

Suggestions For Immersive Rehearsal Experiences Via Programming

1. Rehearsal Investigation of Literature Programmed:

a. **“Every Piece Has Both An Inspiration, And A Story To Tell”** – Spend the time throughout the rehearsal process **investigating and connecting our students** with both of the aforementioned within the programmed literature.

b. **“Once Upon A Time”** – Consider asking our students to consider the piece being rehearsed as **a movie soundtrack**. Every piece begins with, “Once upon a time.” Consider asking our students to offer **their thoughts on the “story” the piece is telling** at a particular moment in said piece. Ask them to form groups and **“act out”** a short part of the piece. This brings in a much-needed **physical connection** to the music, in addition to the emotional part of the storytelling.

c. **“Be A Music Journalist”**: Invite students to **write a short program note** to share with the audience. Attendees love hearing from young people (and it gives the conductor a moment to catch their breath!).

The image is a composite of two parts. On the left is a page of musical notation for a rehearsal. It includes parts for Trombone 1, Trombone 2, Euphonium, Tuba, Percussion 1 (Ocean Drum), Percussion 2 (Brake Drum), Percussion 3, and Percussion 4. The notation is in 4/4 time and features various dynamics and articulations. A text box at the top of the notation page reads: "With mute, glissandi should be played out of sync with player next to you. If no mute is available, try playing with the bell into your music stand." Another text box for Percussion 2 reads: "Brake Drum (slowly scraped with coin along outer edge)". On the right is a photograph of a rehearsal hall. A conductor is standing at the front, gesturing towards the musicians. The musicians are seated at their instruments, and the room has blue curtains and acoustic panels on the walls.

2. Increased Student Empowerment/Student Agency Throughout the Rehearsal Process:

a. Provide opportunities throughout the rehearsal process to allow for moments of student agency.

Example: An ensemble is preparing a section of Gustav Holst's "First Suite in E^b." Throughout the rehearsal, the conductor-artist asks questions of the ensemble regarding the interpretation and ensemble execution of stylistic markings in the section of the piece being prepared.

b. As an object lesson, the ensemble plays the discussed phrases or sections using the variety of contrasting interpretations suggested by the students.

3. Create opportunities throughout the rehearsal process to allow for moments of student agency:

a. **Student Agency at the Macro Level** - Student agency in literature programming selection, rehearsal methodology, and concert presentation.

b. **Student Agency at the Micro Level** - Rehearsal methodology, input concerning artistic decision with the context of a given piece.

c. **"Inquisitive Agency"** - Asking questions of our students in the rehearsal process. This provides an opportunity and possibility for students' answers to impact the music-making and inform the larger music-making process.

