class reacted to studio building project
    - a. Students came back
    - b. Asked for lessons
    - c. Stopped taking lessons with the other teacher
    - d. Saw excitement in the studio and wanted in
  - 2 Retention
    - Retained 100% of Majors, lost 1 minor
    - 8 incoming trombone and tuba majors (6/8 visited doughnut class, like it)
- Recruiting:
- 1) Inviting prospective students to doughnut class
    - a. Interacting with current students (all day)
    - b. Observing leadership roles
  - 2) Having a positive studio environment
    - a. No one wants to study in a dead studio
    - b. Peer pressure in a good way
  - 3) These kids must really have a good teacher if they are willing to show up early and play their instrument!

## Student testimonial video interviews

Video on website

Put together by a student, taking a leadership role in studio

## Student photos from blog

### Student Quotes about the Project

“Donut Class and Barrier Exam Prep is a pretty great experience. It gets the entire studio together early in the morning before we're busy thinking about other classes. It allows us to work together to improve our playing and it's a communal experience that you just couldn't get otherwise. Donuts are good, I like donuts.”

-Kevin Hilbun, Music Composition, 2021

“Doughnut Class gives me so many reasons to complete my barrier exam- so I don't have to wake up early in the morning and can start working on my recital preparations. I do enjoy working with my peers to learn new ways of practicing and taking a leadership role in the tuba studio.”

-Trevor Guidry, Music Education, 2020

## OTHER IDEAS TO ADD INTO THIS STYLE OF CLASS, if needed

Collaboration: the action of working with someone to produce or create something.

Professionalism

Be on time

Be positive

## Sharing Responsibility

- Bringing doughnuts

  - Morton writes of the doughnut expense.

- Attending

  - Students finding other students for attendance

## Communication plan

- How do we communicate

- How do we speak/email/text each other

## Building Trust

- Listening to the team

- Value the team

- Remember what you see and hear

- Find solutions/no barriers

- Sacrifice (early morning)

- Do as you teach (warm up in the morning!)

- Communicate the point with words

- Address students as colleagues

- Have high expectations with room for failure

  - <http://www.npr.org/sections/deceptivecadence/2013/09/03/216906386/10-easy-ways-to-optimize-your-music-practice>

  - NPR ten tips for optimizing practice

- Find a quiet place

- Have what you need

- Technology (or lack of)

- Mindful practice (have goals for sessions, have review sessions afterwards to see progress.)

- Map practice sessions out

  - Similar to a workout

  - Success comes from knowing what you want to accomplish and knowing how to accomplish the goal

- Eliminate long shed sessions

  - Shorter sessions use less will-power

  - Will-power is a limited supply

  - Pick sections or passages that are attainable

- Start at the end, play backwards

- Add a physical element

  - Leg up!

- Practice away from instrument

  - Singing

  - Rhythmic plan

- Rewards

Work hard play hard

Warm up

Be consistent. Focus on what you are preparing (teaching, performing, reciting, etc)

Vary the warm up

Change it each semester

Warm up without music, evolve

Use a metronome

Relaxed environment, mistakes are a part of practicing

Do not tire

Pre warm up

Breathing exercises

Sit in a circle

Consider the breath in the style of the passages

Scales

Group scales/scale trees

Practice together, perform together European model

Awareness Games

Steve Smith games for band

Playing melodies by ear and improve

Rhythm matching

Pitch matching

Buzz matching

Intonation games for groups

Conducting games/buddy checks