

ANDREW BOYSEN, JR.

WITH

WHEATON
WARRENVILLE SOUTH
HIGH SCHOOL WIND
ENSEMBLE

HANNAH DRAKE,
CONDUCTOR

What Would YOU Do?

Developing Rehearsal Techniques
Through Active Listening

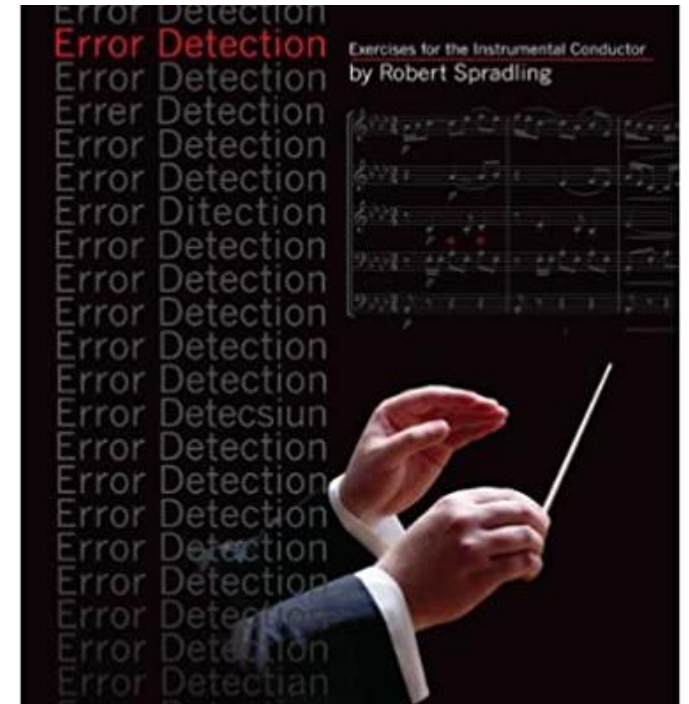
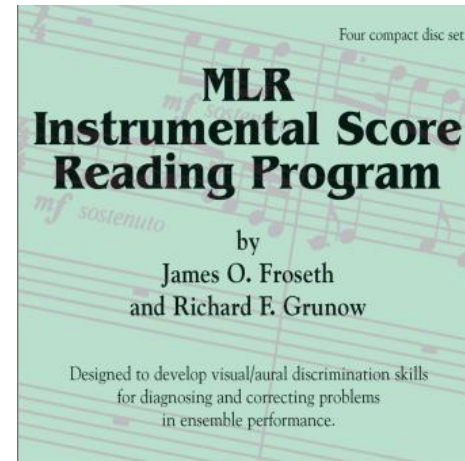
How do we learn rehearsal techniques?

- ▶ Collegiate preparation

MLR Instrumental Score Reading Program –
Richard Grunow and
James Froseth

Error Detection
(Exercises for the
Instrumental Conductor) -
Robert Spradling

- ▶ Real-life observations



Experiences at the University of New Hampshire

- Playing the game “What Would YOU Do?”
- This was still just my opinion - maybe there was a better way – my favorite game show!!!
- Development of a longer and much bigger project that included 10 pieces of real band literature in rehearsal and the opinions of over 50 leading band conductors around the country



Today we will experience a version of that same process by:

1. looking at a score
2. hearing a live ensemble rehearse
3. voting on what areas need immediate attention
4. attempting various rehearsal strategies

The goal is for us each to:

1. notice what we individually tend to “catch” and what we tend to “miss” in rehearsal
2. add some new tools to our rehearsal “toolbox”
3. hone our skills, making our rehearsals more efficient and effective

What are we doing today?

- ▶ Score Study and Preparation
- ▶ Rehearsal Techniques
- ▶ Interactive Rehearsal Experience

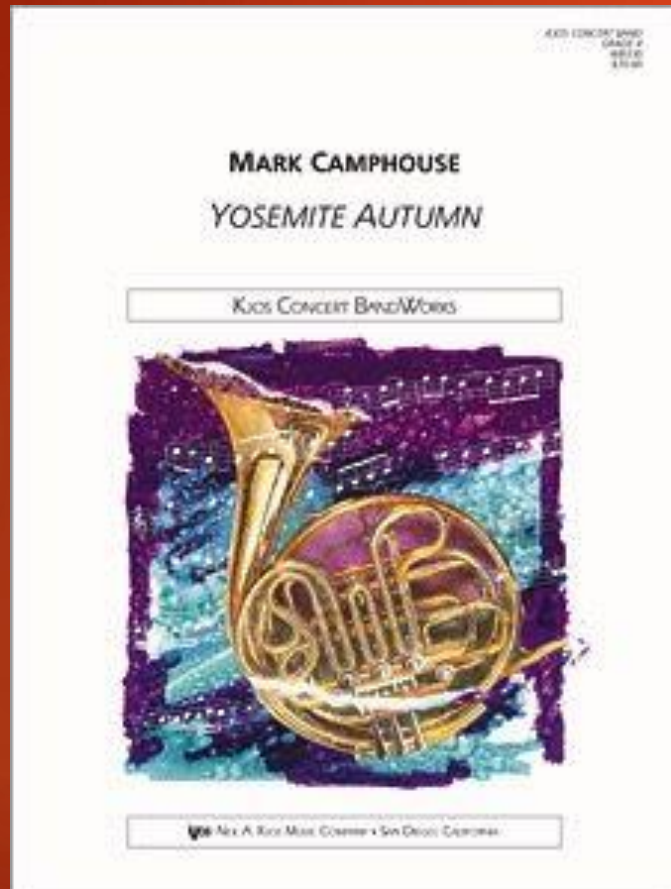


A background image showing a hand holding a yellow pencil, writing musical notation on a piece of paper. The paper has several staves with notes and clefs. The image is slightly blurred and has a dark overlay.

Score Study and Preparation

Yosemite Autumn

Mark Camphouse



Although *Yosemite Autumn* does not follow a traditional form, it still has a fairly clear structure that can be described as a large ABA form. The use of the fifth is an important structural element throughout the work, displayed immediately in the rising melodic fifth of the first two notes in the horn.

A			B		A		
m. 1 - 8	m. 9 - 27	m. 28 - 57	m. 58 - 66	m. 67 - 92	m. 93 - 107	m. 108 - 130	m. 131 - 137
Intro- duction	Main Theme	Transition/ Coda/ Transition	Main Theme in brass	Danger Theme with Main Theme	Climactic arrival of Main Theme	Transition	Coda
B $\flat$	B $\flat$, Dm	G $\flat$, Dm	A $\flat$ 5ths	Cm	Cm	D $\flat$, B $\flat$ m	F

Score Marking

Top of Score

- Form
- Individual phrases
- Thematic material
- Terminology

Within Score

- Cues
- Tempos and tempo changes
- Fermatas
- Dynamic changes
- Significant articulations
- Orchestration

Bottom of Score

- Key areas
- Individual chordal analysis

2
ext.

Climactic Version
Main Theme

4

allargando molto

93 Andante maestoso (♩ = 72)

91 92 93 94 95 96

Picc.

1

Fls.

2

Obs.

1

2

B♭ Cls.

2

3

B♭ B. Cl.

B♭ Cb. Cl.

Bsns.

1

2

E♭ A. Saxs.

1

2

B♭ T. Sax

E♭ B. Sax

allargando molto

93 Andante maestoso (♩ = 72)

from
accomp
@ m. 75

B♭ T. Sax
 E♭ B. Sax
 B♭ Tpts.
 F Hns.
 Trbs.
 Euph.
 Tuba
 Timp.
 Xylo.
 Mar.
 S. Cym.
 C. Cyms.
 S.D.
 B.D.

allargando molto
93 Andante maestoso (♩ = 72)
allargando molto
93 Andante maestoso (♩ = 72)

WB330

G sus Gm G oct Cm Eb Gm Dm B♭⁶ A♭⁶ B♭ Cm Gm

The Process

Analysis

Practical /
physical
preparation

Anticipation
of potential
problem
areas

Rehearsal Techniques

Intonation

Pulse/
Ensemble
Alignment

Articulation

Entrances/
Releases

Note
Accuracy

Phrasing

Rhythmic
Accuracy

Balance

Technique

Dynamics

Tone
Quality

A general approach to rehearsal:

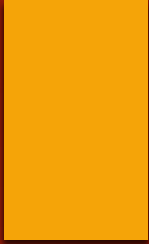
Fix what's
worst first

Pick up
other quick
fixes at the
same time

Make a
mental note
of more
long-term
issues



Interactive Rehearsal Experience



Play

- The band will play a short excerpt from *Yosemite Autumn*

Identify

- Identify your answer to the question, "What would you do first if this was your band?"

Respond

- Respond immediately, as you would in an actual rehearsal

Results

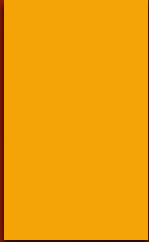
- We will display the results from your answers and select the top one or two answers

Rehearse

- After identifying the specific issue, we will attempt to address that issue in the ensemble



<http://etc.ch/8C6Q>



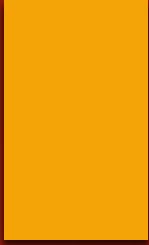
Example One:



Measure 67-79



What would you do first if this was your band?



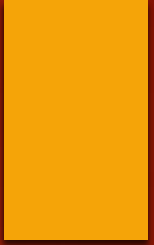
Example Two:



Measure 79-93



What would you do first if this was your band?



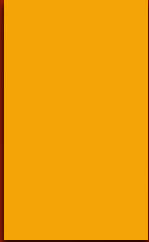
Example Three:



Measure 93-102



What would you do first if this was your band?



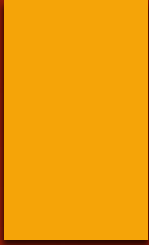
Example Four:



Measure 102-108



What would you do first if this
was your band?



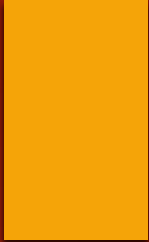
Example Five:



Measure 108-120



What would you do first if this was your band?



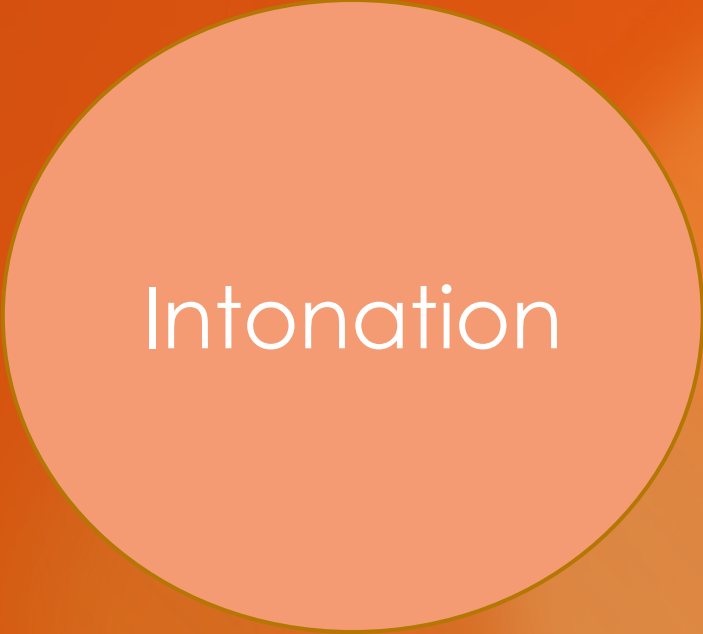
Example Six:



Measure 120-132



What would you do first if this
was your band?



Intonation

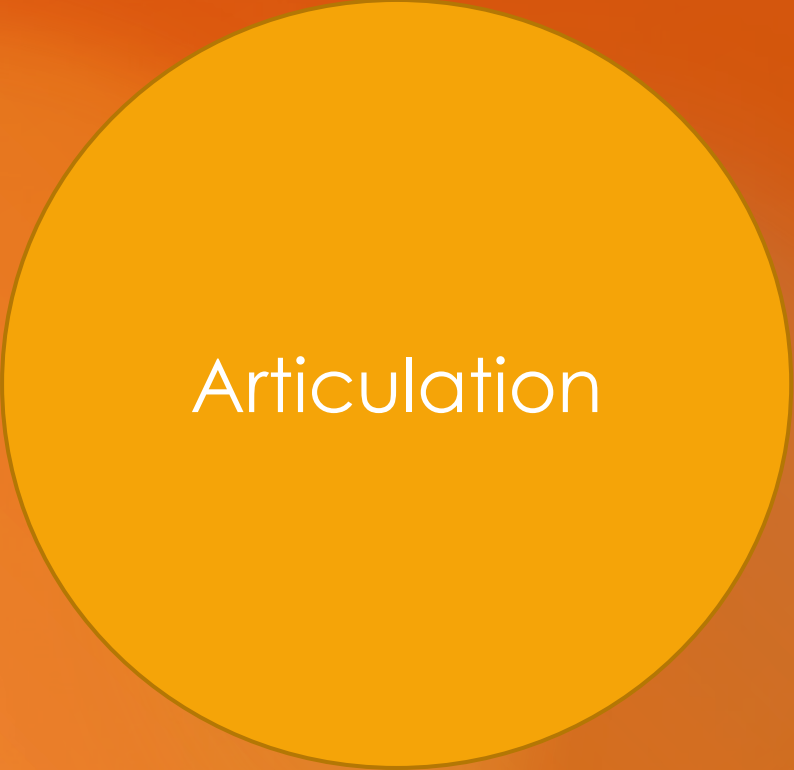
1. Sing, sing, sing (audiation)
2. Concentrate on improved tone quality
3. Process for tuning chords
4. Long-term – Use chorales and/or intonation charts

1. Listen

2. Model

3. Sing

4. Long-term -
psychological conducting
exercise



Articulation



Tone Quality

Long-term - there are at least four issues that may affect tone quality:

1. Each player's individual "set-up"
2. Equipment
3. Air support
4. Lack of understanding about characteristic tone quality – consider an assignment addressing this



Entrances/ Releases

1. Concentration
2. Breathe together as an ensemble, much as a chamber group would
3. Not all releases are created equally, and it is important as the conductor to have considered how to enter silence at any given moment in a piece



Phrasing

1. Playing a phrase in one breath as you would sing
2. Consideration of the actual shape of a melodic line, including subtle dynamic changes, emphasis on certain “goal” notes, changes in articulation, and the like



Balance

1. W. Francis McBeth, *Effective Performance of Band Music*
Flutes
Oboe, Clarinet 1
Clarinet 2-3, Trumpet 1
Alto Sax, Trumpet 2-3, Horn 1, 3
Horn 2, 4, Trombone 1, Euphonium, Tenor Sax
Trombone 2-3, Tuba, Bassoon, Baritone Sax, Bass Clarinet

2. Three potential issues within most bands:
- a. The highest voices play far too strongly
 - b. The lowest voices are sometimes not strong enough
 - c. The tenor voice is not strong enough

3. Balance issues related to a lack of understanding about which part is most important and the role that each instrument plays in any particular passage - *The Directed Listening Model* (Clemmer, et al.)

4. Long-term – Chorales

Pulse/
Ensemble
Alignment

1. Listening/not conducting –
who is responsible for pulse?

2. Two common problems
that cause alignment issues:
a. Crushing
b. Late off ties

3. Long-term - reinforce
concepts of subdivision,
integrate with rhythm
exercises



Technique

1. Slow the passage down and break into component parts - perhaps start at the end and work backward
2. Remove elements and add them back in
3. Be conscious of issues that might be specific to a certain instrument
4. Long-term – Use method books

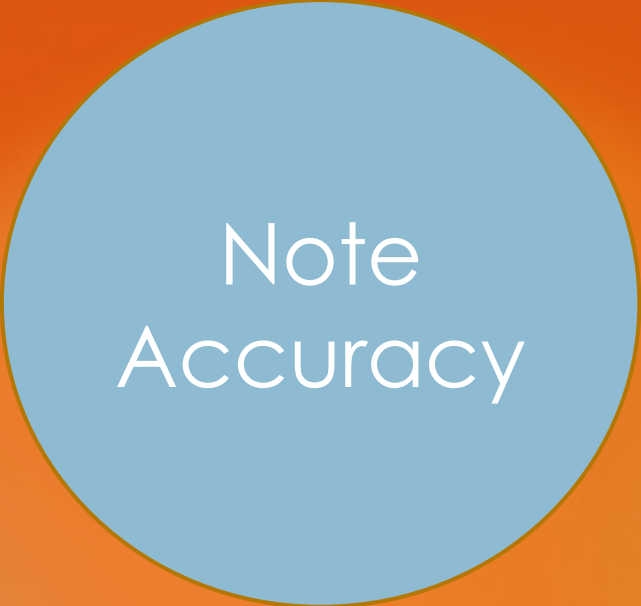
1. Sing

2. Model

3. Long-term - Use rhythm sheets - work through a sequence as an ensemble or even test individually



Rhythmic
Accuracy



Note Accuracy

1. Often due to an unusual key signature, not maintaining an accidental through the measure, or teaching a new note or fingering
2. With brass, this is occasionally due to playing the wrong partial
3. Long-term - Brass players practice on mouthpiece alone
4. Long-term – Incorporate various keys into skill-building portion of rehearsal, using scale exercises and working through each key area using the circle of fifths



Dynamics

1. Usually a case of not enough contrast, or no sense of the softest dynamics
2. Pacing of crescendo and diminuendo passages
3. Often issues of balance, as students are not listening to those around them and creating a dynamic as an ensemble (dynamics are always relative)
4. Long-term – Proper breath support and good tone quality at the extremes

W94B

Developing
**REHEARSAL
TECHNIQUES**
Through Active Listening

*An Anthology & Methodology
for the Development
of Rehearsal Techniques
for Band*

ANDREW BOYSEN Jr.



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This approach in
action....or “How
do I do more of
this?”

Neil A. Kjos Music Company

Interactive Practice Studio



Questions?

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