

REHEARSAL GUIDELINES & MANAGEMENT

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REHEARSAL OUTLINE

- 1. Warm-Up/Tuning (20%)** – Long Tones & Lip Slurs followed by Hand Agility exercises and then Preparatory exercises Related to that days goals – Rhythm/Articulation Patterns, Key, Meter. “Fun”damentals.
- 2. Familiar Selection (10%)** – Use a short portion of a piece (perhaps passage from last rehearsal to review), to establish desired ensemble sound (avoid stopping & rehearsing)
- 3. Primary Selection (30%)** – Anticipate and Isolate potential problem passages rather than waste time starting from the beginning. Recognize sections that are similar to others to prevent spending unnecessary time on them.
- 4. Secondary Selection (20%)** – “Wood shedding” technical passages through “chunking” and slow repetition. Careful not to burn them out spending too much time on one problem area.
- 5. Sight Reading (10%)** – A new piece or section of the repertoire you haven’t rehearsed together yet. Can also be potential pieces for the future.
- 6. Closure (10%)** – Recap Positive Improvements made that day, “Shout Outs” to students on recent accolades (music, sports, academics, clubs etc.), Important Reminders including what to focus on for next rehearsal.

REHEARSAL STRATEGIES

- 1. Demonstrate the desired articulation**, dynamics, etc. **rather than talk about** any of the musical elements in a piece to assess understanding. Having your best player or yourself **model** rather than describe musical sounds whenever possible.
- 2. Aurally Compare and Contrast** desirable vs. undesirable element in question.
Orally discuss “why” a problem occurs and **“how”** to fix it.
- 3. Vocalize** melodic lines, harmonies and rhythmic passages to improve **audiation skills**.
- 4. Combine Like Parts** for the sake of efficient rehearsing, even though they may occur at different places in the song.
- 5. Eliminate all technical factors** to get to the root of a given issue. Example: If there’s a rhythmic problem, remove any ties, count and clap, then play on 1 pitch, then put ties back in before reintroducing the pitches.
- 6. “Bop” texturally dense legato passages** to allow players to become aware of all moving lines. (Play just the beginning of each note without the sustained rhythmic value.)

7. No stagnant long notes – Use crescendos to show where they are going or diminuendos to show where they are coming from.

8. Breathe quickly in slow music to disguise the breath and keep the line flowing.

9. Less is more – take the conductor out of the picture and force the students to listen more closely to one another for tempo, balance, intonation, dynamic contrast, articulation, etc. Related to this, ***Don't talk if you baton can say it for you!***

10. Give them all 30 secs. to work through a tricky passage with the person next to them.

11. Attention to Inner Parts – Try leaving out the melody to make you and the students more aware of the tone, balance and intonation of the accompanying harmony.

12. Give Staccato Notes Body – have students hold out short notes to establish the chord and tone and then play the “inner slice” of that sound so the passage has harmonic as well as rhythmic function.

13. Tutti Crescendo/Diminuendo – Lower voices should crescendo first and upper voices/percussion last. The Upper voices/percussion should lead a diminuendo and lower voices release slightly late.

REHEARSAL MANAGEMENT

1) Minimize “down” time by making sure needed stands and chairs are in place and music has been distributed in folders slots, including percussion assignments beforehand. (Equipment manager?)

2) List the rehearsal order on the board (percussionists can prepare needed equipment).

3) Rotate what instruments sit in first row. Gives you the ability to monitor playing and behavior as needed. Leave an aisle so you can easily move toward any section.

4) More playing, less talking from everyone, including director!

5) Don't permit students to socialize or have cell phones out during rehearsal!

6) Don't talk over students who are talking!

7) Keep your head out of the score so you can **SEE** and hear what is going on.

8) Get off the podium and move toward a particular section of the band.

9) Say something complimentary before you mention the mistake.

10) Avoid power struggles and disciplining an individual in front of their peers (embarrassing!)

11) Try to ignore attention seeking behavior.

12) Greet students as they enter the band room