

Podium Preparation and Other Tasty Rehearsal Treats for Your Concert Band

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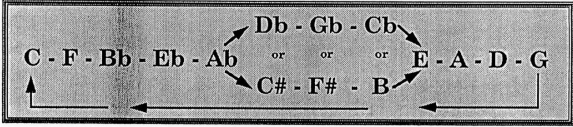


What makes up a good band rehearsal?

- Gilroy's ingredients:
 - Daily Skill Building Warmups
 - Scalar exercises based on rhythms and articulations that have something to do with the day's main rehearsal objectives
 - Singing exercises
 - Long tone/chorales (sing these too!)
 - Daily Sight Reading
 - Daily Rehearsal of Festival Repertoire

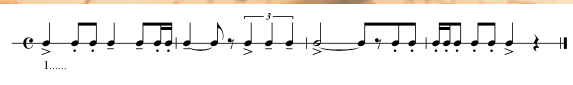
Scale Building: A Scale Degree A Week!

- Can all of your students play all their major scales by the end of this year?
- I believe so! Here is how...
- Use the CIRCLE OF FOURTHS to teach "A Scale Degree A Week"



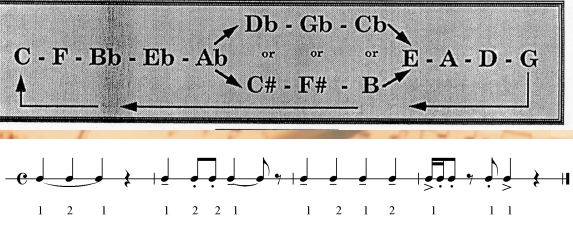
Scale Building: A Scale-Degree A Week!

- Take two weeks to introduce the first scale degree of every major scale to all students
 - Teach or drill a new rhythm and articulation each day as you drill through the "Circle" on the first scale degree
 - It is fun to challenge the students to each create their own version of the exercise to be used by the entire class
 - Write the exercise complete w/articulation on the board for all to see
 - Percussionists **all** play mallets



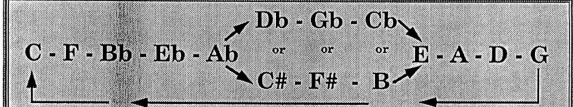
Scale Building: A Scale-Degree A Week!

- Third week teach them the second scale degree



Scale Building: A Scale-Degree A Week!

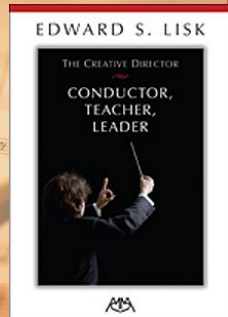
- Fourth week teach them the third scale degree still using the "Circle"
- Fifth week is time to teach them the half step relationship between scale degree #3 and #4
- From here, teach by whole and half step
- Take the students up to the 9th scale degree of all major keys



Another Great Resource

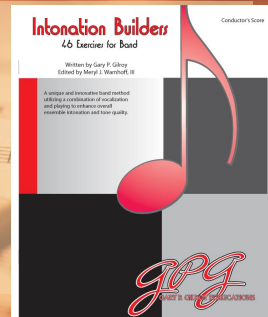
- *The Creative Director Conductor, Teacher, Leader*

- New book by Edward Lisk
- 2006: Meredith Music Publications
- Available at: www.meredithmusic.com



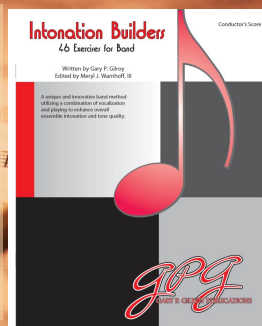
Intonation Builders

- *Intonation Builders*
- Published by Gary P. Gilroy Publications, Inc.
- Available at: www.gpgmusic.com



Using *Intonation Builders*

- Based on the idea that “if students can sing a part in tune, they can play the part in tune”
- Singing band music is often too difficult to begin with
- Students need daily training to build aural skills and their “inner ear”



Using *Intonation Builders*

- Students sing on any syllable the conductor chooses
- The program is not based on moveable or fixed “DO” or even singing scale degree numbers
- I often had students sing on “LA” but would have them “hum” or “ooh” sometimes to keep it interesting

Using *Intonation Builders*

- The book has four chapters:
 - I. Monophonic – all unison or octaves
 - II. Two-part harmony
 - III. Three-part harmony
 - IV. Four-part harmony
- Each chapter starts out very simple with “can’t miss” exercises, but progresses to much more challenging things by the end

Using *Intonation Builders*

- Students should eventually be able to sing the exercise before playing it on their instrument
- All exercises are meant to be sung and played
- Two-Part Harmony
 - Split the band up by having them count 1,2,1,2, around the room
 - Bass instruments on lower note? Try it both ways!
 - Keep percussionists involved playing and singing
- Three-Part Harmony – continue in same manner
- Four-Part Harmony – bass instruments are orchestrated on single line now

Trumpet INTONATION BUILDERS

Exercises for singing and playing

Gary P. Gilroy (ASCAP)

Part I. Monophonic

Exercise #1

Exercise #2

Exercise #3

Exercise #4

Exercise #5

Exercise #6

Exercise #7

Intonation Builders - Page 3 - Trumpet

Part II. 2-Part Harmonies

Exercise #20

Exercise #21

Exercise #22

Exercise #23

Exercise #24

Part III. 3-Part Harmonies

Exercise #37

Exercise #38

Using *Intonation Builders*

- Try the “Psycho” exercise for better pitch focus
 - Students bend pitch outward and out of focus as teacher moves hands apart
 - Teach students to move one direction for flat and the other direction for sharp – it does not have to be prescribed for the class
 - Use analogy of bringing a camera into focus on a subject (pitch)
- Use this any time in rehearsal when pitches need some attention
- Playing in tune requires “time and attention” from the conductor!

Exercise #51

3rd only

1&2

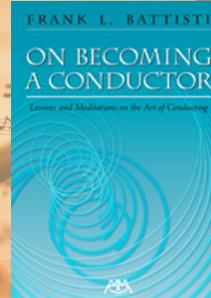
all 3

Tuning The Band And Raising Pitch Consciousness

- This is a tremendous book by Dr. James Jurrens (ASCAP) and edited by Richard Hahn
 - RBC Publications, PO Box 29128, San Antonio, Texas, 78229
 - OR Call Southern Music in San Antonio, Texas
- Use the graph from Page 44 of this book (in today's handout) with section leaders
 - Section leader takes one student at a time into the practice room
 - Student warms up, section leader has quartz tuner
 - Student plays what they think is their "centered Bb"
 - Section leader tells them how to adjust the horn until their Bb registers correctly
 - Next the section leader checks the player for pitch center on every chromatic pitch the student can play, marking the form but not telling the player. Section leader turns in forms.
 - Do this twice a year and see if pitch gets better

Great Resource

- *On Becoming A Conductor*
 - New book
 - by Frank L. Battisti
 - 2007: Meredith Music Publications
 - Available at:
www.meredithmusic.com



Score Study/Preparation

- Score Orientation
- Score Readings
- Score Analysis/Preparation
- Score Interpretation

Score Orientation

- Read and take in
 - everything on the cover
 - on the introductory pages
 - Program notes
 - Composer Bio
- Examine the first page of the score
 - Is it transposed or a score in "C"?
 - Instrumentation?
 - Any unusual instruments?
- Page through the score
 - Examine all meter, tempo and key changes
 - Check out unfamiliar terms and notation
 - Decide what speed works for you to "think" through the piece

Score Readings

- "Think" or sing (in your head) through the work at an appropriate tempo
- This requires excellent "inner ear"
- Don't give up – just do your best
- Get the right feeling and do not worry if you are not hearing the right pitches, harmonies or even rhythms at first – DON'T give up!

Score Analysis/Preparation

- Purchase your own copy of the score so you can start a file of your own scores
- Copied scores send a bad message and take more room to store (comb binds)
- Use a RED pencil with an eraser
 - Sanford, Col-Erase, Carmine Red #20045 complete with eraser
 - (a full box is #20050)
- Working through the score gives you the KT interaction that may be very valuable to you as a learner!
- The more time you spend w/your head in the score, the more confident you will be on the podium!
- Understanding entrances, who is scored together, where scoring is transparent, and so on...
- So many things to miss: muted or not, arco or bowed crotales, quick clef change or even instrument change


Level of Score Marking

- Level One
 - Mark these at the top of the page and in the middle of the page, also at the bottom if that is where all the activity is.
 - Ask yourself, if I miss this, will it be embarrassing?
 - First trumpeter: “Are you going to take that fermata just before letter B?”
 - All meter changes
 - All tempi changes
 - All fermatas
 - All caesuras
 - Two systems on one page?

Score Marking

- Meter Changes


4. **Meter signatures**—Place enlarged meter signatures over any that are small/hard to read and in passages with rapid meter changes.



Score Marking

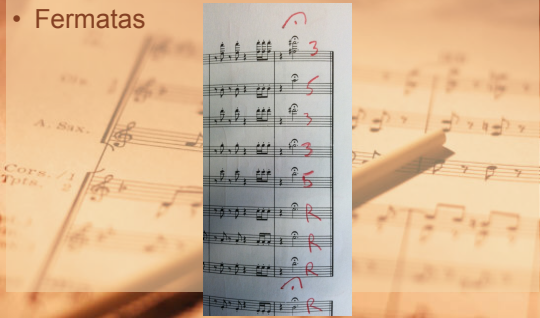
- Tempo Changes

I. **Tempo**—If tempo/metronome markings in a score are small and cannot be seen easily, add larger ones in red pencil. Whenever a tempo changes, write in the old tempo (in parentheses) and then the new one.



Score Marking

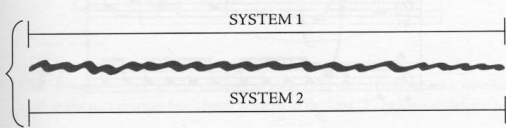
- Fermatas



Score Marking

- Multiple Systems on one page (scores that have been “optimized”) – **beware!**

8. **Multiple score systems**—If a page has more than one system on it, place a thick, wavy, red, or yellow line between them.



Level of Score Marking

- Level Two
 - Entrances
 - Mark notable entrances w/brackets
 - Use a series of symbols or abbreviations
 - Realize and notice scoring, pairing, various consorts and other things about the orchestration
 - Use of exclamation point for missed cues
 - Next page items – “to flute and oboe...”
 - Instrument abbreviations
 - See next slide

Instrument Abbreviations

Piccolo	P or pic	Trombone	trn
Flute	fl	Baritone	bar
Oboe	ob	Euphonium	eu
English Horn	eh	Tuba	tu
E♭ Clarinet	E♭ cl	Contrabass	sb
Clarinet	cl	Harp	harp
Alto Clarinet	AC	Piano	pno
Bass Clarinet	bc	Timpani	trmp
Contrabass			
Clarinet	cbc	Bells	bls
Bassoon	bsn	Xylophone	X
Alto Saxophone	as	Marimba	mar
Tenor Saxophone	ts	Vibraphone	vbs
Baritone			
Saxophone	ts	Chimes	ch
All Saxes	sx	Bass Drum	bd
Trumpet	tpt	Crash Cymbals	cc
		Suspended Cymbal	sc
Cornet	ct	Triangle	tri or shape
French Horn	fh or hn		

Score Marking

- Notable entrances (or even *most*)

2. **Entrances**—Place the abbreviated name of the entering instrument and/or section in front of the entrance in large letters.



Score Marking

- Realizing the scoring....

11. **Parts in unison/octaves**—Use a slightly curved vertical line (with arrow heads at each end) to connect instruments playing the same part in unison/octaves.



Score Marking

- Warning for next page... “to fl, ob & tri...”

6. **First measure of the next page (the one that can't be seen)**—Write out the first measures of the next page in the right margin of each page.
Note: This is a very time consuming procedure.



Score Marking

- Cues you need to remember!
 - Draw in a large EXCLAMATION POINT! Or maybe some arrows....

3. **Difficult-to-remember entrances**—Place an exclamation mark or an arrow in front of difficult-to-remember entrances. A “NB” marking (*nota bene* = note it well) can also be used for this purpose.



Level of Score Marking

- Level Three
 - Analyze each component of the music:
 - Melody
 - Harmony
 - Form
 - Rhythm (tempo, meter, rhythm)
 - Orchestration and texture
 - Dynamics
 - Stylistic articulations and expressive terms

Score Marking

- Dynamics can be drawn in if they are
 - Your interpretation
 - Needed to replace text “cresc....”

13. Crescendos and diminuendos—Convert all printed crescendo and diminuendo instructions into symbols.



Score Interpretation

- Research everything about the work and composer
 - Refer to main sources available such as:
 - *Teaching Music Through Performance in Band*, Miles (GIA)
 - *Program Notes for Band*, Norman E. Smith (GIA)
 - *The Winds of Change*, Frank Battisti, (Meredith Music Pub.)
 - *An Annotated Guide to Wind Chamber Music*, Winther, (Warner)
 - Follow leads to other articles and books with information on the work (*Instrumentalist*, *SBO*, etc...):
 - After much score study and developing your own ideas about the work, purchase recordings and listen to what other people have done

Percussion Section

- Getting along better with your percussionists
 - Give them your attention in a positive way
 - Wait for them to be ready or perhaps recognize the fact that they will take longer to “switch tunes” compared to wind players, and go over something w/ only winds as percussionists continue to prepare
 - Every note they play is a solo
 - There is no one to “cover” for them
 - Encourage them to offer the solo up to the conductor
 - Between “your eyes and their eyes”
 - No tinkley sounds from below the belt

Percussion Section

- Counting rests is harder than you might think
- What was it like for you when you played your first musical or opera?
- Organizing the equipment is really half the battle
- Brass players w/o mutes
- The set up – getting it right is not a simple task and not many players want to take too long so they set themselves up for failure
- Require them to purchase a black towel
- Require them all own their own triangle, triangle clip and beaters
- Put all of these requirements in writing so if someone wants to play percussion they have a list to take shopping

Percussion Section

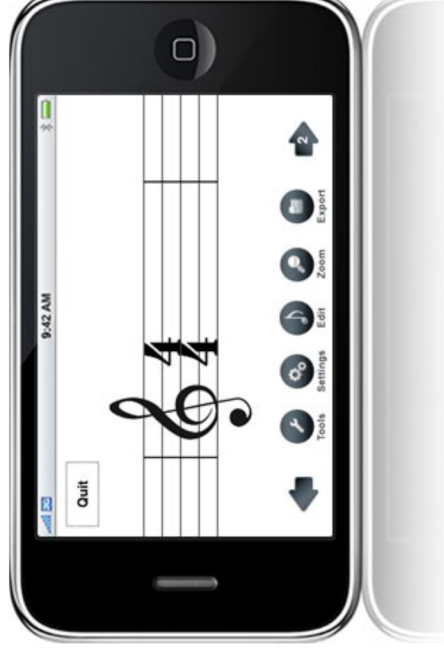
- Refer to them as Percussionists, not drummers!
- Buy the good stuff but keep it under lock and key
- Section leader can be the key master of the percussion cabinet
- Section leader should complete the “Percussion Part Assignment Form” for each work, assign parts, and then type up a list of who is on what part for each tune

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WHAT'S APP'ENING?



CURRENT TRENDS IN IPAD/TABLET USE FOR THE INSTRUMENTAL MUSIC EDUCATOR

Presented in Clinic Session for
**The 66th Annual
Midwest Clinic**
Chicago, Illinois
An International Band and Orchestra Conference
McCormick Place West
Meeting Room W181
Jed Smart, Clinician

I. Equipment Needs

For those beginning to use tablets in the classroom:

- Tablet Computer
- Apps
- Internet Access

To use your tablet in a classroom-visible capacity:

- Projector
- Cords / Cables or Apple TV Interface
- Monitor/TV

To use your tablet in school networks:

- Local Network
- School Network
- Permissions to use networks

II. App Recommendations (all of the following suggestions are Apple based)

Free Apps (\$0.00):

- Rhythm Flashcards - quick sight reading rhythms for warm ups
- Practice Buddy - individual practice time keeper, incentive record
- Pitch Pipe - useful for singing, timpani, etc.
- Anytune - practice uploaded music, slow down function

- Chord Suggester - Chord Progressions
- Global Tuner
- Simple Solfege - Good for sight singing training
- Pro Metronome - similar functions to Dr. Beat
- Teacher Kit - Classroom Record Management
- Socrative (teacher and student modules) Survey and Quiz

Budget Apps (\$1.00-\$20.00):

- Pro Metronome (\$1.99)
- Jot Not Scanner Pro (\$.99) - scanning software
- Pages, Numbers, Keynote (\$9.99/each) - Apple Business Suite
- iAnnotate PDF (\$3.99) - Fillable PDF Program
- Good Reader (\$5.99) - Audio, Video, and Printed Material Organizer
- Snipster (\$9.99) - Music sample player, touch button
- Fingerings (\$12.99) - Fingering app for all wind instruments, trills included
- Circle of 5ths (\$5.99) - Various circle of 5ths exercises
- Scales and Modes (\$10.99) - Scale app, letter name and manuscript
- Nota (\$7.99) - Chord spelling keyboard, reference dictionary
- APS Music Master Pro (\$15.99) - metronome, tuner, recorder, pdf viewer
reference dictionary, etc.

- Perform (\$9.99) - Score viewer, progressor
- Tenuto (\$12.99) - music theory review, practice
- Weather Cal (\$2.99) - daily weather, integrated into iCal/Google Calendar
- 2Do (\$7.99) - Multiple check list application

"Splurge Worthy" Apps (>\$20.00):

- iStrobosoft HD (\$29.99) - Tuner app by Peterson
- Stage Write (\$89.99) - Staging application for stage and field
- Dropbox (\$99 and up, subscriptions vary) - share large files with people

Fun Apps to consider for use:

- You Tube
- Sound Effects - Fun sounds to play during rehearsal
- Twitter
- Pandora

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Intonation Graph

Student:	Date:
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Instrument:	Observer:
-------------	-----------

	-30	-25	-20	-15	-10	-5	0	+5	+10	+15	+20	+25	+30
	(cents flat)							(cents sharp)					
C	-----												
B	-----												
Bb/A#	-----												
A	-----												
Ab/G#	-----												
G	-----												
Gb/F#	-----												
F	-----												
E	-----												
Eb/D#	-----												
D	-----												
Db/C#	-----												
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Gb/F#	-----												
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E	-----												
Eb/D#	-----												
D	-----												
Db/C#	-----												
C	-----												

Instructions: The *Student*, to be tested, should warm up thoroughly before beginning the test. The *Observer* should then have the *Student* tune their Bb concert tuning pitch using a high quality electronic/digital tuning device finding the center of that Bb concert tuning pitch. Throughout the entire exercise, it is very important that the only person that sees the tuner is the *Observer* and not the *Student*. The *Observer* should then have the *Student* play each chromatic pitch on their instrument while marking the pitch tendency on the form. Repeat this process once a month if possible to help students understand their personal pitch tendencies on their instruments.