

Rehearsal Techniques and Delivery Methods

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"Here's what I'm thinking"								
Listen to this								
Here's how to practice								
Do this because _____								
Just the facts. Do this!								
Give and take away								
Compliment								
Here's a good model								
Imagery/descriptive language								
Ask questions								
What's your plan?								
Delegate								
It's time! Do it or don't								
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# Rehearsal Strategies and Delivery Systems

## Strategies

### Here's what I'm thinking

- NCB Reed: La Fiesta Mexicana II (6/3/17)  
ALL the best thing you can do to help the three-note cresc/dim gesture throughout this movement and at the end of the last mm is to delay the dim. SINK INTO the arrival and stay there longer so it doesn't fall away so quickly. smoother up and down.
- NCB Bryant: In This Broad Earth (6/2/17)  
tuba euph need to be more accurate on leaps throughout (not just "hitting" the notes, but making them sound good and making the leaps/voice leading sound logical to YOU.)
- SWE Boss: Tetelestai (5/10/17)  
wait longer to take breaths in lyrical sections; you may like to have that much time to breathe, but you don't need it.

### Listen to this

- NCB Bryant: In This Broad Earth (6/2/17)  
trumpets do you hear (in this piece and in life) that you don't project below a written third line b???? you can solve that any time you care to.
- SWE Pann: "My Brother's Brain" I (1/16/17)  
we really need to hear chamber music right from the beginning! i.e. soprano blending/taking the line from bassoon, accompaniment supporting the direction of the melody into fermata in 3, and EVERYONE being of a single mind on the taper to the breath (this was not good) tapers in 10 and 13 WERE good.
- SWE Strauss Suite in Bb IV (5/12/17)  
48-51 everyone's dynamic needs to be relative to the melodic material in the bassoons. (not just a pre-programmed idea of forte)

### Here's how to practice

- NCB Reed: La Fiesta Mexicana III (6/3/17)  
trombones 95 this desperately needs to be tuned REALLY SLOWLY just the two of you. Start by playing your own part with a tuner before tomorrow.
- SWE Pann: "My Brother's Brain" I (1/16/17)  
I hear lots of intonation opportunities between saxophones and clarinets throughout. Start spending some sectional time together and pick pick pick at this.
- SWE Pann: "My Brother's Brain" I (1/16/17)  
tpts 147 and after practice this slowly so you're really accurate on hemiola, getting in on time after breaths, and so phrasing feels logical (not frantic) make sure 149 leads to 150

### Do this because \_\_\_\_\_

- SWE Strauss: Suite in Bb I (5/12/17)  
all tend with greater care to the downbeat of 2,4, etc throughout the movement. This will help our precision/ensemble on the beats that follow as well. (it sounds like this note isn't important, when in fact it's the end of the first idea - 5 eighths, 4/elision, 5 eighths, 4/elision etc.
- SWE Strauss: Suite in Bb I (5/12/17)  
78 please don't just dump this downbeat like it isn't important. It finishes the previous phrase extension and then we have a SURPRISE (dim 7th chord) on b. 2. play strongly enough at end of 77 that 78 can be 3 db softer.

- SWE Strauss: Festmusik der Stadt Wien (2/25/17)  
choir 2 102: I think we're all guilty of not thinking this long note is very important and (instead) thinking about what we're going to do next. We need to let this note settle, reflect, and release the tension of the previous sfz, THEN go on.

### Just the facts. Do this!

- NCB Reed: La Fiesta Mexicana I (6/3/17)  
303 timpani NOT SO LOUD.
- SWE Vaughan Williams: Lark Ascending (4/14/17)  
IF YOU TIE FROM 244-5 no breath please.
- SWE Holst: First Suite in Eb II (4/19/17)  
whole note in second to last bar - no accent, together, dead center of that pitch.

### Give and take away

- NCB Bernstein: On the Town III (6/2/17)  
Yes Manny!!!! m. 3 and 7 make the quarter longer and lean into the leading tone more.
- NCB Bernstein: On the Town III (6/2/17)  
terrific alto solo!!!! especially nice when I can hear you over the trombones...
- SWE Pann: "My Brother's Brain" III (1/24/17)  
yay horns! Like I said in sectional - this just needs your sustain full value in 16 (up to perc hits)

### Compliment

- NCB Bernstein: On the Town III (6/2/17)  
yay piccolo!!!
- SWE Puckett: that secret from the river (3/7/17)  
great Tinkly section! Wonderful Alto and flute 2 connection!!!!
- SWE Pann: "My Brother's Brain" III (1/29/17)  
106 OMG those sus cymbals!!!!!!!!!!!! seriously, they sound like chills feel. amazing..... and awesome timing with that first one.

### Here's a good model

- SWE Pann: "My Brother's Brain" II (1/22/17)  
harps you have to be happy to have the piano at N. Just listen to him and play your chords with confidence! FYI, he's mf and you're F. (his dynamic is great, you could be more)
- SWE Vaughan Williams: Lark Ascending (4/14/17)  
if you enter on b. 2 of 207 listen to clar 1 for an expert handoff :-)
- SWE Copland: Emblems (4/14/17)  
tpts on your lick: eighths need to match articulation AND length. The further you go, the more anxious this seems to sound - and 199 just wasn't together. Be sure that the phrasing and direction of the line is clear. Listen to the articulation in the rest of the brass in 200 and 201 - that's the model for the eighths in your section solo.

### Imagery/descriptive language

- SWE Strauss: Festmusik der Stadt Wien (2/25/17)  
198 is ABSOLUTELY VIENNESE: elegant, noble - this cannot rush or sound forced.
- SWE Boss: Tetelestai (5/10/17)  
bass drum 28, 71-2 rounder, "cushy" sound, less attack. the drum really needs to ring. this needs help.

- SWE Holst: First Suite in Eb III (4/19/17)  
yup brass and percussion you consistently push to the half notes. this needs to be a "on your heels" british march.

### Ask questions

- SWE Strauss: Festmusik der Stadt Wien (3/4/17)  
choir 1 big theme at 34 - really very lovely. Best actor in a supporting role: TPT 2!!!!!!! Listen to the recording and ask - what's the character, is this as songful as I can be? is this demonstrative of my best musical intentions? how can I be more supportive of the others?
- NCB Bryant: In This Broad Earth (6/2/17)  
horns do you hear that you're a little behind, a little too legato, and your notes are a little too long in the brass tutti 96-104? This makes the music lose energy.
- NCB Bryant: In This Broad Earth (6/2/17)  
you need to know where you are in the piece (rests are a fallacy), have a plan for how you're going to join, and think about how you're going to play/know where you're going BEFORE you enter. (in this piece and in life). Be honest, how often are you literally resting when you're counting rests - this doesn't bode well for any piece

### What's your plan?

- NCB Reed: La Fiesta Mexicana II (6/3/17)  
57 wws I'm a little surprised that you aren't bringing more musically to your lines. It's like you see mf and a slur and that's the end of the commitment.
- NCB Bryant: In This Broad Earth (6/2/17)  
107 horns and trumpets - what dynamic did you plan to play? what did you plan to sustain? do you hear that this just sits there? A beautiful sustain isn't just playing louder - it's INTENTION, projection/compensation so low notes in a line aren't lost, and what you do between the notes. You could make this special or you could make it boring.
- SWE Puckett: that secret from the river (3/7/17)  
okay wws can we try to plan NO BREATH at bar line between 146-7?

### Delegate

- SWE Puckett: that secret from the river (3/7/17)  
flutes we have to solve the issue of the flute 2 A 24-26, 33- 36. Drew please come up with a plan that will work with Grace and Ashley.
- NCB Reed: La Fiesta Mexicana I (6/3/17)  
Saxophones - nobody's pitch is related to anyone else's 75-9. Carey, can you address this? reduce if you need to.
- NCB Bernstein: On the Town I (6/2/17)  
76 trumpets reduce the number of people are playing the grace notes so we get a solid rhythmic kick here.

### It's time! Do it or don't!

- NCB Reed: La Fiesta Mexicana II (6/3/17)  
b clar and bsn - sorry, but the boredom continues... 69-74. this is up to you to do or not.
- SWE Pann: "My Brother's Brain" I (2/2/17)  
56 b.4 low brass you have an sf that I've asked for at least four times now.
- SWE Lauridsen: O Magnum Mysterium (4/19/17)  
43 - I'm over this bar. the quarters are still stiff and slow moving and the last half note entrance doesn't sound like it knows what's going on. make it happen.

## Foreshadowing

- NCB Bernstein: On the Town I (6/2/17)  
\*\*\*fair warning: I'm going to rehearse 81-97 no melody and no conductor.
- SWE Pann: "My Brother's Brain" I (1/16/17)  
in general the sus cym swells should be more and crashes (mm 2 - foreshadowing!) need to be bigger and brighter.
- SWE Pann: "My Brother's Brain" II (2/2/17)  
I'd like to go faster at the end. we're going to do that in the sound check.

## Deliveries

### Exasperated

- NCB Reed: La Fiesta Mexicana I (6/3/17)  
\*\*\*\*\* speaking frankly, I think we could all agree that this intro is a @#\$% show.
- NCB Bernstein: On the Town III (6/2/17)  
\*\*\*\*\* I ask this in relatively good humor, but don't you hear some of this and think "wow, what in the @#\$% was I thinking when I played like THAT?????" (at the moment referring to trombone horrible overbalancing of anything melodic 109)

### Urgent

- NCB Copland: Down A Country Lane (6/2/17)  
\*\*\*\*\* half note people at A, seriously I could bite you in the leg for moving early. You have NOTHING TO DO except not spoil what's happening!!!!!! listen to the quarters, move with them, play with a pleasant sound, and be quiet.
- NCB Bernstein: On the Town III (6/2/17)  
15 all - WHERE DID YOUR ACCENTS GO? WAS THAT REALLY FF?

### Nagging

- NCB Bernstein: On the Town III (6/2/17)  
trumpets do you hear how absolutely LAME you sounded at 145 until I badgered you to play the dynamic that IS ALREADY PRINTED IN YOUR PART?
- SWE Boss: Tetelestai (5/10/17)  
biggest intonation issues/OPPORTUNITIES throughout are between clarinet 1, oboes, soprano sax, and alto sax. tick-tock.

### Clinical

- NCB Bernstein: On the Town III (6/2/17)  
tbns kick out your ascending scales 154-8
- SWE Pann: "My Brother's Brain" II (2/17)  
136 saxes and tpts play p!!! (bari stay mf)

### Explaining

- NCB Reed: La Fiesta Mexicana I (6/3/17)  
the pitch between horns and saxes is very problematic. do you see how the crescs you have bring you to the forefront while the melody is static?
- SWE Puckett: that secret from the river (3/7/17)  
all cresc 13-14 is too horn heavy. the color shouldn't change as we get louder.

### Humorous

- NCB Copland: Down A Country Lane (6/2/17)  
What "grade" piece is this? a 3? hahahahahaha. right.
- SWE Strauss Suite in Bb IV (5/12/17)  
that's why you practice every single day with a tuner and experiment with reeds n stuff: so you can play the music that is burning inside of you to get out!!!! Why in the world would anyone practice/work as hard as we do if it wasn't for something more worthwhile than the work itself? (not that scales aren't wild weekend entertainment, but come on!!!)

### Theatrical

- SWE Pann: "My Brother's Brain" III (1/29/17)  
99 DON'T ANYBODY EVEN THINK ABOUT THE CRESC. (it will take care of itself) what you DO need to think about is sounding beautiful upbeat to 97- 99 b.2.
- SWE Pann: "My Brother's Brain" III (1/29/17)  
clarinets 122 (tears of joy emoji!!!!)

### Inspiring

- SWE Strauss: Suite in Bb IV (5/12/17)  
\*\*\*\*\*my dear Strauss friends, it seems like you dance right on the edges of really making (or completing) an artistic statement and you stop before you actually complete the idea. Have the courage and confidence to say something that matters! Stay IN it.
- NCB Copland: Down A Country Lane (6/2/17)  
Do you understand that the best of interpretation works two ways? I lead and certainly have a point of view (HAHAHAH) but also open the door for your artistic contribution and then we finish it together. If you don't listen and contribute it will never be great.