

The Non-Negotiables of Superior Rehearsals  
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- I. The Non-Negotiables part I  
**Learning Readiness**
  - A. Attention Span, Avoid student daydreaming
  - B. Environment
    1. Cooperative, non-threatening and collaborative
  - C. Class Entrance must be welcoming musically or personally
  - F. All players and all sections must be involved
  - G. Proper Posture & Hand Position; be specific with thumbs, fingers, wrists
  
- II. Thorough understanding of the breathing system
  - A. Breathing
  - B. Focus on relaxation of inhalation and exhalation
  - C. Ear Training
  - D. Modeling
    1. Musical, behavioral
  - E. Variety of tempi, styles, composer
  - E. Make a calendar of events & stick to it
  - F. Please & Thank you are a must
  
- III. The Non-Negotiables  
**Comprehensive Musical Skills Needed**
  - A. Musical/behavioral
  - B. Strive for Characteristic tone at all times
  - C. Embouchure: It's formation, It's function. It's need for development
  - D. Long Tones with Rich Sounds in all registers and volumes
  - E. Establish a "Center of Pitch" concept; consistent tone
  - F. Musical Skills (cont.)
    1. Major Scales & Minor Scales w/ arpeggio
    2. Extended range, various tempi and various articulations
    4. Finger Dexterity/legato slide technique
    5. Variety of articulation used daily
    6. Slur, legato, tenuto, accent
    7. Many Groups use staccatissimo, marcatissimo, and slur most of the time
  - G. Understanding of horizontal, vertical pitch and tendency tones
  - B. Solo and Chamber playing is a must
  - C. Reading music in patterns (thirds, fourths, etc...)
  - D. Volume contrasts, interval studies & listening

- E. Percussion staging in front
  - E. Equal temperament and/or just intonation of chords
- IV. The Non-Negotiables part III
- Artistic Performance While Achieving Technical Mastery**
- A. Artistic Performance/Technical Mastery
  - C. Full Musical Understanding of Work
  - D. Musical comprehension of work tones
  - E. Solo and Chamber playing is a must
  - F. Reading music in patterns (thirds, fourths, etc...)
  - G. Volume contrasts, interval studies & listening
  - H. Percussion staging in front
  - I. Study of form and historical information
  - J. Options for phrasing and expression (dolce, expressive, etc)
  - K. Life and times of the composer
  - L. Theme sheets for all instruments
  - M. Understanding of musical terms (i.e. vocab words)
  - N. Video Conferencing with composers/conductors
  - O. Group Projects (composer, work, period, extra credit, essays)
- V. The Non-Negotiables part IV
- Goals and Expectations**
- A. Goals May be individual based; not always group
  - B. Timetables for growth; evaluations
  - D. Private instruction for personal growth
  - E. Chamber music (must begin immediately)
- V. The Non-Negotiables part V
- Equipment**
- A. Instrument in good working condition
  - B. Mouthpiece is the most important component
- VI. The Non-Negotiables part VI
- Percussion**
- A. Melodic warm-up daily ( on keyboards)
  - B. Octaves, double stops, four-mallets possible
  - C. Appropriate Ensembles
  - D. Mastery of Each Instrument
- VI. **Non-Classroom Initiatives**
- A. Practice Reports
  - B. Etudes or Scalic Musical Check-off
  - C. Literature Check-Off
  - D. Full Musical Examination

C. Camps for Enhancement (concert, chamber, beginners, jazz)