

What Would YOU Do?

Developing Rehearsal Techniques Through Active Listening

Andrew Boysen

with

Wheaton Warrenville High School South Wind Ensemble

Hannah Drake, conductor

How do we learn rehearsal techniques?

Collegiate preparation

MLR Instrumental Score Reading Program – Richard Grunow and James Froseth

Error Detection (Exercises for the Instrumental Conductor) - Robert Spradling

Real-life observations

Led to playing the game “What would YOU do?”

Score Study

The Process

Analysis

Practical/physical preparation

Anticipation of potential problem areas

Score Marking

Along the top of the score

Form

Individual phrases

Thematic material

Terminology

Within the score

Cues

Tempos and tempo changes

Fermatas

Dynamic changes

Significant articulations

Orchestration

Along the bottom of the score

Key areas

Individual chordal analysis

Areas for Rehearsal

Articulation

Balance

Dynamics

Entrances/Releases

Intonation

Note Accuracy

Phrasing

Pulse/Ensemble Alignment

Rhythmic Accuracy

Technique

Tone Quality

Yosemite Autumn (Mark Camphouse)

A			B		A		
m. 1 - 8	m. 9 - 27	m. 28 - 57	m. 58 - 66	m. 67 - 92	m. 93 - 107	m. 108 - 130	m. 131 - 137
Intro- duction	Main Theme	Transition/ Coda/ Transition	Main Theme in brass	Danger Theme with Main Theme	Climactic arrival of Main Theme	Transition	Coda
B ♭	B ♭ , Dm	G ♭ , Dm	A ♭ 5ths	Cm	Cm	D ♭ , B ♭ m	F

Interactive Rehearsal Experience



<http://etc.ch/8C6Q>

Answer Sheet

Your Answer	Points	Most Popular Answer	Points

Possible Approaches to Rehearsal

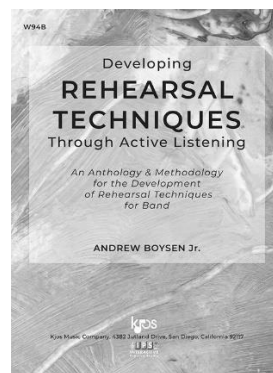
Articulations	<ol style="list-style-type: none"> 1. Listen 2. Model 3. Sing 4. Long-term - psychological conducting exercise
Balance	<ol style="list-style-type: none"> 1. W. Francis McBeth pyramid (<i>Effective Performance of Band Music</i>) <ul style="list-style-type: none"> <li style="text-align: center;">Flutes <li style="text-align: center;">Oboe, Clarinet 1 <li style="text-align: center;">Clarinet 2-3, Trumpet 1 <li style="text-align: center;">Alto Sax, Trumpet 2-3, Horn 1, 3 <li style="text-align: center;">Horn 2, 4, Trombone 1, Euphonium, Tenor Sax <li style="text-align: center;">Trombone 2-3, Tuba, Bassoon, Baritone Sax, Bass Clarinet 2. Three potential issues within most bands: <ul style="list-style-type: none"> The highest voices play far too strongly The lowest voices are sometimes not strong enough The tenor voice is not strong enough 3. Lack of understanding about which part is most important/individual roles <i>The Directed Listening Model</i> (Clemmer, et al.) 4. Long-term – Chorales
Dynamics	<ol style="list-style-type: none"> 1. Almost always a case of not enough contrast, or no sense of the softest dynamics 2. Pacing of crescendo and diminuendo passages 3. Just as often issues of balance, as students are not listening to those around them and creating a dynamic as an ensemble - dynamics are always relative 4. Long-term - Make effort to work on proper breath support and good tone quality at extremes 5. Long-term - <i>The Breathing Gym</i>, by Sam Pilafian and Patrick Sheridan
Entrances and Releases	<ol style="list-style-type: none"> 1. Concentration 2. Breathe together as an ensemble, like a chamber group 3. Not all releases are created equally
Intonation	<ol style="list-style-type: none"> 1. Sing, sing, sing (audiation) 2. Concentrate on improved tone quality 3. Demonstrate process for tuning chords 4. Long-term – Use chorales and/or intonation charts
Note Accuracy	<ol style="list-style-type: none"> 1. Often due to an unusual key signature, not maintaining an accidental through the measure, or teaching a new note/fingering 2. With brass players, this can be due to playing the wrong partial 3. Long-term - Have brass players perform passages on mouthpiece during portions of the skill-building part of rehearsal 4. Long-term - If problems are related to the key signature, incorporate this into the skill-building portion of rehearsal, using scale exercises within various keys and working through each key area using the circle of fifths

Phrasing	<ol style="list-style-type: none"> 1. Playing a phrase in one breath as you would sing 2. Consider the actual shape of a melodic line, including dynamic changes, emphasis on “goal” notes, changes in articulation, etc.
Pulse / Ensemble Alignment	<ol style="list-style-type: none"> 1. Listening/not conducting – who is responsible for pulse? 2. Two of the most common problems that cause alignment issues are crushing and late off ties 3. Long-term - reinforce concepts of subdivision, integrate with rhythm exercises
Rhythmic Accuracy	<ol style="list-style-type: none"> 1. Sing 2. Model 3. Long-term - Use rhythm sheets or cards and work through a sequence as an ensemble, or even test individually
Technique	<ol style="list-style-type: none"> 1. Slow the passage down and break it into component parts - often helpful to start at the end of the passage and work backward 2. Remove elements and add them back in 3. Be conscious of issues that might be specific to a certain instrument, such as crossing the break or 123 valve combinations 4. Long-term – Use of method books
Tone Quality	<ol style="list-style-type: none"> 1. Long-term - Four issues that may affect tone quality are each player’s individual “set-up,” their equipment, air support, and a lack of understanding about characteristic tone quality (consider an assignment addressing this)

This Approach in Action...or “How do I do more of this?”

Developing Rehearsal Techniques Through Active Listening (An Anthology & Methodology for the Development of Rehearsal Techniques for Band) – Andrew Boysen, Jr.

Neil A. Kjos Music Company



<https://kjos.com/band/technique/developing-rehearsal-techniques-through-active-listening-series.html>

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