

# Inspiring Without the “I”: Creating the Student-Centered Rehearsal

Cormac Cannon ❖ Michigan State University ❖ The 67<sup>th</sup> Annual Midwest Clinic ❖ December 19, 2013

Is the rehearsal a “means to an end,” or an “end” unto itself?  
Do we consider the rehearsal as meaningful as the performance?  
Can we engage EVERY student EVERY minute of EVERY rehearsal?

## LANGUAGE

Can what we SAY influence how our students LISTEN? YES!!  
GUIDE your students’ listening – give them a GOAL.

Is your language...

Too negative? Does this hinder students’ experience?

Too focused on yourself? Are you *sharing* the process with your students?

Can you make your STUDENTS the focus of your language?  
Empower your students simply with your language.

The conductor should defer his/her needs to those of the student, the audience, and the composer.

## TIME

Is there more to the “time problem” than rushing or dragging?  
Scrutinize who is REALLY influencing the time – for better or for worse.  
Is it the percussion section? Is there another section who has the most influence?

David Maslanka, *Morningstar*, m. 240  
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When students play this:

Fast ♩ = ca. 180



We must get them to *internalize* this:

Fast ♩ = ca. 180



Anticipate issues and help students understand their roles as leaders and followers.

When we have complex rhythmic structures, we often “divide and conquer.”  
We are better served to help students understand the *composite rhythm*.

Design an exercise to actively perform the composite rhythm, rather than just “thinking” it.

## BALANCE

Create LONG-TERM rather than SHORT-TERM solutions to balance issues.

Focus the students' listening to help them understand their function.

Guide their listening toward a specific player/soloist, line/group of instruments, or chord tone.

*Isolate* this sound so that students have a chance to really hear it.

## FORM

Create ways for students to understand the overall form by writing out themes and accompaniments for them.

This allows *everyone* to be involved in the most critical elements of the piece, and can save time!

Whether or not the music is programmatic, students can write a narrative or program to heighten their involvement in the musical action.

## LET'S MOVE!!

Find ways to get your students MOVING during rehearsals.

This not only gets them engaged (even when not playing), but can help reinforce the rhythm and feel of the music.

## STUDENT INPUT

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## STUDENT-LED REHEARSALS

Chamber-like sections can be rehearsed without a conductor, encouraging students to be more active.

Those not playing can be encouraged to actively listen and give feedback.

An ensemble *can* effectively rehearse and perform a piece without a conductor.

Cormac Cannon, Assistant Director of Bands, Michigan State University College of Music



517.432.7085 [cormac@msu.edu](mailto:cormac@msu.edu)



## Holst First Suite Chaconne Character Chart

While rehearsing and discussing each statement of the Chaconne, reflect on how the music sounds to YOU.  
Add your character to the list below to help identify each statement.

Chaconne Statement	Measure	Dr. Cannon's Character	My Character	Theme	Listen For ...
1	1	<i>Longing</i>		Euph/Tba/Stb	Pitch, Style, Phrasing
2	9	<i>Innocent</i>		Trombone 2, 3	Suspensions
3	17	<i>Hopeful</i>		Bcl/Bsn/Tsx/Stb	Rise and Fall
4	A	<i>Boastful</i>		Bsx/Bssx/Euph/Tba/Stb	Cornet/Trombone
5	33	<i>Martial</i>		Bcl/Bsn/Bsx/Bssx Tbn/Euph/Tba/Stb/Timp	Snare Drum/Wind Accomp.
6	B	<i>Joyous</i>		Bsx/Bssx/Cnt/Tpt/Hn Tbn/Euph/Tba/Stb/Cym/BD	Sixteenths
7	49	<i>Grounded</i>		Cornet 1/Trumpets	<i>Pesante</i> Eighths
8	C	<i>Reflective</i>		Clarinet 3/Solo Horn	Clarinet Lean," Hemiola
9	65	<i>Tender</i>		Alto Saxophone	Flue/Oboe "Conversation"
10	73	<i>Mournful</i>		Clar 1, 3/Alto Sax/Horn 1, 2	Inversion
11	D	<i>Mysterious</i>		Cornet 1, 2/Euphonium	Inversion/Hemiola
12	89	<i>Weary</i>		Trombones	Hemiola
13	E	<i>Pleading</i>		Cornet 1/Euphonium	Dominant Pedal
14	105	<i>Suspenseful</i>		Picc/FI/Ec/Cl So, 1 Cnt 1/Hn	Eighth Notes, Extension
15	F	<i>Exalted</i>		Bcl/Bsn/Bsx/Bssx/Tbn Euph/Tba/Stb	Suspensions
16	121	<i>Fulfilled</i>		Cornets, Trombones	Major, Minor Triads