

The 69th Annual Midwest Clinic

December 17, 10:30 AM

Dr. Benjamin Lorenzo

Dr. Dennis Llinás

Rehearsal Strategies

Lead

Follow &

Get Out of The Way!

Before Stepping on the Podium

“Selecting repertoire is not about choosing pieces to play; selecting repertoire is about defining a curriculum and our beliefs about what music education should be for our students.”

-Craig Kirchhoff

- **Philosophy:** It all begins with repertoire—choose wisely!
- Balancing **aesthetic criteria** and **personal taste**
- Let it be your **guide** for warm-ups and fundamental skills to be taught
- **Score Study**
 - Learn with your eyes, ears, and body
 - Study the instruments
 - Anticipate potential issues based on your study
 - Sing or play parts
 - Develop an interpretation
- Use **memorization** as a means of internalizing the music

Notes

From The Podium

“Aim to create an environment in which students strive to be recognized for something they have done well rather than one in which they are scared of being called out for something they have done wrong.”

- **Communication** (verbal and non-verbal)
- **Create** a performance atmosphere in each rehearsal
- **Ensemble Warm Up**



-1, 3, 5 gives you the major chord before half step manipulations
-Have them play scale in intervals: 1, 2, 1, 3, 1, 4, 1, 5 . . .

Minor Remington



Same concept with 1, 3, 5

Scale to Chord



-Split ensemble into 1-3
-1's Play the Pedal Root
-2's Play 1-5
-3's Play 1-3

Focuses include:
-Pitch on concert C as parts enter
-Sensitivity on entering a sustained sound
-Balance of voices
-Musicality while playing line--Add shaping to everything!
-Pitch on C minor triad (with raised 3rd)
-Pitch on intervals: unison, M2, m3, P4, P5
-Make them sing everything!

(Commissioned by Pi Kappa Omicron)

1

CHESTER OVERTURE FOR BAND

WILLIAM SCHUMAN

Religioso (♩ = circa 72) 5

Piccolo

I Flute

II Flute

Oboe I-II

E♭ Clarinet I

B♭ Clarinets II

B♭ Clarinets III

Alto Clarinet *)

Bass Clarinet *)

Bassoon I-II

I Eb Alto Sax.

II Eb Alto Sax.

B♭ Tenor Sax.

E♭ Baritone Sax.

B♭ Bass Sax.

Religioso (♩ = circa 72) 5

B♭ Cornets I

II

III

I - II F Horns

III - IV F Horns

I Trombone

II Trombone

III Trombone

Euphonium (B♭ Baritone)

Basses

String Bass

Timpani

Percussion

*The simplified OSSIA parts should be used only at discretion of Conductor; the original parts being preferred and should be used wherever practical.

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From The Podium

- **Ideas**

- Warm up with scale in long tones
- Play in a round
- Work on progressions based on scale degrees assigned by choir/part

- What to **listen** for

- Isolate structural components
- Play the skeleton (intonation/balance)
- Bop (precision/technique)

- Teach how to **practice**

- Break things down
- Slow and connected (tone/intonation/technique)

- **Involve** the ensemble members in the process

Notes

3. Rondo

Allegro vivace (♩ = 152)

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Allegro vivace (♩ = 152)

English adaptation by
N. Lindsay Norton

Salvation is Created

Pavel Tschesnokoff
(1877-1944)

Quietly

Soprano

Alto

Tenor

Bass

p Sal - - - - - va - - - - - tion *mf* is - - - - - cre -

Sal - - - - - va - - - - - tion is - - - - - cre -

5 *p* sal - - - - - va - - - - - tion

7 *p* va - - - - - tion

7 a - - - - - ted, sal - - - - - va - - - - - tion

7 a - - - - - ted

10 *mf* is - - - - - cre - a - - - - - ted, *mf* is - - - - - cre -

13 *mf* is - - - - - cre - a - - - - - ted, *mf* is - - - - - cre -

13 *mf* is - - - - - cre - a - - - - - ted, *mf* is - - - - - cre -

13 is - - - - - cre - a - - - - - ted, *mf* is - - - - - cre -

is - - - - - cre -

Off the Podium

“The most important guideline in my responsibility as a teacher is to recognize that each and every student is an individual. Then, understanding the interests and strengths of each, to establish a good line of communication. The main objective is to begin where the student is. The second is to make myself useless as soon as possible.”

-Eugene Rousseau

- Rehearse without a conductor—**Get Out of the Way!**
- **Encourage** participation in chamber ensembles to further develop collaborative skills
- Let them in on the **process**
- Continued **engagement** for you and your students
- Establish **meaningful connections** to the music and composer

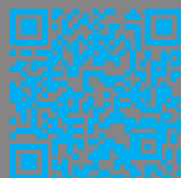
Notes

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View Examples From Today's
Presentation

<http://tinyurl.com/rehearsalstrategies>