

A School Cancellation Will Never Surprise Me Again!

Long-Term Rehearsal Planning

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The Plan

Components of The Plan	The How-Tos: Prepping your entire rehearsal cycle in advance
Time per piece per class	$\text{Time of piece} \div \text{total time of all pieces} \text{ ---Then---}$ $\text{Rehearsal minutes available for rep} \times \text{Answer to previous equation} = \# \text{ min to allot this piece}$ Flex answer above if needed (difficulty of piece, students' skill sets, etc.)
Rehearsal Calendar	● Add in expected and unexpected days off (snow, ice, fire drills!, etc.) ● Add in expected and unexpected partial group days (use as review days) ● Pick a "learned by" date for a first run-through
Teaching Segment Examples	1. $\text{number of measures in piece} \div \text{number of rehearsals available based on calendar} = \text{measures to detail per rehearsal}$ 2. $\text{number of rehearsals} \div \text{number of concept areas} = \text{number of rehearsals per concept}$ -----THEN----- $\text{number of measures} \div \text{answer to previous} = \text{number of measures per rehearsal per concept}$

Advantages and Considerations

- **Advantages:**
 - Having structure ultimately creates more freedom - to connect with students and the music
 - More efficient use of students' time = more musical learning!
 - Prevents running out of time - accounts for the unexpected so you're prepared when calendar doesn't go your way
 - Requires no additional resources to implement!
- **Considerations:**
 - The "formula" is NOT set in stone! Be flexible based on what you and your students need!
 - It's ok to stray from the plan - Rehearse based on what you *HEAR*
 - Use prep time before the rehearsal cycle to:
 - Solidify your warm ups to set the foundation for good tone quality, intonation, articulation, etc.
 - Pre-teach new concepts found in the repertoire
 - Oh No! I'm Behind (We've all been here!)
 - Repertoire is likely not appropriate - if a day or two into rehearsal plan, consider shifting
 - If forging ahead, stay positive and address the most glaring issues - ensure students can *get through* the music
 - Oh No! I'm Ahead (Yay!)
 - Add more sight-reading, post-performance prep days, etc.
 - Change up rehearsal so you and your students hear things differently: rehearse in the round, change up the seating chart, analyze professional recordings of the pieces together, etc.

Try it!
Let us know how it goes & how we can help!

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Midwest Band and Orchestra Clinic

December 2025

Sample Academic Calendar

- Marching Season: August-October
 - Marching Band
 - Middle School Method Book Work
- Holiday Concert Season: November-December
 - Winter Concert #1
- Mid-Winter Concert Season: January-February
 - Winter Concert #2
- Festival/Contest Season: March-April
 - Festival Preparation
- Spring Season: April-May
 - Spring Concert

In This Session We Will:

- Demonstrate how to allot specific time for repertoire, warm-up, music-teaching concepts, etc. for every rehearsal in a single “season,” a.k.a rehearsal cycle.
- Show how to pre-plan the entire rehearsal cycle’s teaching segments for each piece
- Discuss appropriate programming

Why Implement

- Structure provides a greater sense of freedom
- More efficient use of students' time = more musical learning
- Prevents running out of time
- This system requires no additional resources!

End Goal—Baylor Wind Ensemble Macro Sample

Baylor Wind Ensemble – October 16, 2025 Concert							
Piece	Mozart	Harlin					
	<i>Serenade in Eb</i>	<i>Time Traveler</i>					
Timing	25	24					
Total Program Time	49	49					
Piece Time	25	24					
% of Program	0.51	0.49					
Reh. Time Avail.	780	780					
(9@80 min + 1@60 min)							
Calculated Time	398	382					
Reconfigured Time	350	430					
Date	Day	Mozart	Harlin	Mozart	Harlin	Misc.	Totals
				Mvts.	Mvts.		0
22-Sep	M		60		all	20	80
24-Sep	W	80			all		80
26-Sep	F		80		1,2,3,6,8		80
29-Sep	M	40	40	1,4,5	4,5,7,9		80
1-Oct	W	40	40	2,3	3,4,6,8		80
3-Oct	F	30	50	1,3,4	1,2,3,6,8,9		80
6-Oct	M	50	30	2,3,5	4,5,7		80
8-Oct	W	40	40	all	all	<i>Record</i>	80
10-Oct	F					<i>Fall Break</i>	0
13-Oct	M	40	40	all	all		80
15-Oct	W	30	50	all	all	<i>Dress Reh</i>	80
Total Time Allotted		350	430				780

End Goal—Baylor Wind Ensemble Micro Sample

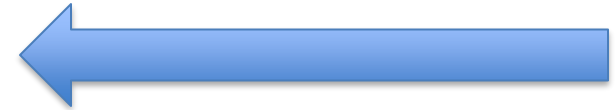
<i>Time Traveler</i>	Mvt.	1	2	3	4	5	6	7	8	9	Totals
Total Piece Time		24	24	24	24	24	24	24	24	24	
Movement Time		2.6	2.2	3	3	1.5	3.75	1.5	4.33	2	
% of Program		0.11	0.09	0.13	0.13	0.06	0.16	0.06	0.18	0.08	
Reh. Time Avail.		430	430	430	430	430	430	430	430	430	
Calculated Time		47	39	54	54	27	67	27	78	36	429
Target Time		40	40	50	60	35	60	35	80	30	430
Scheduled Time											
Date	Day	1	2	3	4	5	6	7	8	9	Totals
22-Sep	M	5	5	7	7	6	8	6	10	6	60
24-Sep	W										0
26-Sep	F	14	14	15			17		20		80
29-Sep	M				10	10		10		10	40
1-Oct	W			5	15		10		10		40
3-Oct	F	8	8	7			8		16	3	50
6-Oct	M				10	10		10			30
8-Oct	W	4	4	5	5	3	5	3	8	3	40
10-Oct	F										0
13-Oct	M	4	4	5	5	3	5	3	8	3	40
15-Oct	W	5	5	6	6	3	7	3	10	5	50
Time Allotted		40	40	50	58	35	60	35	82	30	430

“Mid-Winter Concert Season”

Week #	Notes
1: Jan 12-16	Establish/Review Warm-Up Concepts and Fundamentals Prepare for new concepts encountered in the literature
2: Jan 19-23	Jan 19 – Martin Luther King, Jr. Day 4 Day rehearsal week – begin repertoire
3: Jan 26-30	Repertoire Preparation Continues
4: Feb 2-6	Repertoire Preparation Continues
5: Feb 9-13	One week out – play through entire concert, Thursday, February 12 4 Day rehearsal week
6: Feb 16-19	2 Day rehearsal week Dress rehearsal, Wednesday, February 18 Concert! Thursday, February 19

Repertoire Concept Preparation

Week #	Notes
1: Jan 12-16	Establish/Review Warm-Up Concepts and Fundamentals Prepare for new concepts encountered in the literature



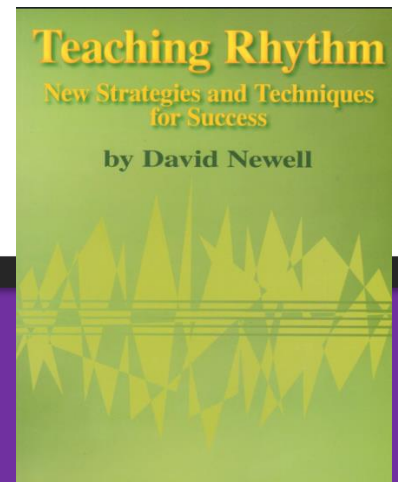
This week

Repertoire Concept Preparation

- Spend Week 1
 - reacquainting the ensemble with fundamental concepts of tone and technique
 - extra time devoted to warm-ups
 - easy sight-reading focused on building musicianship and ensemble awareness

Repertoire Concept Preparation

- Spend Week 1
 - Teaching concepts found in the performance repertoire so they are not “new” when encountered
 - Concepts from David Newell’s *Teaching Rhythm* (sound before sight)
 - Use EmileRhythm.com to create rhythm playlists
 - Introduce scales of new key areas, musical styles, unfamiliar terms, dynamic exercises, chord tuning concepts, etc.
 - Assessing “can we handle the music”
 - Sightread your chosen repertoire
 - Did your pre-teaching strategies work?



Calculate Totals

Week #	Notes
1: Jan 12-16	Establish/Review Warm-Up Concepts and Fundamentals Prepare for new concepts encountered in the literature
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3: Jan 26-30	Repertoire Preparation Continues
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5: Feb 9-13	One week out – play through entire concert, Thursday, February 12 4 Day rehearsal week
6: Feb 16-19	2 Day rehearsal week Dress rehearsal, Wednesday, February 18 Concert! Thursday, February 19

4

+

5

+

5

+

4

+

2

Total Number

Rehearsals

Week 2-6:

20

Calculate Totals

Total Number Rehearsals Week 2-6:
20

Consider subtracting
unexpected interruptions
-2

=18 planned rehearsal days

Calculate Totals

Total Number Rehearsals
= 18 planned rehearsal days

If you don't have as many days off as you planned – great! Ahead of schedule!

Your calendar will shift slightly as you go through the rehearsal cycle according to where the actual interruption days occur

Calculate Totals: Rehearsal Minutes

Hypothetical 50-minute class:

- 7 minute for set up and pack up
- 8 minutes for warm up
- 5 minutes sightreading or musical concept introduction for next “season”
- 30 minutes to rehearse repertoire each class period

The Formula

Apply the following formula
to determine how to allocate
your 30 minutes
of repertoire rehearsal time

Let's Try It!

Sample Program

Hugh M. Stuart	<i>Three Ayres from Gloucester</i>	5.25'
I. The Jolly Earl of Cholmondeley		1.5'
II. Ayre for Eventide		2.5'
III. The Fiefs of Wembley		1.25'
Erika Svanoe	<i>Clocktower Fanfare</i>	3.5'

The Formula - Stuart

Time of individual piece (Stuart = 5.25')

÷

Total time of all pieces (Sample program = 8.75')

=

Percentage of this piece on the program (Stuart = 60%)

-----THEN-----

Number of total minutes in rehearsal across the season to devote to rep
(18 rehearsals x 30 minutes to rehearse rep = 540 min.)

x

Number you got in answer above
(.6)

=

Number of minutes to allot to this individual piece over the rehearsal cycle
(324 minutes to Stuart)

The Formula - Svanoe

Time of individual piece (Svanoe = 3.5')

÷

Total time of all pieces (Sample program = 8.75')

=

Percentage of this piece on the program (Svanoe = 40%)

-----THEN-----

Number of total minutes in rehearsal across the season to devote to rep
(18 rehearsals x 30 minutes to rehearse rep = 540 min.)

x

Number you got in answer above
(.4)

=

Number of minutes to allot to this individual piece over the rehearsal cycle
(216 minutes to Svanoe)

The Formula Applied

Hugh M. Stuart *Three Ayres from Gloucester* 5.25'

324 minutes of rehearsal time

18 minutes per rehearsal

Erika Svanoe *Clocktower Fanfare* 3.5'

216 minutes of rehearsal time

12 minutes per rehearsal

The Formula – Stuart by Movement

Time of individual piece (Stuart 1 = 1.5')

÷

Total time of all pieces (Sample program = 8.75')

=

Percentage of this piece on the program (Stuart 1 = 17%)

-----THEN-----

Number of total minutes in rehearsal across the season to devote to rep
(18 rehearsals x 30 minutes to rehearse rep = 540 min.)

x

Number you got in answer above
(.17)

=

Number of minutes to allot to this individual piece over the rehearsal cycle
(92 minutes to Stuart 1)

The Formula Applied

Hugh M. Stuart *Three Ayres from Gloucester* 5.25'

I. The Jolly Earl of Cholmondeley 1.5'

92' of rehearsal time total

(81' prior to first run-through)

II. Ayre for Eventide 2.5'

154' of rehearsal time total

(134' prior to first run-through)

III. The Fiefs of Wembley 1.25'

77' of rehearsal time

(67' prior to first run-through)

The Formula Reconfigured

Shift minutes needed at your discretion:

- Maybe one of the shorter pieces is more difficult and needs more time
- Perhaps as rehearsal progress, a particular piece is coming together well and needs less rehearsal
- Rotate days that you rehearse a particular movement or piece in order for longer, focused time to be spent on a single movement or piece

The Formula Reconfigured

Hugh M. Stuart *Three Ayres from Gloucester* 5.25'

I. The Jolly Earl of Cholmondeley 1.5'

92' of rehearsal time (81' before run-through)

II. Ayre for Eventide 2.5'

154' of rehearsal time

Take time from here for 6/8 movement

121' Reconfigured Time (111' before run-through)

III. The Fiefs of Wembley 1.25'

77' of rehearsal time

Add time from 2nd movement for 6/8 teaching

100' Reconfigured Time (90' before run-through)

Erika Svanoe *Clocktower Fanfare* 3.5'

216' of rehearsal time

The Whole Picture

Week #	Day	Stuart 1	Stuart 2	Stuart 3	Svanoe
2	M	MLK Holiday			
2	T	8'	10'		12'
2	W		10'	8'	12'
2	Th	8'		10'	12'
2	F	8'	10'		12'
3	M		10'	8'	12'
3	T	8'		10'	12'
3	W	8'	10'		12'
3	Th		10'	8'	12'
3	F	Unexpected interruption			
4	M	8'		10'	12'
4	T	8'	10'		12'
4	W		10'	8'	12'
4	Th	8'		10'	12'
4	F	Unexpected interruption			
5	M	8'	10'		12'
5	T		10'	8'	12'
5	W	8'		10'	12'
5	Th	Run-through all repertoire			
5	F	18'			12'
6	M	18'			12'
6	T	18'			12'
6	W	Dress Rehearsal			
6	Th	Concert Day!			

Week 2 At-A-Glance

Monday	Tuesday	Wednesday	Thursday	Friday
Jan 19 MLK	Jan 20 Set up.....3.5' Warm up...8' Stuart 1.....8' Stuart 2...10' Svanoe.....12' Concept.....5' Pack up....3.5'	Jan 21 Set up.....3.5' Warm up....8' Concept.....5' Svanoe.....12' Stuart 3.....8' Stuart 2.....10' Pack up....3.5'	Jan 22 Set up.....3.5' Warm up...8' Stuart 1.....8' Stuart 3...10' Svanoe.....12' Concept.....5' Pack up....3.5'	Jan 23 Set up.....3.5' Concept.....5' Warm up...8' Svanoe.....12' Stuart 2...10' Stuart 1.....8' Pack up....3.5'

Rotate when in the class certain pieces are rehearsed to access different levels of student energy

Using Form for Efficient Rehearsing

Hugh M. Stuart *Three Ayres from Gloucester* 5.25'

- All movements are ABA Form with symmetrical phrases – rehearsing one formal section will have applications to another
- Movement 2 can double as a warm-up chorale

Erika Svanoe *Clocktower Fanfare* 3.5'

- Intro A B A/ B Coda
- Learning A and B will apply to final A/B section
- Symmetrical phrasing: one phrase will have application to the next

Planning Teaching Segments

Example 1

There are as many ways to do this as there are teachers!

We'll provide just two examples.

Ex. 1 Step 1: Calculate number of rehearsals before the one-week-out run-through

Ex. 1 Step 2: Calculate the number of measures you need to get through during each rehearsal to learn the complete piece by run-through day

Planning Teaching Segments

Example 1

Stuart 1

66 measures ÷ 10 rehearsals (**before run-through**) = ~7 measures per rehearsal

Stuart 2

62 measures ÷ 10 rehearsals = ~6 measures per rehearsal

Stuart 3

58 measures ÷ 10 rehearsals = ~6 measures per rehearsal

Svanoe

102 measures ÷ 15 rehearsals = ~7 measures per rehearsal

Planning Teaching Segments

Example 1

This is likely too few measures per rehearsal

- For Stuart, learn new material in 5 rehearsals and use the other 5 rehearsals to review previous material for retention

Stuart 1

66 measures ÷ 5 rehearsals (**before run-through**) = ~14 measures per rehearsal

Stuart 2

62 measures ÷ 5 rehearsals = ~12 measures per rehearsal

Stuart 3

58 measures ÷ 5 rehearsals = ~12 measures per rehearsal

Planning Teaching Segments

Example 1

- For all pieces – work within musical sections
- You do not have to go in chronological order
 - start where more people are playing
 - do what the music calls for

Planning Teaching Segments

Example 1

Flutes *mf*

Oboe

Bassoon *mp*

B♭ *mp*

Clarinet *mp*

Alto Contra *mp*

Bass Contra *mp*

Alto *mp*

Soprano *mp*

Tenor *mp*

Baritone *mp*

25

Cornets

Horn *mp* 1., 3., (e 2)

Tronbones

Baritone (B, Sev.) *mp*

Tuba

Percussion Triangle *mp*

Flutes *mf*

Oboe *mf*

Bassoon

B♭ *mp*

Clarinet *mp*

Alto Contra

Bass Contra

Alto *mp*

Soprano *mp*

Tenor *mp*

Baritone *mp*

33

Cornets 1+2 (a 2)

Horn 1+3 2+4 *f* 1+2 (a 2) *mp*

Tronbones *f*

Baritone *f*

Tuba *f*

Percussion (S.D.) (Triangle) *mp* (B.D.)

Planning Teaching Segments

Example 1

- If the musical section calls for it, can staffing and space allow you to do sectionals?
- If not, how can you engage students who are not playing?
 - Pulse engagement (human metronome), rhythm worksheets, listening guides, etc.
 - Strong student leaders may be able lead sectionals with proper preparation and a list of goals

Planning Teaching Segments

Example 1

After the run-through rehearsal, listen to rehearsal recording and make a rehearsal plan for your final 3 rehearsals before the concert.

The final rehearsal will be another run-through as a full dress rehearsal.

Day 4, Week 2 At-A-Glance

Friday – January 23

Set up.....3.5'

Concept.....5'

Warm up...8'

Svanoe.....12'

Detail mm. 22-28; read ahead

Stuart 2...10'

Review Tues/Wed material: mm. 1-23

Stuart 1.....8'

Detail mm. 17-25/33

Pack up....3.5'

Planning Teaching Segments

Example 2

Divide rehearsals by concept area

Concept examples:

1. pitch and rhythm (new things taught prior to Jan. 20 to make this go faster)
2. tone and intonation (reinforcing warm-up concepts)
3. phrasing, dynamics and style/articulation

Concepts should be chosen and grouped in a way that works for you, your students, and *the particular* piece. Adjust according to your varying needs.

Planning Teaching Segments

Example 2

- Advantage is you see the same set of measures over multiple rehearsals, while addressing different concepts
- Can help beginning teachers focus listening on one concept
- May be too many measures per rehearsal depending on piece
- Students might segment musical concepts instead of thinking holistically

Planning Teaching Segments

Example 2

Plan how many measures you need to tackle per rehearsal; work in musical sections

Svanoe

15 rehearsals before run-through

÷ 3 concept areas

= 5 rehearsals per concept

102 measures

÷ 5 rehearsals

= ~20 measures per rehearsal

Planning Teaching Segments

Example 2

Stuart

5 rehearsals for each movement to cover 3 concept areas

Cover notes/rhythms first rehearsal (also prepped in your week 1 lessons)

Cover tone/intonation and phrasing/dynamics/style rotating in next 4 rehearsals

Notes/rhythm concept – work entire movement

Tone/intonation and phrasing/dynamics/style cover half of each movement per rehearsal (or split up by formal section)

Day 4, Week 2 At-A-Glance

Friday – January 23

Set up.....3.5'

Concept.....5'

Warm up...8'

Svanoe.....12'

Concept 1 (pitch/rhythm): mm. 20-40

Stuart 2...10'

Concept 2 (tone/intonation): Section A/B

Stuart 1.....8'

Review prior rehearsal's material

Pack up....3.5'

Planning Teaching Segments

- There are as many ways to plan out teaching segments as there are teachers
 - Combine “Example 1” and “Example 2”: Example 1 before run-through and Example 2 following run-through
- Be creative! Do what works for you and your students!

The Whole Picture

Week #	Day	Stuart 1		Stuart 2		Stuart 3	
2	M	MLK Holiday					
2	T	8'	mm. 1-16	10'	mm. 67-82		
2	W			10'	Review	10'	mm. 129-140
2	Th	8'	Review			8'	Review
2	F	8'	mm. 17-32	10'	mm. 83-98		
3	M			10'	Review	10'	mm. 141-148
3	T	8'	Review			8'	Review
3	W	8'	mm. 33-50	10'	mm. 99-106		
3	Th			10'	Review	10'	mm. 149-166
3	F	Unexpected interruption					
4	M	8'	Review			8'	Review
4	T	8'	mm. 51-59	10'	mm. 107-118		
4	W			10'	Review	10'	mm. 167-180
4	Th	8'	Review			8'	Review
4	F	Unexpected interruption					
5	M	8'	mm. 59-end	10'	mm. 119-end		
5	T			10'	Review	10'	mm. 181-end
5	W	8'	Review			8'	Review
5	Th	Run-through all repertoire					
5	F	18'					
6	M	18'					
6	T	18'					
6	W	Dress Rehearsal					
6	Th	Concert Day!					

Oh no! I'm....

Behind on my teaching segment schedule

- Hopefully building in Days Out will allow for some catch up
- Steal some designated “teach ahead” time.
- We’ve all been here...
 - More on this in the “appropriate repertoire” discussion coming up
 - If you can catch early enough that the music is too difficult, can you make a switch?
 - Find out in skill building phase before starting rep rehearsals
 - Otherwise pull in first rehearsal or 2
 - If not, plow ahead with a positive approach (we shouldn’t make our students feel bad for the situation we put them in), and address the most glaring issues. Make sure they can *get through* the music

Oh no! I'm....

Ahead! They're getting bored

- Great problem!
- Add some more sightreading and next “season” prep days
- Rehearse in the round or switch seating
- Have a recording analysis day where you listen to great recordings of the pieces and discuss what you hear
- Chamber music! Music theory! Music appreciation!
- AND wouldn't it be awesome to build these things into our schedule from the get go using “the formula”?!

Appropriate Programming

As you are planning do you find yourself questioning:

- If your group can get through the number of measures you have planned for each rehearsal?
- If you have enough rehearsal time?

THEN

You probably need different repertoire

Appropriate Programming

- What is your philosophy for student learning? This should be consistent across all programs
- What are your goals for your students? This may change concert to concert.
- Questions to consider:
 - What do we want students to learn?
 - Are my students challenged in a realistic way?
 - Are my students doing *enough* varied repertoire in their entire time with me?
 - Where am I placing value? Does this align with my personal values?

What you do matters and makes a difference

- We're lucky to have found our "important work"
 - Let's keep doing it!
- Do the next needed thing
 - "I don't have the capacity today to plan all teaching segments, but I can implement "the formula" to know how much teaching time to allot to each piece."
 - Turn to the person next to you and tell them one thing you can implement from this presentation
- Collective small actions make a big difference over time

Contact Us!

Try some of these things out and
let us know how it's going AND how we can help!!!

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