

Midwest International Band and Orchestra Clinic
December 19, 2002
“Rehearsing the Whole Orchestra—Getting the Most Out of Your Full Orchestra”
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The following information is meant for full (strings, winds, and percussion) rehearsals in a school setting:

GENERAL INFORMATION

- Four out of five times is defined as “always”
- In most cases, exaggeration is good.
- Evaluate what is accomplished at each rehearsal—Growth Chart

TUNING/TONING

- Tuning the orchestra—tuning softly, tuning unisons, tuning fifths (use the cello ‘A’ for tuning strings)
- Vertical tuning of an ensemble is easier to hear and thus more effective than horizontal tuning—find the perfect intervals (horizontal tuning with unison material must be done first)
- Generally speaking, intonation will be accurate only when the players produce a characteristic sound (appropriate overtones) and can “get inside” each others sound.
- Tuning winds using scales—one note is not enough—a d minor triad for winds is better than one note
- In tuning, tone quality is equally important to the frequency of the pitch.
- Remembering pitches and chords

TONE

- The fingers that manipulate the pitch are always loud and long.
- The bow hand can be loud, soft, long and/or short.
- Tone quality is a direct result of producing a characteristic sound (appropriate overtones)
- Speed, weight and placement of the bow make a huge difference in the tone/sound. Experiment with all three.

RHYTHM/PULSE

- The placement of the note within the pulse is dependent upon what style of music is being played.
- Sometimes you need to let the music move or relax based upon musical considerations.
- Clapping, singing, marching, and movement in general are good.
- Don’t forget the natural stresses and direction of the music.

ARTICULATION/STYLE

- The magic of “Ta-Da”—tonguing in the winds
- Matching string articulation
- Baroque Style— is excellent for students to rehearse and perform. Spacing and matching styles with winds, percussion and strings

DYNAMICS

- The fingers that manipulate the pitch are “always” loud and long (winds and strings)
- The bow hand can be loud, soft, long and/or short.
- Don’t forget the natural stresses and direction of the music.
- Publishers, composers, etc. cannot and should not put everything on the page.

Musical Examples from
Adagio and Allegro, Opus 6 No. 6 Corelli/Muller Ludwig Music Publishing Co.
(Excerpts from score reprinted with permission from Ludwig Music Publishing Co., December 11, 2002)