



Rehearsal Strategies—Organizing a Rehearsal and Accomplishing Goals While Maintaining Discipline

CLINICIANS:

John Benzer, David Brandon, Melodianne Mallow

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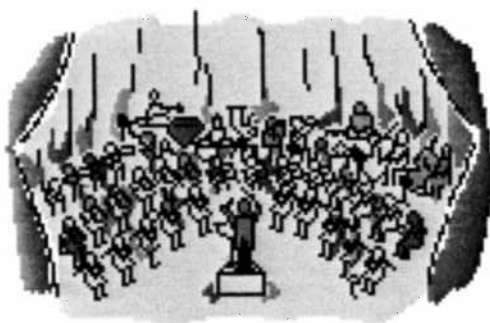
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JULY 27-30, 2014

**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Rehearsal Strategies--Organizing a Rehearsal and Accomplishing Goals While Maintaining Discipline

"Are Your Students Engaged or Caged?"



Clinicians

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TEXAS BANDMASTERS ASSOCIATION CONVENTION

Tuesday, July 29th, 2014

2:45 p.m. – 3:45 p.m.

CC Room 214 AB

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REHEARSAL STRATEGIES--ORGANIZING A REHEARSAL AND ACCOMPLISHING GOALS WHILE MAINTAINING DISCIPLINE

“Are Your Students Engaged or Caged?”

Introduction

- Who were your effective teachers?
- What characteristics did they share?
 - Set Procedures
 - A basic routine was established.
 - Students knew what to expect.
 - Preparation
 - They knew their subject and goals for each lesson. (the "what")
 - They kept it relevant to the students. (the "why")
 - Pedagogical Skills (the “how”)
 - They used their own personalities to keep students engaged.
 - ❖ The "Entertainer"
 - ❖ The "School Marm"
 - ❖ The "Lion Tamer"
 - ❖ The "Dog Whisperer"
 - ❖ The "Professor"
 - They communicated the goals as well as standards of achievement for each lesson to students.
 - They held students accountable.
 - They provided opportunities for student recognition.
 - They transferred ownership of the material to the students.

Establishing Classroom Procedures and Expectations

- Organized classroom space
- How do students come into the room?
- Are the rehearsal plan and announcements visible to students as they walk into the room?
 - Written on board, overhead or projected on a screen
 - What materials do they need?
 - What items do they need at their chair? (tuners, extra reeds, valve oil)
 - How is their music and supplies organized?
 - Plan on ways to use a pencil every day.
 - Order of daily drill exercises and music to be rehearsed
 - Percussion: Establish procedures and individual responsibilities for set-up based on the rehearsal plan.

- What is the procedure for obtaining missing materials? (music, pencil, etc.)
- When/where/how are instruments assembled and cases stored?
- What is the procedure for turning in forms, money, etc. When is this done?
- When are questions addressed?
- Do you have a procedure in place for students who need to use the restroom?

Preparation

- Have a “real” rehearsal plan for **yourself** (not just the one you turn into your administration)
- Every daily drill exercise has multiple layers and levels of goals. Know exactly what you want students to achieve on daily drill exercises.
 - Is there a basic understanding of how to play the notes and rhythms? (knowledge of note names, fingerings, counting)
 - Physical or skill-oriented goals: Note starts, sustain, releases, technical development, articulation
 - Conceptual goals: Listening skills
 - Is it together?
 - Is it in balance?
 - Is it in tune?
 - ❖ As an Individual: Playing "in-tune" with yourself
 - ❖ As an Ensemble: Unisons and intervals
- Score study: "band director" style
 - Beginner Level
 - Use the book; do not let the book use you.
 - Know what your goals are for each line.
 - Score Study 101 (basic understanding of the piece)
 - Overall form
 - Key structure
 - Instrument ranges
 - Score Study 201 (how to break down the piece, from part to part)
 - Melody vs. accompaniment
 - Counter-melody
 - Like rhythms
 - Composite rhythms
 - Score Study 301 (breaking it down even farther for your understanding, as well as your students)
 - Divide the piece into "texture" groups; then break down.
 - ❖ *Blue and Green Music*: measures 10-20
 - Flute, Clarinet 1, Alto Sax 1-2, Trumpet 1-2
 - Clarinet 2-3, Trumpet 3
 - French Horn, Trombone 1-2, Euphonium, Tenor Sax, Bassoon, Oboe
 - Bass Clarinet, Trombone 3, Baritone Sax, Tuba

- Score Study 401 (making music)
 - Map out phrase directions.
 - ❖ Make breathing plans.
 - Decide how phrases link to together to create one unified music idea.
- Find a time to evaluate your rehearsal and make notes in your journal or on your lesson plan.
 - What was or was not accomplished each day in each class?
 - What did or did not work?

Instructional Skills

- Classroom atmosphere (based on your teaching personality)
 - Is it "safe?"
 - Is it "friendly?"
 - Do students look forward to class?
 - Are students comfortable enough to take chances when answering questions or playing individually?
- Have clear goals and standards for achievement been taught?
 - Do students know the purpose of each exercise?
 - Do students know what it means to achieve the goal?
 - Do students understand how mastery of each exercise or concept applies to "real" music?
- Techniques for keeping students engaged in daily drill/sectionals/rehearsals
 - Pacing
 - Appropriate for ability level
 - Realistic goals for the class period
 - Ability to read student body language (they will tell you when they have had enough 😊)
 - Supplemental materials and exercises based on performance literature
 - All-Region Music
 - Winter Concert Music
 - UIL Music
 - Ask questions
 - What is the purpose of this exercise?
 - ❖ Play the right notes and rhythms
 - ❖ Learn our fingerings
 - ❖ Start together
 - ❖ End together
 - ❖ Sustain through all notes
 - ❖ Change notes together
 - ❖ To listen side to side and match each other

- Tone
- Volume or balance
- Pitch
- Note starts and releases
- To listen from section to section and match each section.
- Was that time better or worse?
- Which section was your favorite/least favorite? (F-Around-the-Room)
- Which individual or section was noticeably higher/lower in pitch?
- What do you think?
- Why do you think that was not in tune?
 - ❖ Out of balance
 - ❖ Intervals not correct
 - ❖ Instrument tuning tendency issues
- Assign students to isolation groups and ask comparative questions of the class.
 - Small one-on-a-part isolation groups
 - 1st chairs only, 2nd chairs only, boys/girls only, birthday before/after July 1
 - Student models with band echo
- Provide feedback when you are satisfied (or not satisfied) with their achievement and/or ask them what they think.
 - “That was better than yesterday!”
 - “I think yesterday was better so let's do better tomorrow.”
 - “Do you hear how good that sounds? Let's start like that tomorrow!”
- Transferring daily drill goals to the band music
 - Continue asking guided questions to check for understanding/awareness. Ask students what specific daily drill exercise relates to a problematic section of the music.
 - Use the isolation groups
 - Identifies problems
 - Provides motivation to achieve
 - Keep students' tastes and interests in mind when choosing music.
 - Decide quickly when/where problems in the music should be addressed.
 - Problems that need to be addressed in full ensemble
 - Problems that can and should be addressed in sectionals
 - Problems that will solve themselves over time as students learn higher level skills and concepts through repetition
- Provide students with opportunities for individual recognition. Teach them that success is sometimes simply being willing to take a chance on playing by themselves!
 - Demonstrate a note, a line out of the method/technique book, a scale, etc.
 - Play a cut from a solo, an All-Region etude, an excerpt of the UIL music, etc.

Weekly Rehearsal Planner

Band: _____

Monday: ____ / ____

Announcements:

Warm-Ups & Fundamentals:

Long Tones: _____
Warm-Up Set(s): _____
Technique: _____
Scales/Arpeg: _____
Artic/Con F: _____
Tuning/Chorales: _____

Rhythm/SR/Music:

Tuesday: ____ / ____

Announcements:

Warm-Ups & Fundamentals:

Long Tones: _____
Warm-Up Set(s): _____
Technique: _____
Scales/Arpeg: _____
Artic/Con F: _____
Tuning/Chorales: _____

Rhythm/SR/Music:

Wednesday: ____ / ____

Announcements:

Warm-Ups & Fundamentals:

Long Tones: _____
Warm-Up Set(s): _____
Technique: _____
Scales/Arpeg: _____
Artic/Con F: _____
Tuning/Chorales: _____

Rhythm/SR/Music:

Thursday: ____ / ____

Announcements:

Warm-Ups & Fundamentals:

Long Tones: _____
Warm-Up Set(s): _____
Technique: _____
Scales/Arpeg: _____
Artic/Con F: _____
Tuning/Chorales: _____

Rhythm/SR/Music:

Friday: ____ / ____

Announcements:

Warm-Ups & Fundamentals:

Long Tones: _____
Warm-Up Set(s): _____
Technique: _____
Scales/Arpeg: _____
Artic/Con F: _____
Tuning/Chorales: _____

Rhythm/SR/Music:

NAME: _____ INSTRUMENT: _____

ALL REGION SCALES PASS OFF CHART

ALL WOODWINDS, TRUMPET, BARITONE, FRENCH HORN, PERCUSSION

Concert Pitch	$\theta = 90$ quarter/eighth	$\theta = 120$ quarter/eighth	$\theta = 72$ eight/sixteenth	$\theta = 84$ eight/sixteenth	Own Tempo
F					
Bb					
Eb					
Ab					
Db					
G					
C					
D					
A					

Chromatic Scale	$\theta = 44$	$\theta = 52$	$\theta = 60$	$\theta = 72$	Own Tempo

TROMBONE & TUBA

Concert Pitch	$\theta = 80$ quarter/eighth	$\theta = 100$ quarter/eighth	$\theta = 60$ eight/sixteenth	$\theta = 72$ eight/sixteenth	Own Tempo
F					
B _↓					
Eb					
Ab					
Db					
G					
C					
D					
A					

Chromatic Scale	$\theta = 44$	$\theta = 52$	$\theta = 60$	$\theta = 72$	Own Tempo

Name: _____

Christmas Spectacular Rhythm Sheet

- 1) $\frac{4}{4}$ $1+2+ 3 4 \quad 1 2 3 4 \quad 1+2+ 3 4 \quad 1+2+ 3 4$
- 2) $\frac{4}{4}$ $1+2+ 3+ 4 \quad 1+2+ 3 4$
- 3) $\frac{4}{4}$ $1+2+ 3 4+ \quad 1+2+ 3 4+ \quad 1+2+ 3 4+ \quad 1+2+ 3+4+$
- 4) $\frac{4}{4}$ $1+2+ 3+ \quad 1+2+ 3+4+$
- 5) $\frac{4}{4}$ $1+ 2 3+ 4+ \quad 1+2+ 3+4+$
- 6) $\frac{3}{4}$ $1 2+ 3 \quad 1 2+ 3 \quad 1 2+ 3 \quad 1 2+ 3$
- 7) $\frac{3}{4}$ $1+2+ 3+ \quad 1+2+ 3+ \quad 1 2 3 \quad 1+ 2 3$
- 8) $\frac{3}{4}$ $1 2+ 3+ \quad 1 2+ 3+ \quad 1 2+ 3+ \quad 1 2+ 3$
- 9) $\frac{4}{4}$ $1 2 3+4+ \quad 1 2 3 4 \quad 1 2 3+4+ \quad 1 2 3+4+$
- 10) $\frac{4}{4}$ $1 2 3+4+ \quad 1 2 3+4+ \quad 1 2 3+4+ \quad 1 2 3+4+$
- 11) $\frac{4}{4}$ $(1+2+ 3+) 4 \quad 1 2 3 4 \quad (1+2+ 3+) 4 \quad 1 2 3 4$
- 12) $\frac{4}{4}$ $1 2+ 3+4+ \quad 1 2 3+4+ \quad 1+2+ 3 4 \quad 1 2 3+4+$
- 13) $\frac{4}{4}$ $1+2+ 3+ 4 \quad 1 2 3+4+ \quad 1+2+ 3+4$

Christmas Wonderland Rhythm Sheet

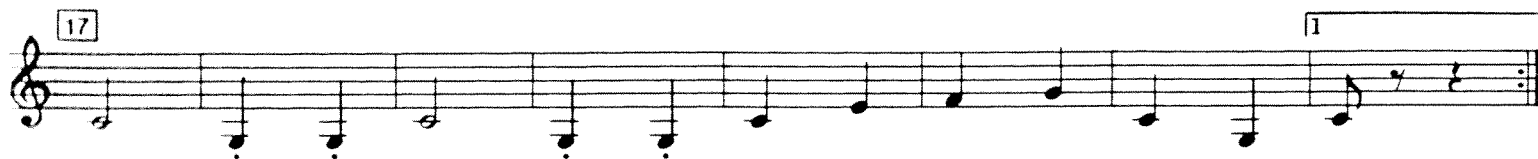
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THE LONE EAGLE MARCH

B♭ BASS CLARINET

By JOHN EDMONDSON

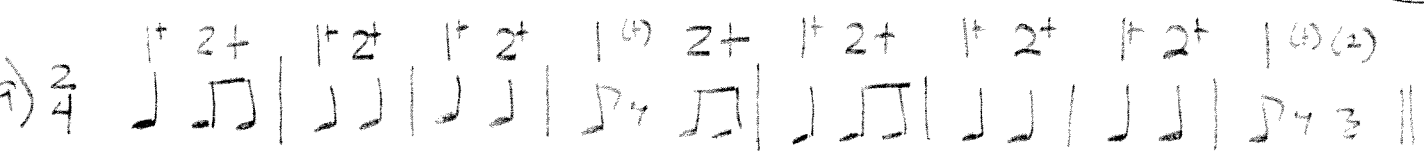
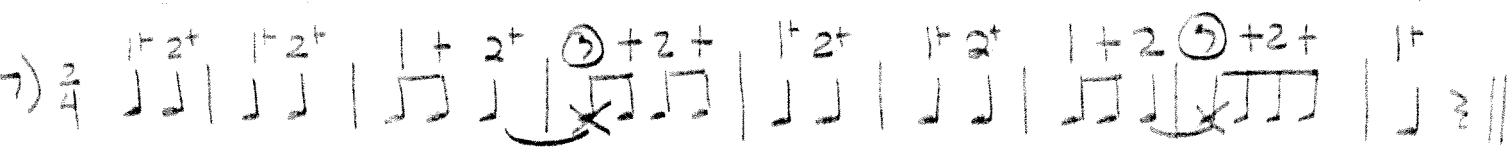
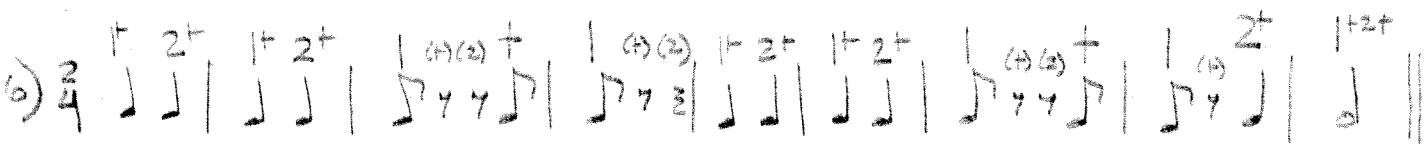
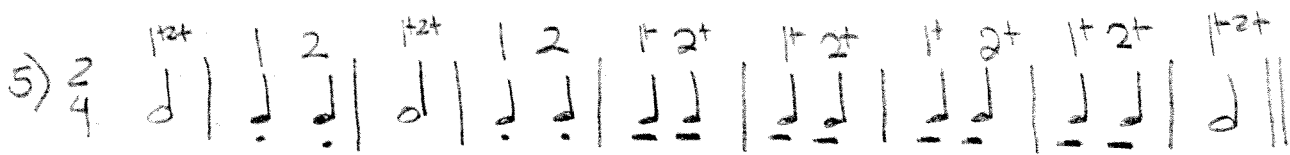
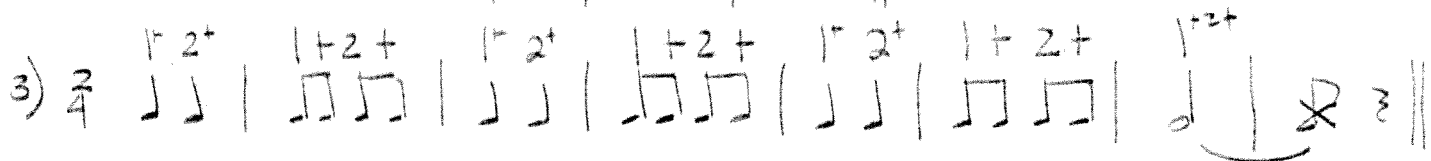
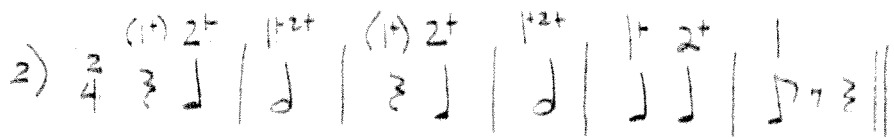
March tempo



D.S. al Fine.

(*) p - mf = soft 1st time and mf on repeat (2nd time)

The LONG EAGLE MARCH



Summer Dances Rhythm Sheet

1

Summer Dances Rhythm Sheet

2

11 ⁵³ ⁵⁴ ⁵⁵ ⁵⁶ ||

12 ⁵⁷ ⁵⁸ ⁵⁹ ⁶⁰ ||

13 ⁶¹ ⁶² ⁶³ ⁶⁴ ||

14 ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹ ⁷⁰ ||

⁷¹ ⁷² ⁷³ ⁷⁴ ⁷⁵ ||

15 ⁷⁶ ⁷⁷ ⁷⁸ ⁷⁹ ||

16 ⁸⁰ ⁸¹ ⁸² ⁸³ ||

17 ⁸⁴ ⁸⁵ ⁸⁶ ⁸⁷ ||

18 ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹ ||

19 ⁹² ⁹³ ⁹⁴ ||

20 ⁹⁵ ⁹⁶ ⁹⁷ ⁹⁸ ||

21 ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ||

HOW TO REHEARSE PARTICULAR ENSEMBLE FUNDAMENTALS WHILE INCLUDING ALL STUDENTS

Balance

- While creating balance, it is imperative that students are participatory and aware of their individual and section responsibilities to create the desired musical effect.
- Directors must teach students what the intent of the composer is, in regards to how their part “fits into” the ensemble
- Director must identify the various compositional techniques which are employed by the composer (i.e. melody, accompaniment, melody with ostinatos, melody with counter-melody, etc.).
- It is important to remember that the most difficult technique will be found when teaching balance of a particular composition which includes a fugue. Because the fugue is the most important aspect of the piece, students must be aware of when the piece can too easily become “busy” and confusing to the listener, especially if the students do not know their importance within the structure of the composition.
- In order to make students aware of their importance in a piece, it is imperative that when identifying a soloist, section or specific *part* within a section, younger students need to write the name of the student or section in their own parts. Students today are very visual learners, and this expectation will allow students to see a visual “reminder” as they progress through a piece. Rehearsal time will be more efficient if students are actively making these markings in their music.
- When practicing balance, you are encouraged to have the soloist or section/part actually play their parts.....but with all *other* students in their exact playing position posture. During this time, students must always be listening to the melodic material.....and at the same time should be expected to position only...and later position while using the air they use to make their most resonant sound.

Style

Decide which basic fundamental actually creates the desired stylistic effect.

Articulation

When teaching articulation, various exercises should be incorporated within a rehearsal.

- Air against the hand
- Air through the instrument (including positioning)
- Actual performance practice

Breathing

- Do you keep your breath smooth and calmer.....or is it is used in a more compact and
- Use breathing exercises: tonguing across one airstream with slight spaces long-lifted and/or lifted), or without spaces at all (legato)
- Using the air, either keeping your diaphragm extended or allowing it to move and support the sound with individual units of air. (The diaphragm will move while creating these units of air.)
- Whether or not the diaphragm moves, the vowel sound at the end must be the same.
- Regarding legato style, it is important that the tongue moves exactly with the fingers or slide positions. This same concept can be applied, regardless of the amount of space between sounds, used to create the desired style.
- All styles are related; the importance of a clear tongue start, producing a resonant sound with a clean release, should be present in every note....regardless of the chosen style.

Is it a special effect?

- Do your students understand the difference between style markings and special effect markings? Teach your students the visual markings that will create a specific style (i.e. tenuto, long-lifted, regular accents, marcato accents, etc.).
 - Tenuto style is more about the air follow-through, as well as phrase direction. The starts and ends of notes should not be effected at all when playing in a tenuto style.
 - Regular accents require the same exact articulation, but with more weight in the body of the actual note/sound.
 - Marcato accents require a broader/firmer articulation with the required weight in the body of the actual note/sound.
 - Long-lifted style is the most difficult to achieve because of the mere fact that students can easily play a note either too long.....or too short. Long-lifted style is as much about mental concentration as it is about the note start, note length, etc. Space must be created while the illusion of phrase direction is not impaired.
- Make sure they understand that certain markings (i.e. fz, ffz, etc.) are effects created by weight rather than by strength of articulation).
- Special effect notes should have all of the qualities of non-special effect notes (i.e. characteristic sound, focus, energy, release, etc.)

Is it a vowel?

- Vowel sounds control the resonance in particular register of brass instruments and control color and resonance of all woodwind instruments.
- The major difference of the use of vowel sounds in brass and woodwind instruments is the importance of vowel sound in register changes. These changes are more frequent and more basic for brass (it is how you change registers), and less frequent in woodwinds where they are used to control color and pitch control.

Technical Facility

- From the very beginning, students must be reminded that the texture of the body parts never change, regardless of the speed of movement.
- At all levels of performance, students must always be reminded that all finger movement is controlled by the first (big) knuckle.
 - Exceptions:
 - flute left hand index finger
 - clarinet left hand index finger
 - Because of the lack of a “mouthpiece,” oboe and bassoon players must be especially aware of body texture and hand position at all times. Reed vibration can be negatively affected by any force or tension felt in the body or embouchure.
 - trombone positions are created at the elbow and pitch tendencies are adjusted at the wrist
 - regarding piston valve brass instruments, the palms of the hand should be soft and the thumb is never bent
 - regarding rotary valve brass instruments, the fingers lie flat
 - the elbows must be soft and must not pull toward the body, especially when tempos/rhythms become significantly more active.....and tessitura becomes a factor in brass playing

DAILY DRILL SUGGESTIONS

CONDENSED VERSION!!!

(Contact melmallow@sbcglobal.net for detailed instructional packet)

Band Director:

- Set the metronome and walk around the room. Provide awareness and ask for student feedback upon completion of each exercise.
- Exercises must be adapted to fit the ability level of your group as well as length of the band period.

SECTION I – Mental focus on one note

- Concert F, 8 counts: ww lead - brass echo on mp/BERP or instrument. ISOLATE ww/brass for higher level listening skills (for you and the students!).
- Individuals around the room
- Sections around the room
- Balance groups and tuning tendency awareness groups

SECTION II – Maintain mental focus while changing from note to note

- F Descending/F follow through
- “Remington Series” adapted for band: ww lead – brass echo; models lead – others echo; always ISOLATE!
- Chromatic based “Remington”
- Cichowicz style “Flow Studies” adapted for band – ww lead – brass echo

SECTION III – Advanced exercises for class/sectionals

- Fifth exercise
- Pass through exercise

SECTION IV - Articulation/Style Concepts

- See Articulation Drill Explanation sheet and Full Articulation Drill

SECTION V - Dynamics and Technique

Now, you're ready to proceed to band music and transfer all of the above 😊

- Assign isolation groups (see Buc-ee's All Star Band front/back attachments)
 - Prepare to pull your hair out.
 - ✓ The pay off is worth it!!

Articulation Drill Explanation

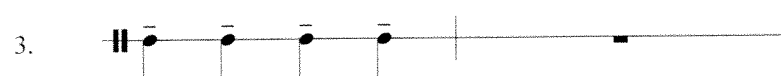
MM



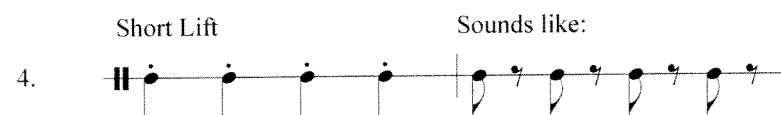
Straight sound-resonance from start to finish.



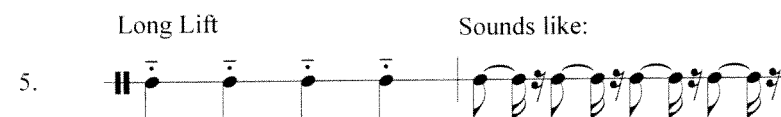
Legato tongue, notes touch/glue together with air.
Articulate the same from note to note.



All notes touch and sound the same.
Glue together with air!
No note louder than the other.



Play on the downbeat, listen for the upbeat.
Open throat release at the end of each tongue start.
No note louder than the other.
Vocalizing on "Dah" will reinforce the concept.



Play to upbeat.
Open throat release at the end of each tongue start.
No note louder than the other.
Vocalizing on "Dah" will reinforce the concept.



Firm tongue start with slight taper in volume.
Notice how an accent looks like a decrescendo!
No note louder than the other.



Legato tongue-notes touch.
Memorize what it feels like.
Verbalize it a lot!
No note louder than the other.



Must sound the same from note to note.
Memorize what it feels like.
Verbalize it a lot!
No note louder than the other.



See # 7



See # 8

Articulation Exercise

2 3 4

5 6 7 8 9

10 11 12 13 14 15 16

17 3 3 3 3 18 19 3 3 3 3 20

21 16th Note Breakdown 22

23

24 16th Note Series 25

26 27 28

The musical score is written in 4/4 time and consists of 28 measures. The notation includes various rhythmic values and articulation marks. Measures 1-4: Measure 1 has a whole rest. Measures 2-4 show quarter notes with accents above them, separated by rests. Measures 5-9: Measure 5 has four quarter notes with accents. Measures 6-9 show quarter notes with accents, separated by rests. Measures 10-16: Measure 10 has a whole rest. Measures 11-12 show quarter notes with accents. Measures 13-14 show eighth notes with accents. Measures 15-16 show sixteenth notes with accents. Measures 17-20: Measures 17-18 show eighth notes with accents. Measures 19-20 show sixteenth notes with accents. Measures 21-22: Measures 21-22 are labeled '16th Note Breakdown' and '16th Note Series' respectively. Measures 23-25: Measures 23-25 show eighth notes with accents. Measures 26-28: Measures 26-28 show sixteenth notes with accents. The exercise concludes with a double bar line in measure 28.