



If I Only Had One More Rehearsal! Creating Efficient and Effective Rehearsals

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***If I Only Had
One More Rehearsal!!***



***Creating Efficient
and Effective Rehearsals***

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I. Objectives of the Clinic

- a. To help us understand contributing factors to inefficiency in our rehearsals and how to avoid them.
- b. To explore methods, strategies and techniques to create more efficient rehearsals.

II. Identifying the Inefficient Rehearsal

- a. Characteristics of the inefficient rehearsal
 - i. Students don't hear or follow the given instructions
 - ii. Students don't start or stop at the correct place
 - iii. You find yourself saying "do it again" or "one more time" instead of giving specific corrections and instructions
 - iv. Too many students are idle while you spend an overt amount of time with one section
 - v. Warm-up takes too long or is inefficient
 - vi. You have to re-teach things multiple times

III. PREPARE

a. Know the Score

- i. Why is score study important?
- ii. How do we need to study?
- iii. What do we need to study?
 1. The composer
 2. The background of the composition
 3. The big picture (macro items)
 - a. The form
 - b. Overall melodic style
 - c. Harmonic style and language
 - d. Compositional devices
 - e. Texture
 - f. Large musical events
 - g. Rhythmic complexity
 - h. Emotional impact
 - i. Technical problems (player and conductor)
 - j. Similarities and differences (within the piece and between other pieces by the same composer)
 4. The details (micro items)
 - a. Metric and rhythmic structure
 - b. Melodic content and shape
 - c. Harmonic effect in phrases and other formal units
 - d. Timbre and texture
 - e. Growth and phrasing
 5. Issues of pedagogical importance (This will aid in the construction of your lesson plans!)
 6. Score interpretation:
 - a. Organic unity: the relationships between all parts of the piece-this is the bridge back to macro items)
 - b. Determine the following based on your analysis and study of the composer and composition:
 - i. An expressive shape, direction and conclusion for every phrase, section and the piece

- ii. Specific tempi, with respect to the composer's indications and for fluctuation in tempo (accel., rit., etc)
- iii. Exact balance and blend of lines within phrases and degree of dynamic contrast (color and texture)
- iv. Who is in charge of pulse and pitch
- v. Very specific style information such as attacks, releases, length of notes, and shape of notes

- 7. Study with efficiency in mind
 - a. Ask yourself the following questions
 - i. Who are the pulse givers?
 - ii. Who are the pitch givers?
 - iii. What is the balance priority
 - iv. How do I blend the voices?
 - v. What is the shape of the phrase?
 - vi. What is the style of the music?

b. Know instrument pedagogy

- i. Learn as much as you can about each instrument
 - 1. Basic function
 - 2. Intonation tendencies and solutions
 - 3. Alternate fingerings
 - 4. Articulation options

IV. PLAN

a. Teach in a conceptual framework

- i. Defining conceptual teaching
 - 1. Characteristics of conceptual rehearsals
 - 2. Selecting a concept or concepts to teach through the music
 - a. Four Areas of musical competency
 - i. Individual performance skills
 - ii. Ensemble skills
 - iii. Artistic expression
 - iv. Cognitive information
- ii. Advantages of conceptual linking in the rehearsal

b. Have an exact lesson plan (don't fake it)

- i. Format
 - 1. Warm-up emphasizing the concept
 - 2. Teach the concept
 - 3. Application of the concept
 - 4. Reinforcement of the concept
 - 5. Summary

c. Know where you are in the process (3 levels of teaching)

- i. **Teach:** Initial introduction and application of the concept
- ii. **Reinforce:** Reinforcement of the concept on subsequent days through abbreviated re-teaching and additional application or drill
- iii. **Remind:** Periodic reminders of the concept in the course of rehearsal or relation of new music to previously taught concepts

V. EDUCATE EFFICIENTLY

a. Communicate effectively

- i. Verbal and non-verbal
- ii. Ensure learning has taken place
- iii. Be as concise as possible
- iv. Relate the unknown to the known
- v. Utilize clear and communicative conducting

b. Monitor the effectiveness of the rehearsal

- i. What is really transpiring?
 1. Are the students engaged? – If not have a Plan B or C or D
 2. Is the communication effective?
 3. Is the pace of the rehearsal working?
 4. Be willing to make adjustments
 5. Record your rehearsals (audio and video)

c. Teach! Don't tell

- i. Lead with questions - avoid telling or always giving instructions
- ii. Teach with specifics
- iii. Teach about the music and the composer while you teach the music
- iv. Ensure a student connection with the music
- v. Relate the solutions to the musical reasons

d. Direct the listening

- i. Teach students how and what to listen for in the ensemble rehearsal
 1. Define pulse givers
 - a. Primary and secondary pulse givers
 2. Define pitch givers
 - a. Vertical and horizontal pitch reference
 3. Define textural layers (balance)
 - a. Overall dynamic structure
 - b. Phrasal structure and layers
 - c. Define the difference between a melodic *dynamic* and accompaniment *dynamic*
 4. Define blending and balance priorities
 - a. Define how you want like parts to fit together to create the sound (this can be melody or accompaniment)
 - b. Use percentages
- ii. Teach these listening and adjustment skills in your ensemble warm-ups
- iii. Ask questions
 - a. Who has the melody?
 - b. Who has the pulse?
 - c. What should your dynamic be in relation to the melody?
 - d. Is your dynamic marking melodic or accompaniment; did you adjust?
 - e. What do you think the shape of the phrase should be?

VI. Integrating strategies into our rehearsals

- a. Begin to incorporate the strategies into your teaching slowly
- b. Spend time on score study and lesson plan (2:1 ratio of preparation to rehearsal).
- c. Create a “rehearsal toolbox”
- d. Be patient – the rewards will be worth it! This approach may take time to get used to but it will make the rehearsals more interesting for everyone and you will find yourself enjoying the rehearsal process much more.

Teaching Toolbox for the Music Educator

Suggested Table of Contents

- I. PHILOSOPHY OF MUSIC EDUCATION
- II. SCORE PREPARATION
- III. INSTRUMENT PEDAGOGY
 - a. FLUTE
 - b. OBOE
 - c. BASSOON
 - d. CLARINET
 - e. SAXOPHONE
 - f. TRUMPET
 - g. HORN
 - h. TROMBONE
 - i. EUPHONIUM
 - j. TUBA
 - k. MALLET PERCUSSION
 - l. SNARE DRUM
 - m. TIMPANI
 - n. CYMBALS, BASS DRUM,
 - o. ACCESSORIES
- IV. REHEARSAL ETIQUETTE
 - a. BEHAVIOR
 - b. PREPARATION
 - c. EXPECTATIONS
- V. WARMING UP THE BAND
 - a. DAILY DRILLS
 - b. TUNING
 - c. SINGING
- VI. TONE
 - a. TONE QUALITY
 - b. INTONATION
 - c. BLEND
- VII. EXPRESSIVENESS
 - a. PHRASING
 - b. SHAPING
- VIII. BALANCE
 - a. SECTION BALANCE
 - b. ENSEMBLE BALANCE
 - c. DYNAMICS
- IX. STYLE
 - a. ARTICULATION
 - b. NOTE LENGTH
 - c. NOTE WEIGHT
 - d. NOTE SHAPE
 - e. SPECIAL TECHNIQUES
- X. CLARITY
 - a. RHYTHM
 - b. PULSE
 - c. TIMING
 - d. TEMPO