

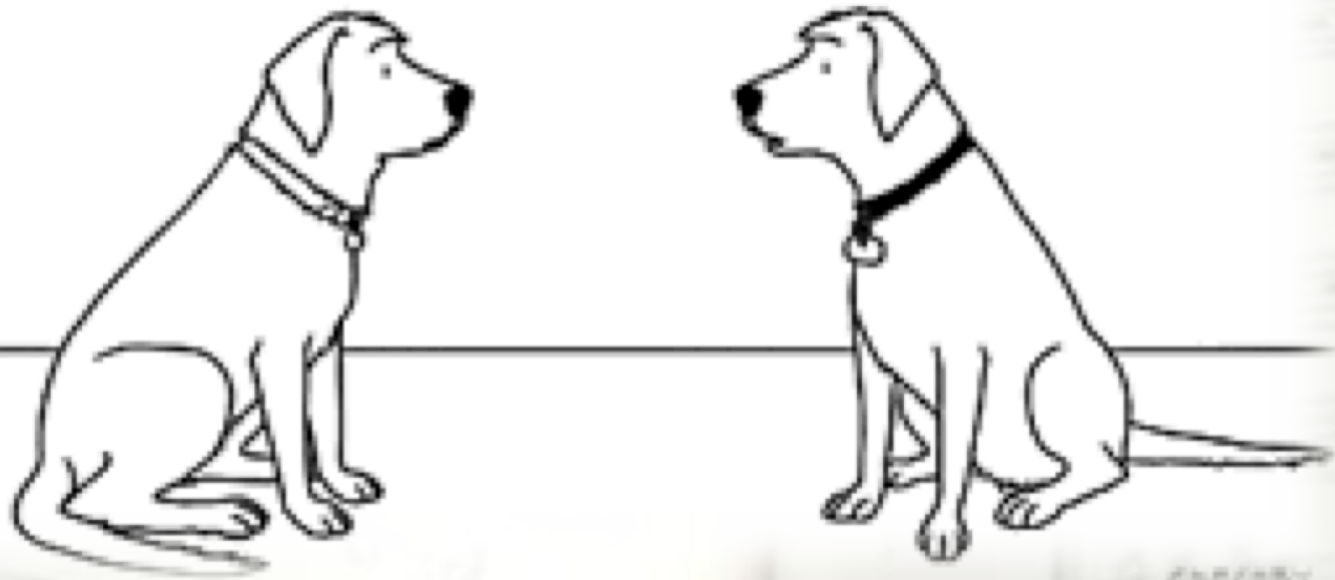


Rehearsals, Repertoire & Stuff

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i'm going to a rehearsal



awesome! um, what's that?

The image shows an open musical score. The left page features a section marked 'Langsam.' with three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The music includes various notes, rests, and dynamic markings like 'p' and 'piu p'. The right page shows a continuation of the score with multiple staves, some with treble clefs and others with bass clefs. The text 'What is a rehearsal?' is overlaid in the center of the image in a black, sans-serif font.

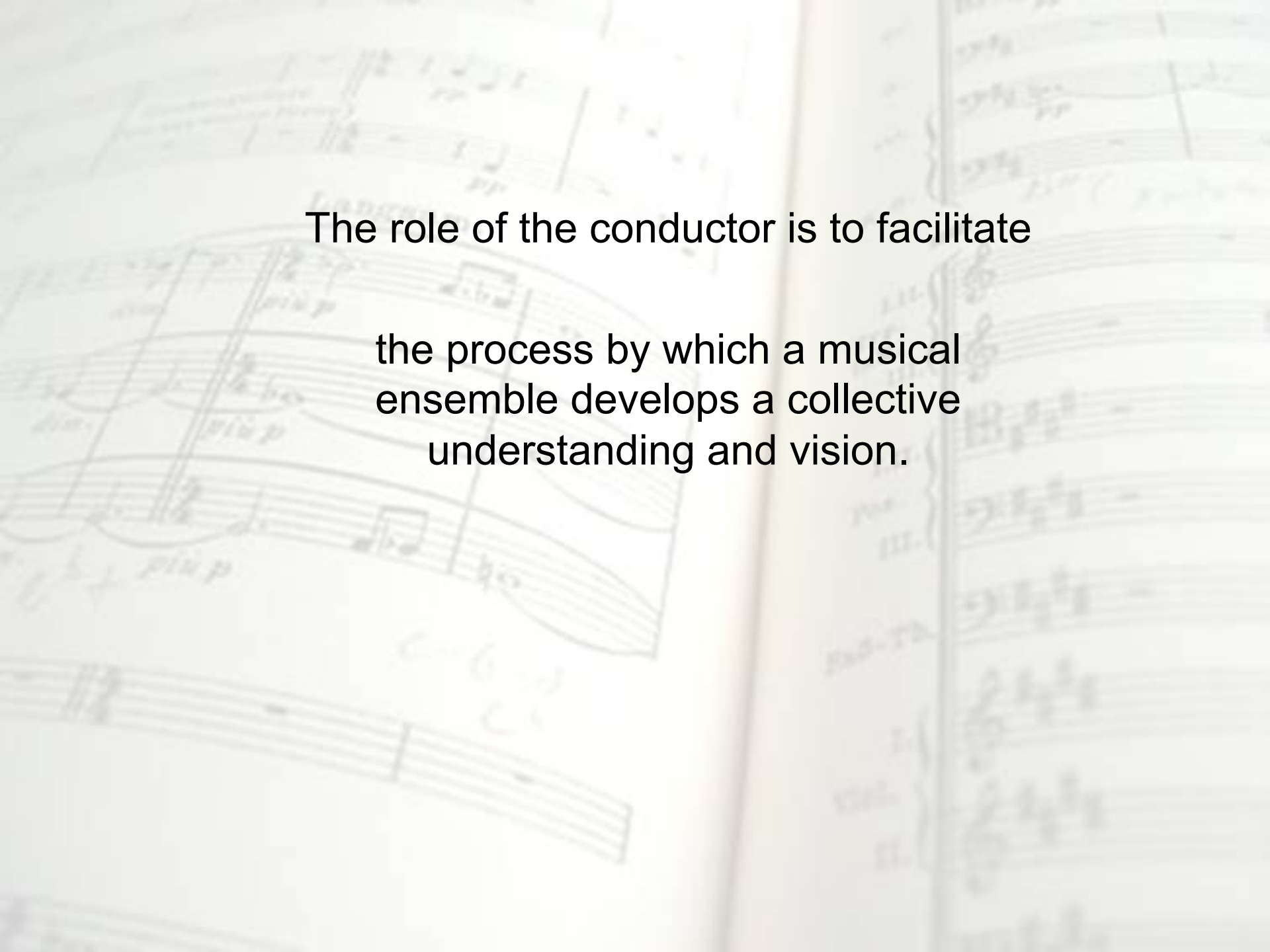
What is a rehearsal?



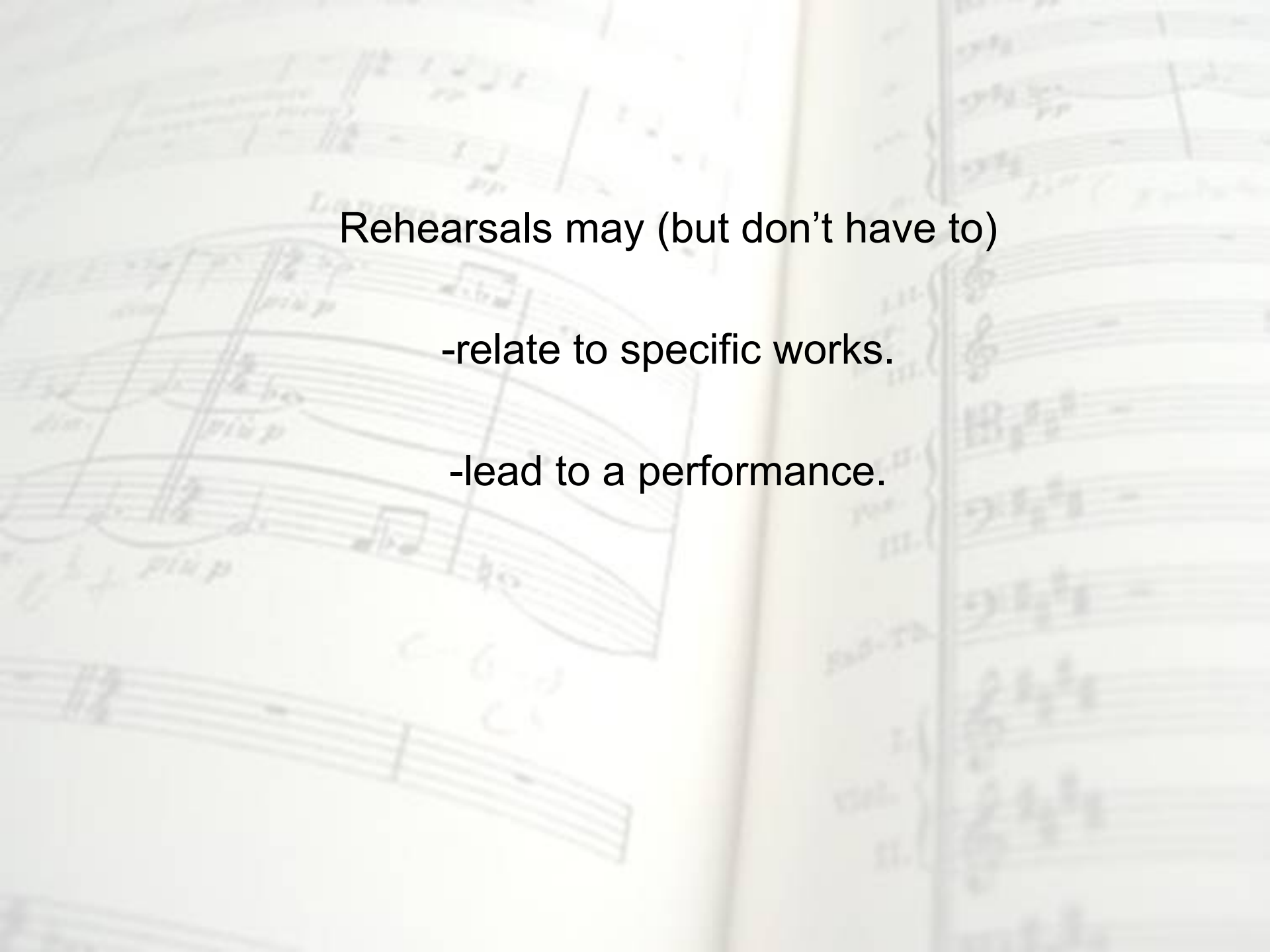
Langsam.

Rehearsals are

the process by which a musical
ensemble develops a collective
understanding and vision.



The role of the conductor is to facilitate
the process by which a musical
ensemble develops a collective
understanding and vision.



Rehearsals may (but don't have to)

-relate to specific works.

-lead to a performance.

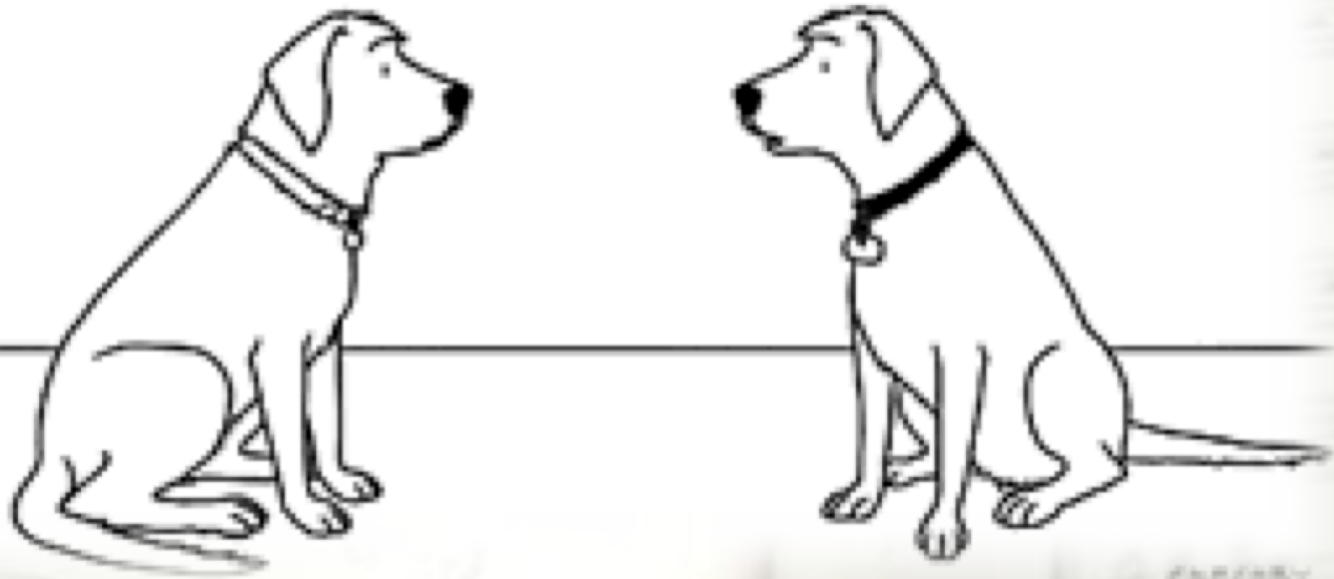


What makes a good rehearsal?



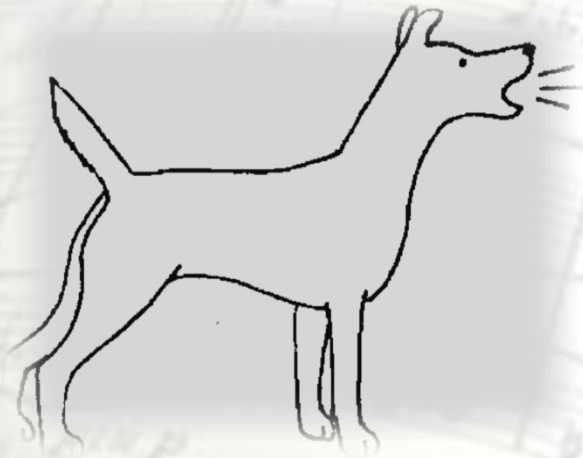
Should “bad” rehearsals bother us?

what happens in a
rehearsal?



mostly a lot of barking

Two things happen in every rehearsal



Rehearsing for improvement

Rehearsing for attitude

ATMOSPHERE

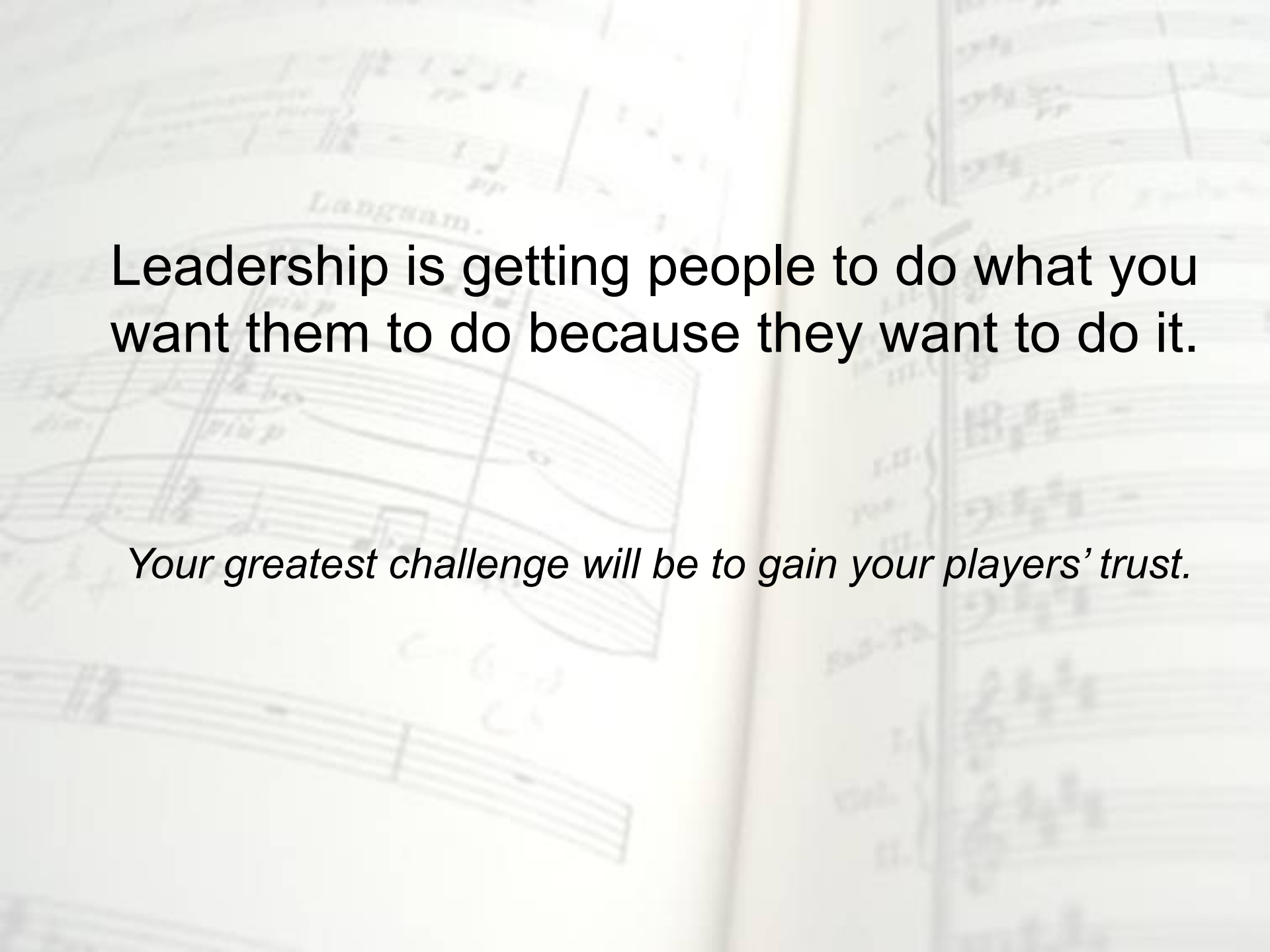


Spring



1,000,000,000,000

PASSION + KNOWLEDGE = WILL



Leadership is getting people to do what you want them to do because they want to do it.

Your greatest challenge will be to gain your players' trust.

Rehearsing for Attitude is about

Engagement

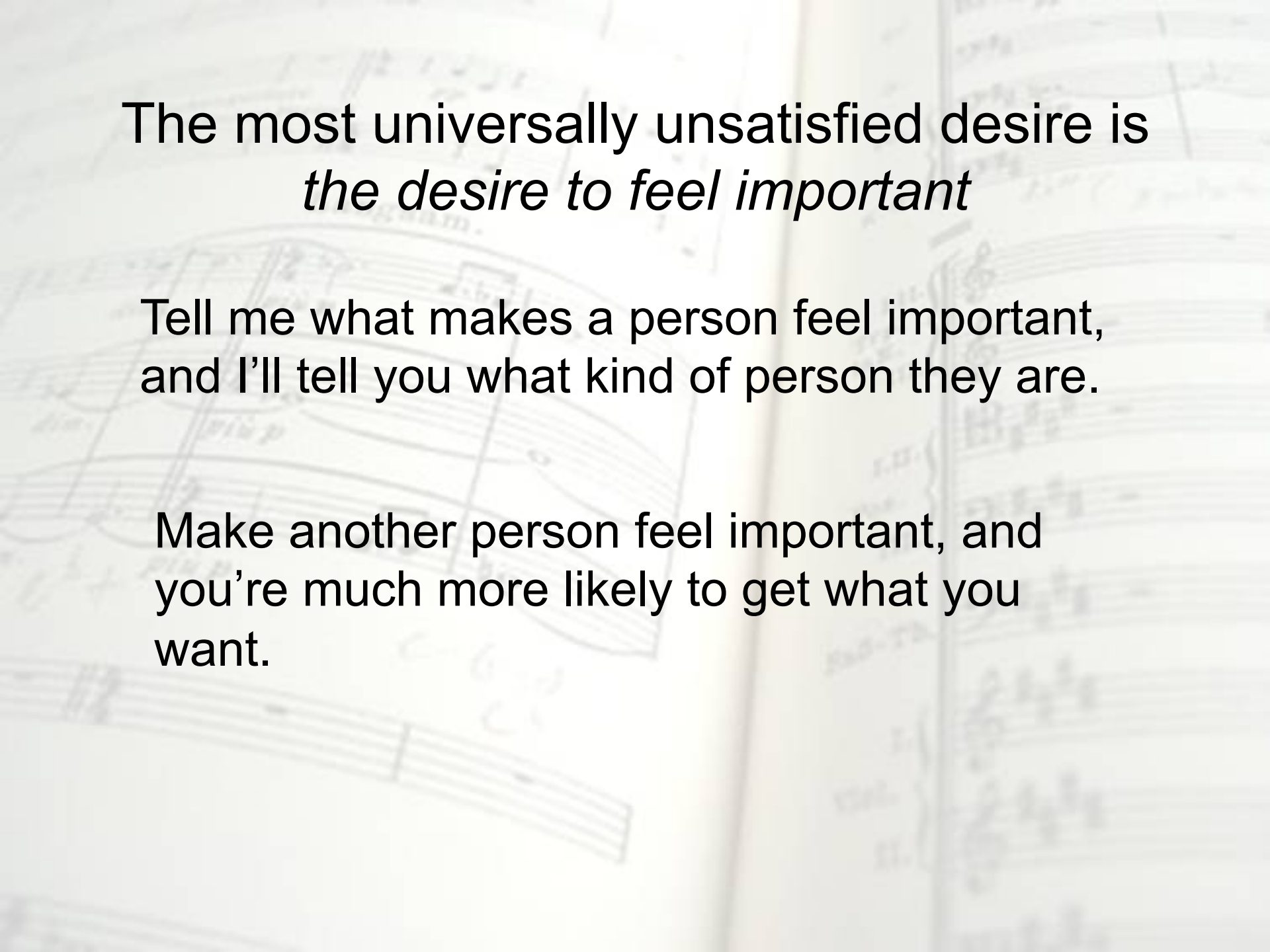
TRUST

Energy

Passion

Rehearsing for attitude is about achieving
and maintaining
the correct **temperature** in the room.





The most universally unsatisfied desire is
the desire to feel important

Tell me what makes a person feel important,
and I'll tell you what kind of person they are.

Make another person feel important, and
you're much more likely to get what you
want.

I Hear You

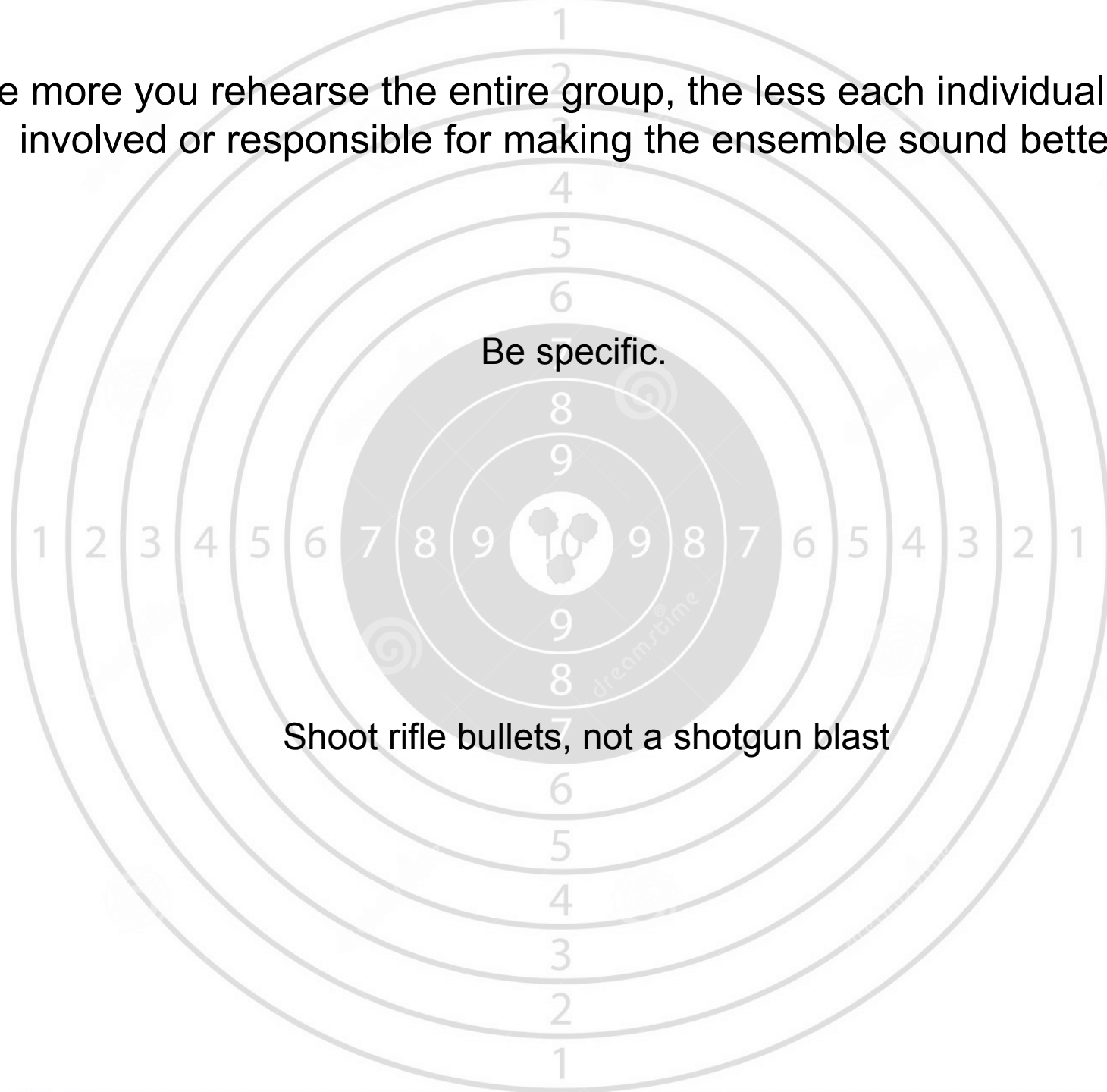


How does someone know they're important to you?

By how you listen to them.

LISTEN to the band.
Respond to what you're hearing—and you will let them know that they are important. What THEY do matters.

The more you rehearse the entire group, the less each individual feels involved or responsible for making the ensemble sound better.



Be specific.

Shoot rifle bullets, not a shotgun blast

Attitude meets improvement

Have the group change seats (forces them to listen differently)

Clap or sing rhythms instead of playing (removes technical difficulties)

SING chords or chorales (makes them listen for pitch)

Have sections who are not being rehearsed clap a steady pulse for those who are (involvement)

Best of all:

Make them play and rehearse without a conductor.

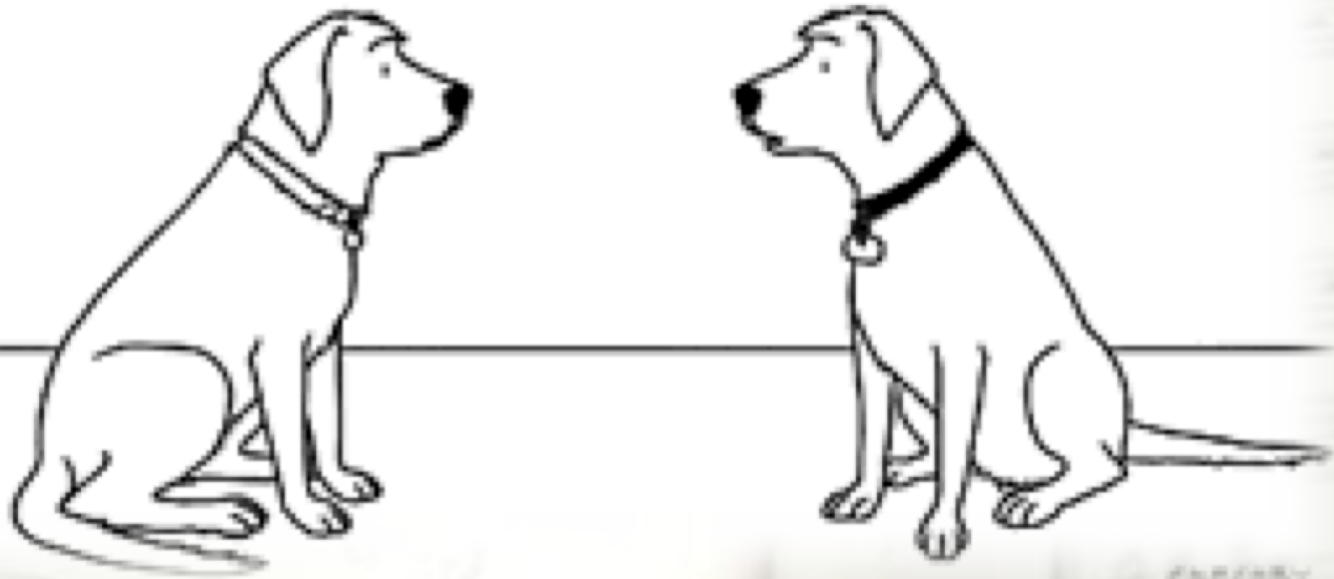


They can even perform without a conductor...or music...and they can move..



Debussy: Prelude to the Afternoon of a Faun
University of Maryland Symphony Orchestra

so how is your master
treating you these days?



pretty good—he uses my name all the time

Rehearsing for Improvement

...because sometimes the band just needs to sound better...



There is only ONE rehearsal technique:



(make people listen)

Listen to what?



Rehearsal priority sequence

1. Tempo/metric stability
2. Rhythmic accuracy
3. Pitch accuracy (correct notes)
4. Balance
5. Blend
6. Intonation
7. Style/Articulation
8. Dynamic contrast and shape
9. Musical direction/intensity (“interpretation”)

Two opposing demands:

1. There are inflexible priorities in rehearsing
2. The ensemble must grow organically—as a whole

Music for the Heart

“Ooze tunes.” Slow, lyrical pieces that are technically easy. We can begin rehearsing BBI (balance, blend, intonation), style, musical line immediately.

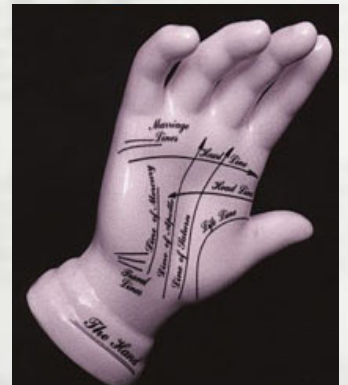


Music for the Head

“Project pieces” The major musical/technical challenge; usually need rehearsal from the beginning of the list.

Music for the Fingers

“Fun music.” Marches, gallops, etc. Generally has a strong pulse, and is in the major mode. Technically challenging but high-energy and fun to play.



Don't program for good
concerts, program for
good rehearsals



Because that's where the real work happens.

If you have good rehearsals,
the concerts will take care of themselves.

Give yourself and your students repertoire that allows everyone to grow in good ways and to exercise all of their musical abilities—heart, head and fingers—every day in class.

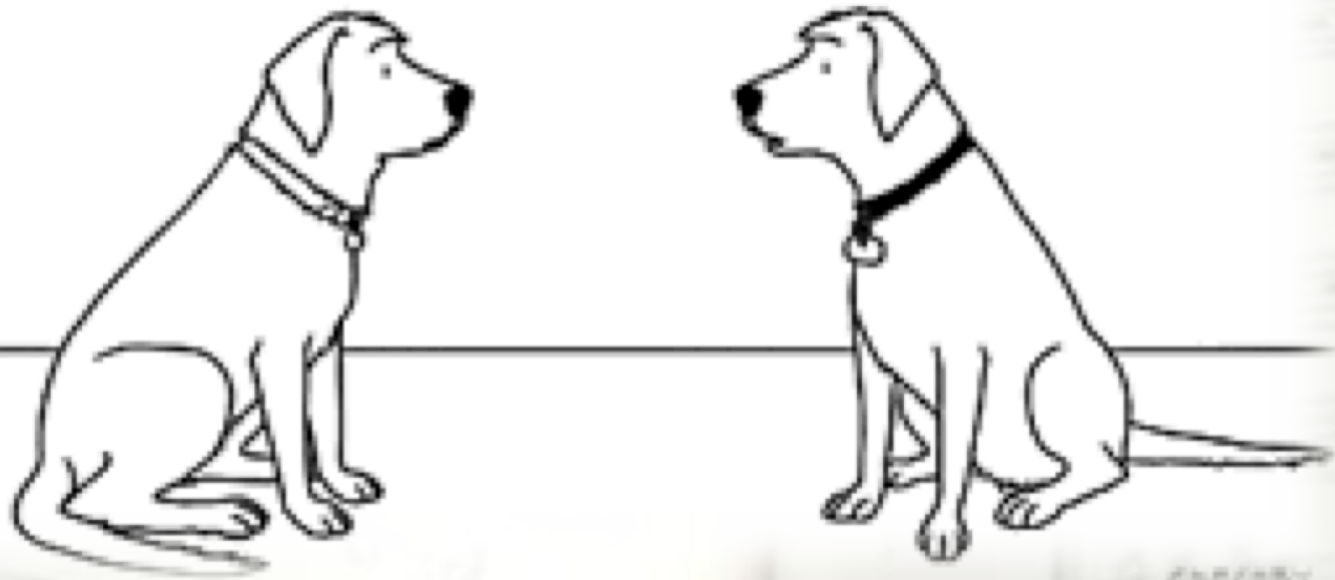
Players must listen
to themselves and
to the ensemble...



...and they must take responsibility for “player things”

(like correct hand position...)

player things? what are
they?



i dunno, but he'll probably tell us in a sec.