

Inspiring Rehearsals for Inspiring Performances:

Getting There is MORE Than Half the *Fun!*

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Midwest Clinic  
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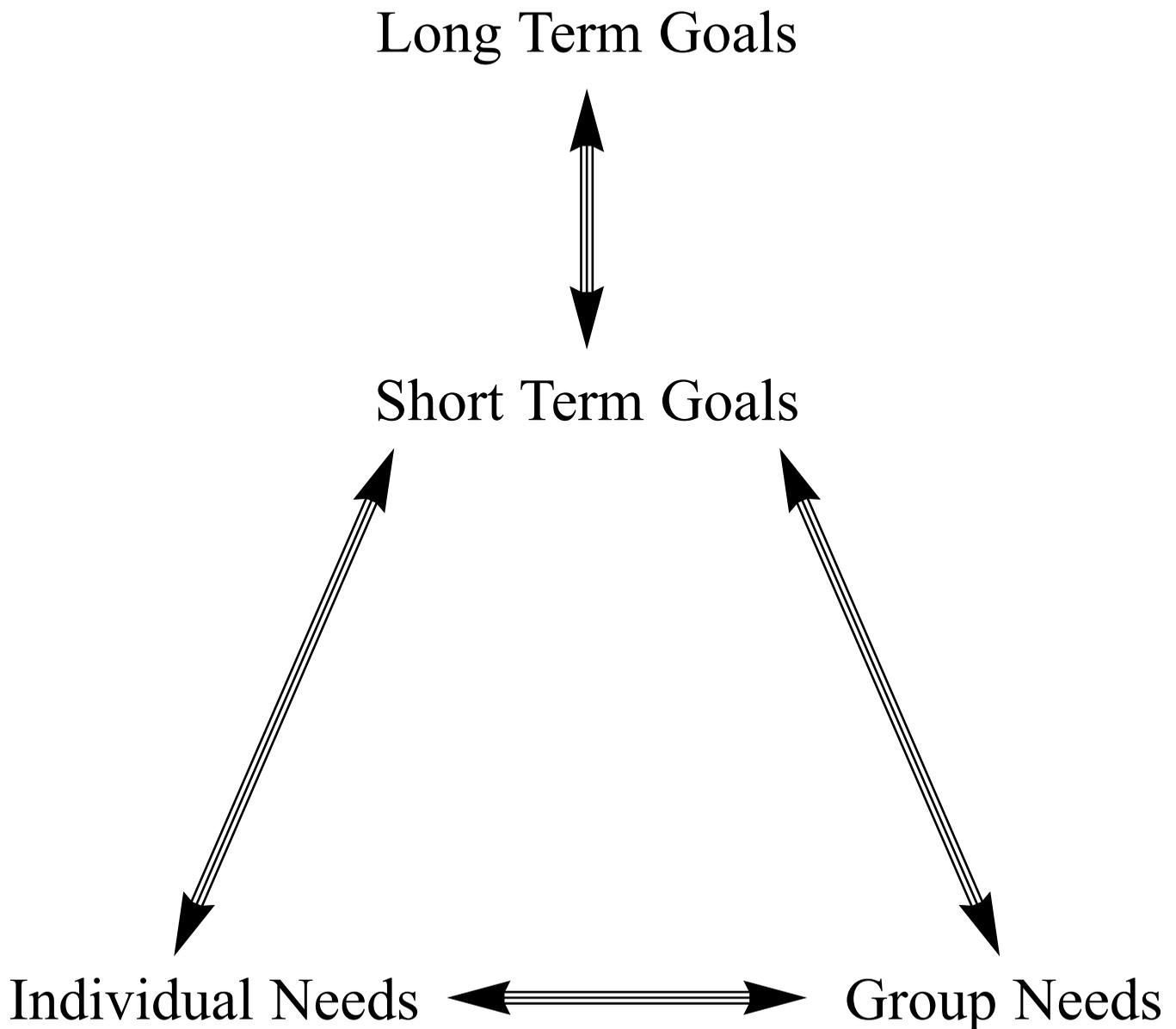
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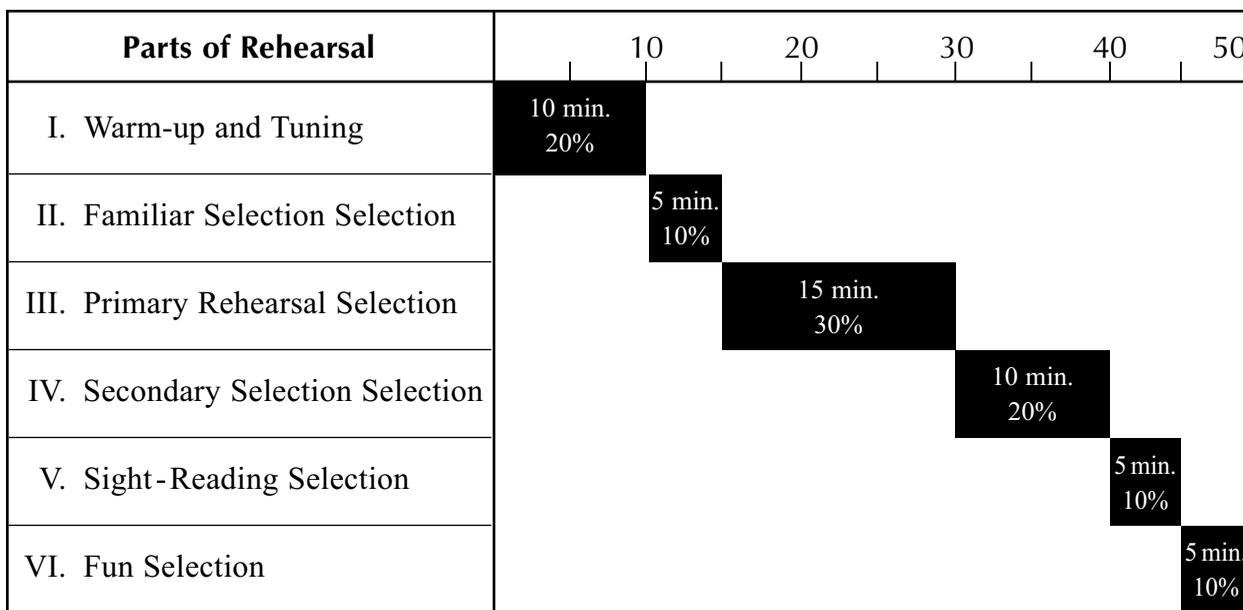
# Rehearsal Pyramid

*An effective rehearsal should address all of these different elements*



# *Model Rehearsal Structure*

Rehearsal Plan Based on a 50-minute Period



from: Standard of Excellence, by Bruce Pearson  
Neil A. Kjos Music Company

**Rehearsal Planning Form**

**Week:** 10

**Date:** November 12

**General Notes**

----- **SAMPLE** -----

Adam will be absent (soccer practice)

Ask if Maddy's mom can drive to the park performance

**Announcements**

**Time:** 10:00-10:03

Fundraiser money due Wednesday

No rehearsal next Tuesday

Be sure to sign up for All-State auditions

**Warm-Up and Tuning**

**Time:** 10:03-10:10

Match my Pitch on Bb and Ab, improvise with those two notes

Establish rhythm groove - saxes play solos

**Selection 1:** Bossa Caribe

**Time:** 10:10-10:15

Run it - Don't drag during shout chorus

**Selection 2:** Cat's Meow

**Time:** 10:15-10:30

Bars 73-93 - separate brass and saxes

Clean up trumpet "WA's" in bars 32, 34

Solo section (bar 57) with rhythm section only Balance bass/drums, lock in piano

**Selection 3:** Iguana Returns

**Time:** 10:30-10:40

Tighten opening rhythms. Sing bars 1 and 4 paying close attention to articulations

Clean up ensemble at 47. Start slow and work faster

Ending - make sure drum fill in bar 71 does not rush

**Sight Reading:** Groove Machine

**Time:** 10:40-10:45

Run it - Tpt and Trb solos at solo section

**Fun Selection:** Division Street Blues

**Time:** 10:45-10:50

If time - run from 50 to end

**Rehearsal Planning Form**  
**General Notes**

**Week:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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**Announcements**

**Time:** \_\_\_\_\_

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**Warm-Up and Tuning**

**Time:** \_\_\_\_\_

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**Selection 1:**

**Time:** \_\_\_\_\_

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**Selection 2:**

**Time:** \_\_\_\_\_

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**Selection 3:**

**Time:** \_\_\_\_\_

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**Selection 4:**

**Time:** \_\_\_\_\_

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**Selection 5:**

**Time:** \_\_\_\_\_

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## Ear Training Exercises

### Match My Pitch (Fred Sturm, *Ears Before Books*)

- ◆ Play a pitch as a long tone and have the ensemble match it.
- ◆ Allow them to experiment with different pitches until they find it.
- ◆ Have student play a pitch for the band to match.
- ◆ Vary instruments and ranges.

### Improvisation Studies B1 and B2 (Dean Sorenson and Bruce Pearson, *Standard of Excellence Jazz Ensemble Method*).

- ◆ Using the accompaniment CD, listen in the first bar and play in the third bar.
- ◆ Listen carefully and imitate the phrasing and articulation as closely as possible.

**B1** (LISTEN) (PLAY)  7

**B2** (LISTEN) (PLAY)  7

### Improvisation Studies B1 and B2 (Dean Sorenson and Bruce Pearson, *Standard of Excellence Advanced Jazz Ensemble Method*).

- ◆ Using the accompaniment CD, listen to the “calls” in bars 1, 3, 5, and 7.
- ◆ Improvise responses in the bars notated with slashes. Bar 2 has been given as an example.

**C3 CALL AND RESPONSE**  24

- ▶ In the bars with slashes, use swing rhythms combined with chord and scale tones from ADVANCED IMPROVISATION STUDIES C1 and C2 to create responses to the calls the first time. The second time, improvise the entire chorus.

**C4 EAR OPENERS**  25

- ▶ Listen to each lick, then echo it on your instrument.
- ▶ The first pitch shown is your starting pitch for the first two licks. The second pitch is your starting pitch for the third and fourth licks. Let your ears determine the starting pitches for the remaining licks.

When soloing on MINOR ATTITUDE, use the SUGGESTED SOLO on page 13 as a model.  
For additional improvisation practice, use the SUGGESTED SOLO as a IMPROVISATION STUDY.

# Autumn Celebration, by Dean Sorenson (excerpt)

12

55 56 57 58 **Marcato** 59 60

Picc.

Fls. 1 2

Ob. 1 2

B $\flat$  Cls. 1 2 3

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes. 1 2

B $\flat$  T. Sax.

E $\flat$  Bar. Sax.

B $\flat$  Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

58 **Marcato** (Damp) (Damp)

mf  $\leftarrow$  f mf  $\leftarrow$  f mf

Whip

f

Temple Blocks S.D.

mf  $\leftarrow$  f mf  $\leftarrow$  f mf

Bongos

WB213

## *Autumn Celebration* – Rehearsal Strategies

For the given score page, isolate bars 56-60

### Objectives:

Consistent phrasing and articulation of unison rhythm  
Balance of voices - create a “wall of sound”

### Consistent phrasing and articulation of unison rhythm

1 – Sing rhythm in unison – concentrate on phrasing, articulation, and tempo; pitch is unimportant.

58 **Marcato**

- ◆ Accurate rhythm
- ◆ Clean articulations
- ◆ Consistent tempo (slow down if necessary)

2 – Play rhythm on unison pitch.

3 – Play as written.

### Balance of voices - create a “wall of sound”

1 – Conduct each individual note as a long tone, listening carefully for tuning, balance, and blend.

2 – In contrast to the above example, this exercise is COMPLETELY arhythmic.

# The Cat's Meow, by Dean Sorenson (excerpt)

The musical score is arranged in a standard jazz ensemble format. It includes parts for:

- ALTO SAX I & II
- TENOR SAX I & II
- BARITONE SAX
- FLUTE
- CLARINET
- TRUMPET I, II, III, & IV
- TROMBONE I, II, III, & IV
- F. HORN
- TUBA
- GIUITAR
- PIANO
- BASS
- DRUMS (with 'FILL' and 'ENSEMBLE' markings)
- VIBES

The score features various musical notations such as notes, rests, and dynamic markings. A circled '81' is present above the saxophone staves, and another circled '81' is above the guitar staff. The bass line includes a circled '6'.

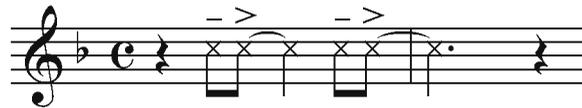
## *The Cat's Meow* – Rehearsal Strategies

For the given score page, isolate bars 81-84.

### Objectives:

#### Consistent phrasing between saxes and brass

1 – Have brass sing bar 82 and saxes sing bar 83 at the same time.



- ◆ Accurate rhythm
- ◆ Clean articulations
- ◆ Consistent tempo (slow down if necessary)

2 – Have brass and saxes sing their parts “as written”. In tempo, brass will sing in bar 83 and saxes will follow immediately in bar 84.

3 – With rhythm accomp., begin at bar 81 and have full band sing parts.

4 – Play as written.

*Shenandoah*, arranged by Dean Sorenson (excerpt)

40 41 42 43 44 45 46 47

Picc.

Fis. 1  
2

Obs. 1  
2

B $\flat$  Cls. 1  
2  
3

B $\flat$  B. Cl.

Bsns. 1  
2

E $\flat$  A. Saxes 1  
2

B $\flat$  T. Sax

E $\flat$  B. Sax

B $\flat$  Tpts. 1  
2  
3

F Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Bar.

Tuba

Timp.

S. Cym.

Mar.  
Bells

W. Chimes

S.

A.

Chorus  
T.

B.

Rehearsal  
Piano

mf

1. Solo

Tutti

(Play)

f

p

Solo

f

Bells

mf

42

42

42

## ***Shenandoah* – Rehearsal Strategies**

**For the given score page, isolate bars 42-45.**

### **Objectives:**

**Good tuning, balance, and blend in woodwinds  
Bring out melody but keep within overall texture.**

- 1 – Identify different elements of passage.
  - ◆ Bass Line (Bass Clarinet and Baritone Sax)
  - ◆ Melody (Oboe and Alto Saxes)
  - ◆ Melody Harmonization (Clarinets)
  - ◆ Supporting Lines (Bassoons, Tenor Sax)
  
- 2 – Bass Line with Melody most important combination.
  - ◆ Full band sings Bass Line on “la”
  - ◆ Full band sings Melody on “la” or text
  - ◆ Put both of the above together
  - ◆ Yes, Pitch matters!!!
  - ◆ Bass Line and Melody players play, rest of band sings along
  - ◆ Melody and Bass Line play by themselves
  
- 3 – Add remaining elements.
  - ◆ Melody Harmonization
  - ◆ Supporting Lines
  
- 4 – Play as written.

## Student Preparation for Rehearsal – Strategies for Success

1 – Make the curriculum very clear.

- ◆ Share the big picture (long term goals)
  - Concert program
- ◆ Share the smaller picture (short term goals)
  - Rehearsal plan
- ◆ Students must always know they are contributing

2 – Personal Practice.

- ◆ Key to student development
- ◆ Take advantage of technology tools (CDs, software)
  - For Accompaniment
  - For Assessment
- ◆ Student ownership of materials
- ◆ Accountability in rehearsal – give short assignments
- ◆ Must be fun and must be in context.
  - Must see a *reason* to practice
  - Must know that the practice is *recognized*
- ◆ Private Study **always** encouraged
  - Develop list of private teachers in area
- ◆ Model practice techniques in rehearsal

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**kps**