



Mindful Rehearsals to Maximize Learning

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Our musical integrity must guide all aspects of what we do. Thorough score study forms our internal musical image that is realized through our:

- I. Sonic Awareness
- II. Critical Listening
- III. Rehearsal Skills

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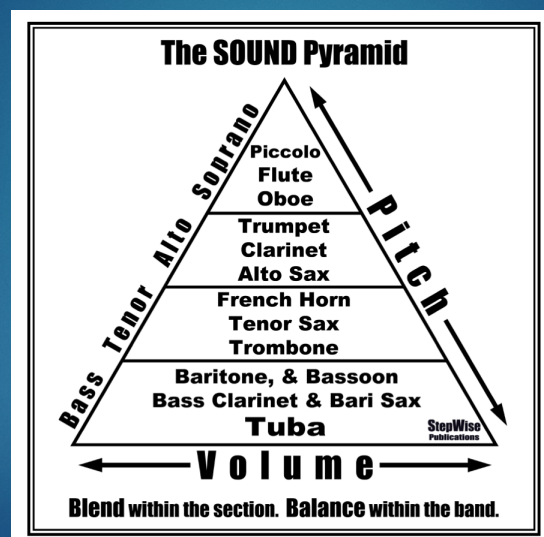
I. Sonic Awareness

Transparency of Sound

- ▶ In the wind band supporting voices are often large in number and powerful in volume. The larger the number of wind players on supporting material, the harder it is to hear layers or leading lines.
 1. A *transparent* sound must be carefully planned. This does NOT happen by accident!
 2. Alter dynamics.
 3. Make decisions about blend and/or balance; unison colors should balance with clear intent.
 4. Realize that sometimes content in a score should be more felt than heard, especially when serving in a supporting role.
 5. Misconceptions about the balance pyramid...

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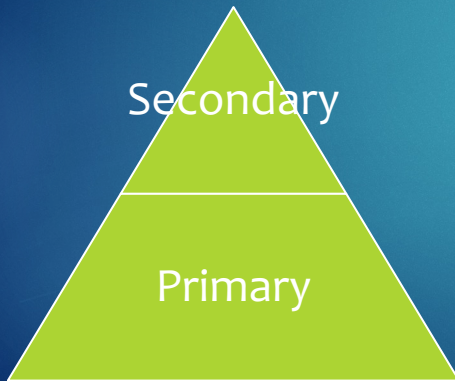
The SATB pyramid can be misunderstood



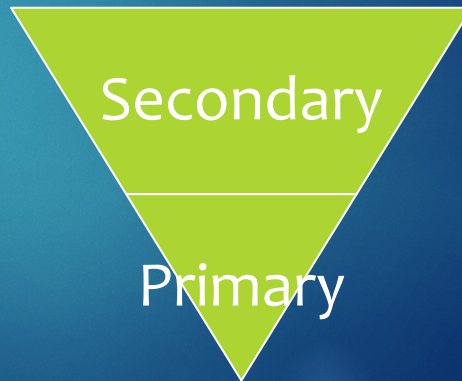
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Primary must be stronger than
secondary material, regardless of SATB

Balanced:



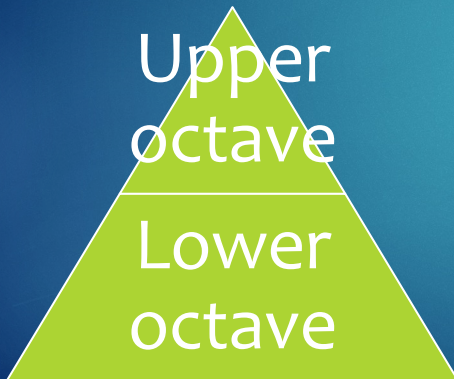
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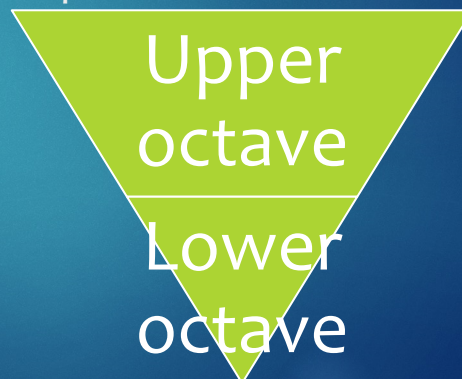
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Octave relationships balance to the
lowest octave

Balanced:



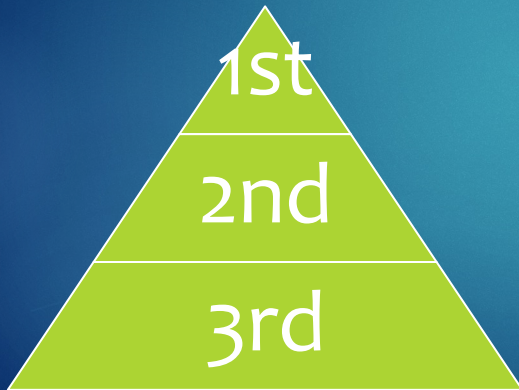
Capsized:



6

Sections with multiple parts balance to the bottom

Balanced:



Capsized:



7

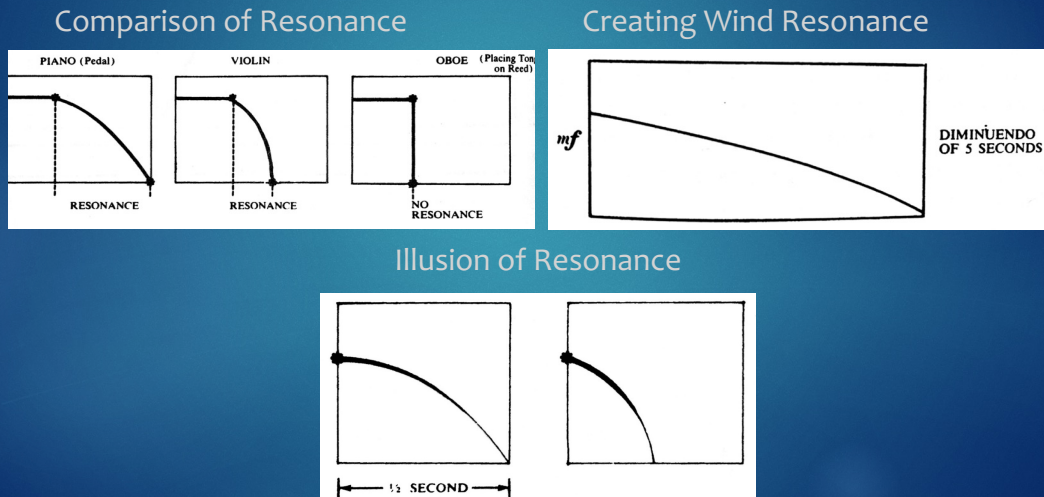
I. Sonic Awareness

Resonant Sonority

- ▶ Woodwind and brass instruments do not naturally resonate. The sound stops when the air stops. This can mean that the band must work HARDER for a truly resonant sound.
 1. Note length – be mindful of *ends* of notes and overall duration. Notes can easily be too detached when inappropriate.
 2. Attacks – this is our consonant, but the vowel creates resonance. Get to the sustain of the sound (even if note duration is short).
 3. Establish a true legato. Speed of the air equals weight/speed of the bow. Plan breath decisions or stagger breathe to continue a legato sound. Phrase does not necessarily mean breath.
 4. Musical intensity is always going somewhere or reflecting on where it has been.
 5. Shape ends of notes by working on the skill of diminuendo (or tapering the end).
 6. *The Art of Wind Playing* by Arthur Weisberg, provides a fantastic resource and visual guide to illustrate these concepts.

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Resonant Sonority (The Art of Wind Playing – Arthur Weisberg)



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II. Critical Listening

- ▶ More than error detection. Your concept of the score must be clear. What are the *specific* characteristics of what you imagine? What are the *specific* characteristics of what you *actually* hear?
- ▶ Isolate often to hear inside the score. Too much information at once can impede specificity.
- ▶ Be mindful about this! The skill requires exercise.
- ▶ We must remain aware of great music making, and still be critical!
- ▶ Listen to ensembles outside of your own discipline. It is easy to become immersed in *only* the sound of our specific ensemble, yet there is much we can learn from all varieties of music.

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III. Rehearsal Skills and Mindfulness

Saying and doing are different things

- ▶ Instruction alone (*saying*) does not necessarily lead to the student perceiving how to change (*doing*). Recognition is the first step to mastery. Until perception changes, execution cannot.

Changing Perception Begins with YOU

- ▶ Do not give up on a concept! Just because you have said it does not mean anything has changed.
- ▶ Gradually increase your expectation of student achievement.
- ▶ Do not become complacent in the sound you imagine from your students.
- ▶ Provide strong examples of musicians to help develop characteristic tone.
- ▶ Get the ensemble singing and audiating. The mind controls the instrument!

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III. Rehearsal Skills and Mindfulness

Hard and Soft skills (from Daniel Coyle *The Little Book of Talent*)

- ▶ Hard skills require consistency and precision (fundamentals).
- ▶ Soft skills are flexible and vary by situation (musical decisions).
- ▶ BOTH must be part of your rehearsal.

Prioritize what you hear

- ▶ There may be many problems apparent to you at once. Prioritize a plan of action. Ex: blend or tuning cannot be improved unless tone and air support are well executed.

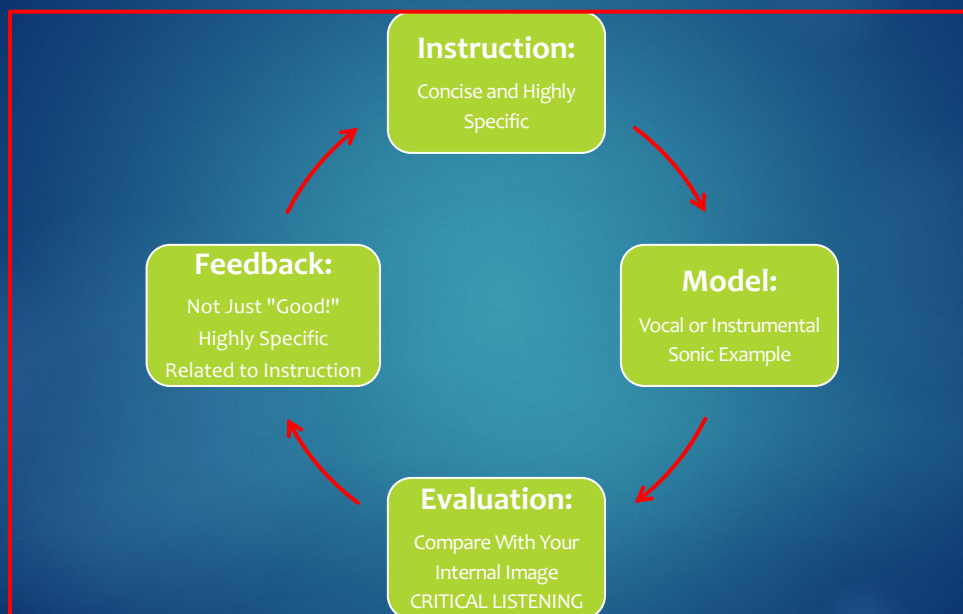
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III. Rehearsal Skills and Mindfulness

Complete Teaching/Rehearsal Cycle

1. Instruction – Be concise and highly specific. Not too many instructions at once!
2. Model – Can be you or a student. Sonic examples are powerful.
3. Evaluation – Students perform and you compare this to your internal image. CRITICAL LISTENING IS OF THE UTMOST IMPORTANCE. If the performance does not match your internal image, *why* and *what* are you going to do about it? (How can you change their perception?)
4. Feedback - Highly specific information that relates to the initial instruction. Feedback cannot be “good” or a synonym of “good” (unless you have reached the end of a teaching cycle and achieved results). In a strong teaching cycle, the feedback becomes the next instruction, continuing the cycle until improvement occurs.

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Mindfulness requires that we hold ourselves and our students accountable!

- ▶ Pay constant attention to what has already been achieved.
- ▶ Have patience to repeat a concept as needed or create another way to address it.
- ▶ Push your own critical listening skills as well as the students.
- ▶ Don't underestimate the ensemble! Students can only achieve concepts you present.

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Thank you!

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Holst – St. Paul's Suite (Curwen Edition)

Finale
(The Dargason)
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17

Alliegro

VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS

18

19

100

IV. Fantasia on the "Dargason."

Allegro moderato

C.F. & B.C.

Oboe

Bassoon

Flute

Clarinet

Trumpet

Trombone

Cello & Double Bass

Piano

One piano solo

Allegro moderato

Bassoon

Flute

Clarinet

Trumpet

Trombone

Cello & Double Bass

Piano

29

30

C. Fl. & Picc.

Ob.

F. & C.

Sopr. & S. C.

I. B. & C.

2. B. & C.

3. S. & C.

F. & Alto C.

Bb. Sax. C.

I. Sax.

II Sax.

En. Sax. Ten.

E. Alto Sax.

En. Sax. Ten.

En. Bar. Sax.

Bb. Sax. Ten. & C. B. C.

Drum & M. B.

B. Dr. Car.

Ho. Tpt.

1. & 2. Trp.

3. & 4. F. Hrn.

I. Ten. Trp.

2. Ten. Trp.

B. Trp.

Euph.

Bass.

Dec.

11. 1947

100

[illegible]

32

C.F. & H.C. 

Ob. 

E-Cl. 

F. & Bb-Cl. 

Bb-E 

2 Bb-E 

2 Bb-E 

Bb- Bass-Cl. 

1 Bass 

2 Bass 

B- Bass 

1- Bass 

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33

A page of a musical score for a play, labeled '33' in the top right corner. The score is for a large ensemble, including vocal soloists and a full orchestra. The instruments listed on the left are: C. Fl. & Pic., Ob., E. Fl., Saxo-Bf. C., I. Br. C., I. Bb. C., I. Bb. C., Euph. C., Bb. Sax. C., I. Horn, I. Horn, Bp. Sax. Sax., Tr. Alto Sax., Bp. Ten. Sax., Eb. Bar. Sax., Bb. Bass Sax. & C. B. C., Horn B, 1st Bb. Cor., 2nd Bb. Cor., B. Tbn., B. Tbn., 1st F. Hrn., 1st F. Hrn., I. Trp., 2. Trp., 3. Trp., Euph., Basson, and Dns. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings such as *pp*, *f*, and *dim.*. The lyrics 'The Rose Tree' are written below the vocal staves. The page number '33' is located in the top right corner.

100

[illegible][illegible]

36

C : A. F. C.
Dr.
F. C.
Sopr. C.
B. C.
Fl. C.
Oboe C.
Clar. C.
Bass. C.
1. Bass. C.
2. Bass. C.
Fl. Sop. Sax.
C. Alto Sax.
Fl. Bar. Sax.
C. Bar. Sax.
P. Alto Sax.
A. C. B. C.
Tenor & Contr.
2. Contr.
B. Tpt.
1st & 2nd Hrn.
3rd & 4th Hrn.
1. Ten. Trb.
2. Ten. Trb.
B. Trb.
Euph.
Baritone.
Drs.
H. 19472