

# **Edge of Your Seat Rehearsals**

## **Engage All Students Always**



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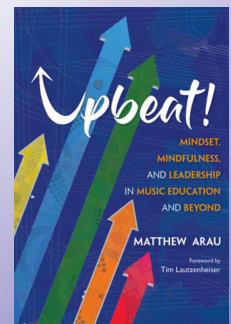
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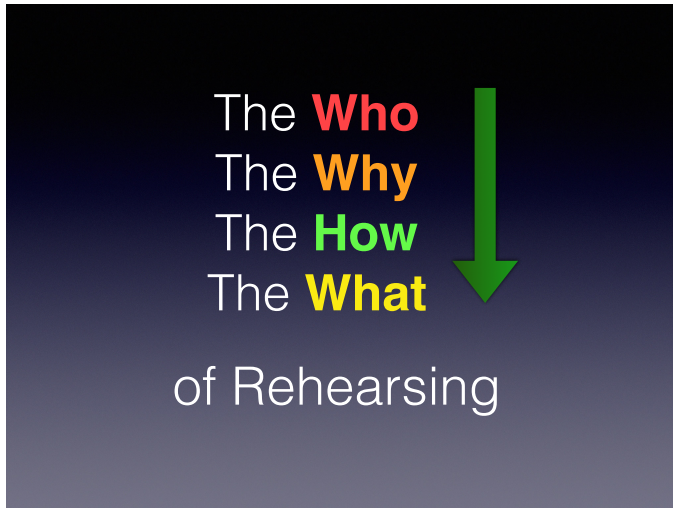


**The Ideal Rehearsal** – What does it look, feel, and sound like?

What happens in an engaging rehearsal?

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## The **WHO** **WHY** **HOW** **WHAT** of Rehearsing



### **WHO: The Teacher and Our Students**

How dynamic, engaging, passionate, and prepared can we be?

Are we taking care of ourselves?

Get to truly know our students. Take time for this. Show how much you value every individual.

### **WHY: Our Purpose**

What is our purpose?

Why music?

Why do we teach and conduct music?

*Music gives a soul to the universe, wings to the mind,  
flight to the imagination, and life to everything. – Plato*

## HOW: Strategies for engagement

Pacing

Preparation

Passion and Enthusiasm

Joy

Humor

Love for the music and love for the students

Constant engagement of all the students – that's the goal!

*One must nurture a high level of caring, sincerity, and humanness to create an optimum environment for learning and making music for all the right reasons. – Richard Floyd*

## Rhythm

Subdivide eighth notes on the syllable "ch."

Subdivide verbally 1 + 2 + 3 +, etc.

Clap and count rhythm.

Subdivide with egg shakers while singing the music.

"Bop" music by playing just the attacks of the notes in rhythm.

Subdivide music by playing all of the eighth note or sixteenth note subdivisions of the music.

Play all rhythms on a concert F or concert B-flat.

Ed Lisk Palm Up, Palm Down Internal Ensemble Pulse Game

## Divide Responsibilities

Percussionists become a human metronome – snare drum plays quarter or eighth notes - while the winds play their music.

Brass buzz on mouthpieces, while woodwinds play or sing.

Percussion plays while winds sing or "air and fingers."

### **Sing, Sizzle, Audiate**

Sing music with on "la" or solfège syllables with or without Curwen hand-signs.

Hear the music silently in your head, while the percussion play their part.

Hear the music with your mind's ear while the conductor conducts.

Perform with "air and fingers" and articulation but no sound.

"Sing and finger" or "sizzle and finger" music.

### **Conduct, Move, Dance**

Conduct the music.

Paint the phrase shape in the air with hand.

Dance or move to the music.

Act out the music.

*The best gift we give our players is listening. – Alan Gilbert*

### **Listening**

Directed listening – phrase shape, dynamics, balance, tone color, blend, intonation, etc.

Perform *without* a conductor. Use listening skills and visual communication to work together.

Listen to recording of rehearsal or performance and critically evaluate self, section, and full ensemble.

Students close their eyes and listen for the sound of their breath to enter without a conductor.

One or two students are selected to come to the front of the ensemble and listen critically to the group and then make musical suggestions.

Sing or play music over a drone pitch while listening to just intonation.

Students are encouraged to give constructive and positive feedback throughout the rehearsal based on what they hear.

Play sections of music by memory to heighten listening and awareness.

*When you guide their ears, rather than letting them use yours,  
the ensemble will get better so fast that you won't believe it! – H. Robert Reynolds*

### **Five Levels of Listening**

1. Oneself
2. The same part within the same section
3. Different part within the same section
4. The same part in a different section
5. Different part in a different section

### **Creativity and Competition**

Visualize a story based on the music and share.

Use imagery and metaphors in rehearsal.

Be aware of what emotion the music is expressing and share.

Sections perform for each other in a friendly competition to see who can be the most musical and expressive.

Rehearse in mixed instrumentation chamber groups and then perform for the other students.

### **Intonation**

Match tone quality - blend sounds

Match dynamics and volume

Balance the chords - root, fifth, third. Tune the root and octaves. Then play the 5<sup>th</sup> at half the volume of the root. Play the 3<sup>rd</sup> at half the volume of the root and 5<sup>th</sup> combined.

Blend with trio of players on both sides

Adjust for instrument pitch tendencies. Students are responsible for instrument intonation basics.

Make proper adjustments for just intonation. +2 cents for the perfect 5<sup>th</sup>, -14 cents for the major 3<sup>rd</sup>, +16 cents for the minor 3<sup>rd</sup>.

## Changing It Up

Silent "monk" rehearsals

"Butts back of the chair, legs up" – for air support

Scale ping-pong

Rehearse in a circle

Play sections of the piece backwards

Record with Audacity and project the visualization of the sound to see articulation shapes.  
Works great to show how a chime articulation looks and then have the winds match it to create a "bell-tone."

Assign numbers or percentages for dynamics.

Teach Number Chorales: 4 5 1; 1 2 3; 6 5 5; 6 7 8; 8 7 8. IV V I

Student conductors

Empower students to make musical decisions

Empower students to teach the cultural, historical, and musical background of the music

*Conductors need to become the music. Even the quality and volume of your voice, and the patterns of your speech have to match what is going on in the music. – Jerry Junkin*

## Language Matters

We or Us versus I or You.

Use the word "together" as often as possibility to create community

Process Praise

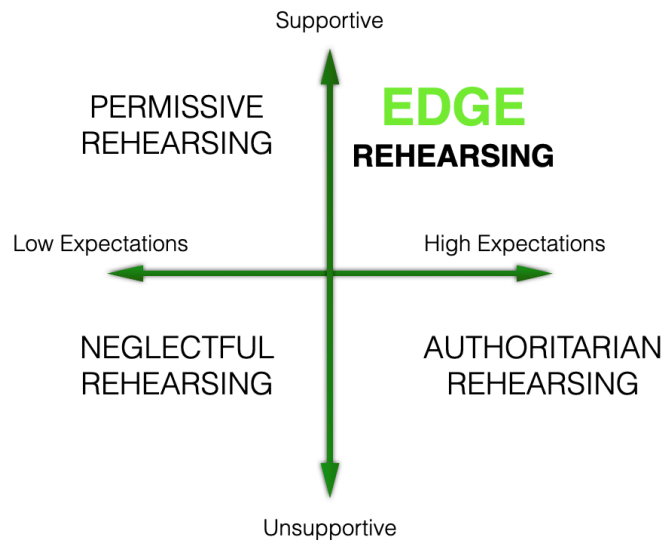
The Power of "Yet"

The Power of G.E.T.

Succinct

Focus on the positives and what is right rather than just what is wrong or needs to be fixed.

Use "When" language rather than "If" language.

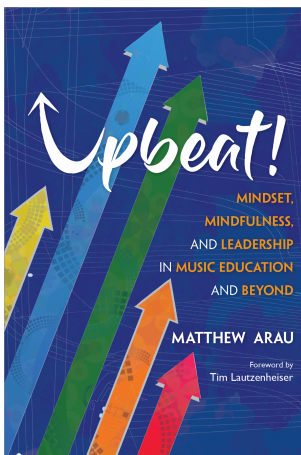


## WHAT: Repertoire

- Expressive
- Significance and meaning
- Cultural, historical, social, and emotional background
- Diverse representation
- Depth
- Go beyond the notes and rhythm

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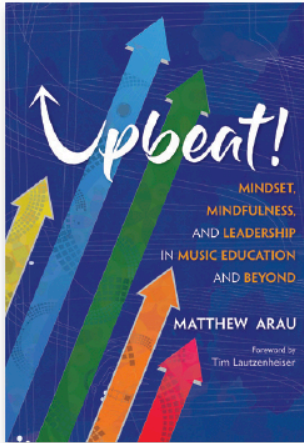
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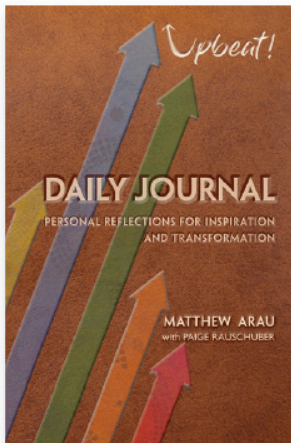


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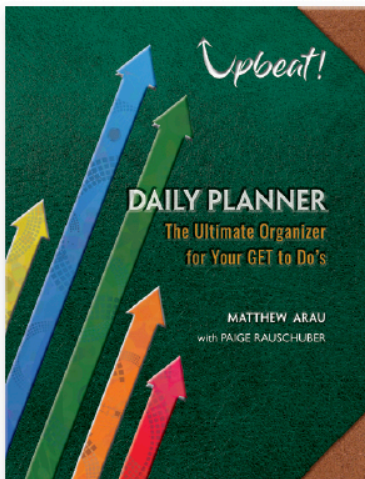


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