



Preparing Your Ensemble for Expressive Performances

**CLINICIAN:
Robert Sheldon**

**DEMONSTRATION GROUP FROM NEISD:
Reagan HS, Levi Chavis-Director & Johnson HS, Jarrett Lipman-Director**

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Texas Bandmasters Association 2010 Convention/Clinic



**JULY 25-28, 2010
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Preparing Your Ensemble for Expressive Performance

Robert Sheldon

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1) Expression is the key!

- ♪ Tension and Release
- ♪ Pacing
- ♪ Color
- ♪ Vibrato
- ♪ Dynamics
- ♪ Cause and Effect
- ♪ Tone and Presence

2) Music Selection

- ♪ Most important element of programming
- ♪ Expressive statement you want to make
- ♪ Difficulty level
- ♪ Concepts you want to teach
- ♪ Craftsmanship
- ♪ Selection process

3) Learning Packets

- ♪ Sequential teaching
- ♪ Booklet for each student
 - ♪ *Information on the piece and composer*
 - ♪ *Musical elements such as rhythms, melodies, form, terminology*
articulations, scales/keys, phrasing
 - ♪ *Student Conducting*
 - ♪ *Student Composing*
 - ♪ *The actual piece of music is the final page*

4) Rehearsal Planning

- ♪ Six-week cycle
- ♪ Time allowed for sight-reading, conducting, arranging, theory, sight-singing
- ♪ Rehearsal Schedule
 - ♪ *Detailed planning of pieces and measures covered each day*
 - ♪ *Other important information such as performances, sign-ups, registrations, challenges, fund raising, activities, etc.*
 - ♪ *Great for homework guide and lesson plans*
 - ♪ *Percussionists appreciate equipment information for set-up*
- ♪ Three weeks for fundamentals and technique
- ♪ Three more weeks for cleaning and expression
- ♪ Be sure to allow time for having some fun!

5) Cleaning the Music

- ♪ Divide and Conquer
- ♪ Balance and Phrasing
- ♪ Fix it NOW
- ♪ Great recordings for students

6) Assessment

- ♪ Evaluate continuously
- ♪ Record rehearsals
 - ♪ *Make a list of things to fix*
 - ♪ *This is your lesson plan for tomorrow!*
- ♪ If it is seen in the score you MUST hear it clearly
- ♪ Get off the podium to walk around group – watch and listen
- ♪ Video tape group and study YOUR gestures
- ♪ Compare interpretations
- ♪ BECOME the music!



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Learn – Teach – Play Music!

East Peoria High School - Symphonic Band
Rehearsal Schedule
January 18-March 13, 2007

**Each rehearsal will begin four minutes after the tardy bell rings. Tuners will be circulated around the band room. You must be seated, tuned, silent, have your instrument, pencil, music and rehearsal schedule. Each rehearsal will begin with a warm up on the scales indicated and sight-reading. It is your responsibility to have the music indicated completely and thoroughly prepared prior to each rehearsal!*

JANUARY

W18 Ab Major/F minor scales, Sousa 1-4, Grainger to 28, Private Lesson Scholarship Auditions after school
R19 Ab Major/F minor scales, Sousa to 4-6, Whitacre to 24, Private Lesson Scholarship Auditions after school
F20 Ab Major/F minor scales, Grainger to 28-42, Whitacre to 24-51, Private Lesson Scholarship Auditions after school

M23 Db Major/Bb minor scales, Sousa 6-8, Gorb I to 36
T24 Db Major/Bb minor scales, Grainger 42-66, Gorb I 36-52
W25 Db Major/Bb minor scales, Sousa 6-8, Whitacre 24-51, Gorb I 52-72
R26 Db Major/Bb minor scales, Grainger 66-94, Whitacre 51-80
F27 Student Conductors Rehearse Holsinger
S28 Dallas Brass Clinic 3:00-5:00 in Auditorium

M30 Gb Major/Eb minor scales, Review all music and play through complete pieces
T31 STUDENT CONDUCTOR AUDITIONS, Sign up for Challenges

FEBRUARY

W1 Gb Major/Eb minor scales, Sousa 8-11, Whitacre 80-111, Newsletter distributed, PIZZA SALE BEGINS
R2 Gb Major/Eb minor scales, Gorb I 72-end, Grainger 94-132, CHALLENGES AFTER SCHOOL
F3 Gb Major/Eb minor scales, Sousa 11-13, Whitacre 111-134, Holsinger

M6 Cb Major/Ab minor scales, Gorb I review, Gorb II to 28, Grainger review, BAND BOOSTER MEETING 7:30 TONIGHT!
T7 SUPERINTENDENT'S HONORS FESTIVALS – ALL COUNTY BAND REHEARSAL
Student Conductors review all music
W8 Cb Major/Ab minor scales, Sousa review, Whitacre review
R9 Cb Major/Ab minor scales, Gorb II 28-52, Grainger 132-160
F10 Cb Major/Ab minor scales, Sousa 13-15, Whitacre 134-end, PIZZA ORDER FORMS DUE MONDAY!
M13 E Major/C# minor scales, Gorb I, Gorb II 52-end, Grainger 132-160, PIZZA ORDERS DUE TODAY
T14 E Major/C# minor scales, Sousa 15-end, Whitacre

- W15 E Major/C# minor scales, Gorb II, Gorb III to 34, Grainger 160-end
- R16 E Major/C# minor scales, Sousa, Whitacre, Holsinger
- F17 E Major/C# minor scales, Gorb III 34-76, Grainger
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- M20 A Major/F# minor scales, Sousa, Whitacre, UNIFORMS READY FOR PICTURES THIS WEEK!
- T21 A Major/F# minor scales, Gorb I, II, III 76-end, Grainger
- W22 PICTURES ALL DAY
 Marching Band – 1st period GYM – UNIFORMS
 Symphonic Band – 2nd period AUDITORIUM – CONCERT DRESS
 Wind Ensemble – 4th period AUDITORIUM – CONCERT DRESS
 Jazz Band – 6th period – ROOFTOP OF BAND BUILDING – “JAZZwear”
 Concert Band – 7th period – AUDITORIUM – UNIFORMS
- R23 A Major/F# minor scales, Sousa, Whitacre, Holsinger
- F24 A Major/F# minor scales, Gorb, Grainger. JAZZ FESTIVAL TONIGHT – SOLO AND ENSEMBLE FESTIVAL TOMORROW – GOOD LUCK!!!
- S25 SOLO AND ENSEMBLE FESTIVAL – ILLINOIS CENTRAL COLLEGE
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- M27 Review entire program for concert tomorrow night
- T28 PRE-FESTIVAL CONCERT 7PM Auditorium
- MARCH
- W1 Listen to recording of Sousa and rehearse, play through program, PIZZA DELIVERY AFTER SCHOOL
- R2 Listen to recording of Grainger and rehearse, play through program
- F3 Listen to recording of Whitacre and rehearse, play through program
-
- M6 Listen to recording of Gorb and rehearse, play through program, BAND BOOSTER MEETING 7:30 TONIGHT
- T7 Complete Program
- W8 Complete Program
- R9 Complete Program
- F10 CONCERT FESTIVAL IS TONIGHT @ Pekin High School! Meet in Band Room at 4:45PM – Return 11PM
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- M13 Listen to adjudication comment tapes
- T14 Return all music, new music distributed with new REHEARSAL SCHEDULE!

A Canadian Ballad

EDUCATIONAL PACKET

About the piece:

A Canadian Ballad is based on the traditional Newfoundland lyric ballad "She's Like a Swallow."

She's like the swallow that flies so high		It's out of those roses she made a bed
She's like the river that never runs dry		A stony pillow for her head
She's like the sunshine on the lee shore		She laid her down, no word she spoke
I love my love and love is no more.		Until this fair maid's heart was broke

Twas out in the garden this fair maid did go		She's like the swallow that flies so high
A-picking the beautiful prim-rose		She's like the river that never runs dry
The more she plucked, the more she pulled		She's like the sunshine on the lee shore
Until she got her apron full.		I love my love and love is no more.

> *What do you think the poem is about?*

About the composer:

Robert Sheldon (b. Feb 3, 1954) is the Concert Band Editor for the Alfred Music Publishing Company. He has taught instrumental music in the Florida and Illinois public schools, and served on the faculty at Florida State University. An internationally recognized clinician, he has conducted ensembles throughout the United States and abroad. For more information visit his website: www.robertsheldonmusic.com

Form and analysis of A Canadian Ballad:

Introduction	3/4 G minor	The music begins quietly in the upper woodwinds, then moves to the low brass and woodwinds increasing the dark feeling of impending sadness.
M5-11		Upper woodwinds begin the melody with the alto saxophone playing an important part that provides tension and release to each measure.
M13-16	B \flat major	Trumpet and bells enter making the mood slightly more cheerful to enhance the more cheerful sound of the major tonality.
M17-21	G minor	The trumpets rest as the tonality returns to minor. The phrase ends in a two-measure interlude that includes snare drum and timpani playing a rhythm that increases anxiety.
M22-29		Low brass and woodwinds play the melody with the trumpets over an ascending harmony in the alto saxophone and clarinet providing a somberness to the mood. Trumpets continue the melody as the low brass and woodwinds provide a richer harmonic accompaniment helping to lighten the mood in preparation for the upcoming change in tonality.
M30-33	B \flat major	The full band plays while the clarinet and alto saxophone add an ascending countermelody enhancing the major key.
M34-38	G minor	The minor key returns as the tempo slows to enhance the phrase ending. An interlude recalls an earlier part of the piece, much like a distant and painful memory.
M39-46		The piece ends quietly as the tempo slows. The last measure fades away to nothing as the Mark Tree depicts deep sadness and emptiness.

> *How does the form and way the themes are used contribute to the story behind the music?*

Articulations found in A Canadian Ballad:

Slur	A curved line over or under notes of differing pitches that indicate they are to be played without using the tongue to separate the notes
Legato	(-) To be played full value and slightly emphasized.

> *Can you find examples of these articulations in your part? (Not every player has all of these on their music!)*

Terminology found in A Canadian Ballad:

Mournfully	Played with great sadness
mp	Mezzo-piano, played medium soft
mf	Mezzo-forte, played medium loud
Crescendo	To get increasingly louder, often indicated as a long horizontal wedge that opens
Decrescendo	To get increasingly quieter, often indicated as a long horizontal wedge that closes
f	Forte, played loud and strong
Rall.	Rallentando – get slower
A Tempo	Return to the tempo prior to a tempo change
Meno Mosso	Less motion
Fermata	The curved line with a dot under it that means to hold the note until released
p	Piano, played quietly

>Can you find examples of these terms in your part? (Not every player has all of these on their music!)

IMPORTANT THEMES AND MELODIES

IMPORTANT OR CHALLENGING RHYTHMS

SCALES AND ARPEGGIOS

Conducting patterns found in A Canadian Ballad:

Try your hand at conducting. With your arms down by your side, bend your elbows until your hands are pointing away from you. Turn your wrists so that the palms of the hands are facing each other in a relaxed “handshake” position. Start by bringing your hands up slightly (in tempo) before giving the downbeat:

3/4 pattern - Bring hands **DOWN** for beat 1. Move hands **APART** just past beat 1 position for beat 2. Move hands **UP** and a little closer for beat 3. **Rebound** up slightly after each beat

>Try conducting your friends while they play their parts. Can you conduct without counting out loud? Conduct larger patterns when the music is loud and smaller patterns with the music is quiet.

Now you are ready to play A Canadian Ballad!