

THE SUCCESSFUL MIXED-ABILITY ENSEMBLE REHEARSAL

IT TAKES ALL SORTS!

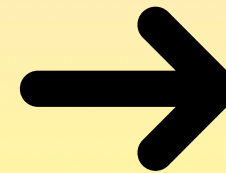
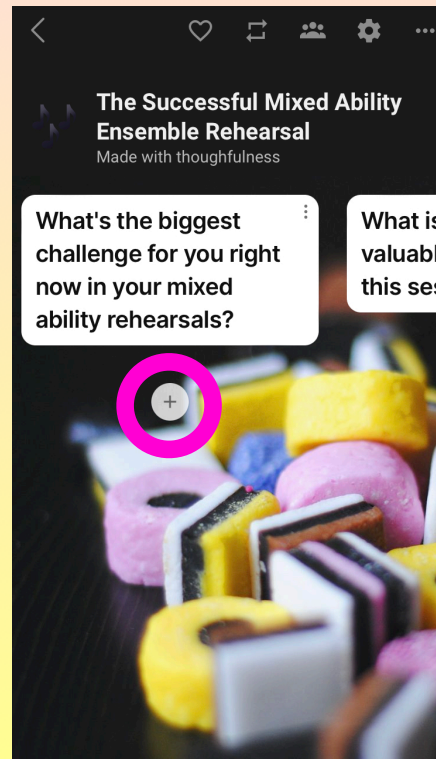
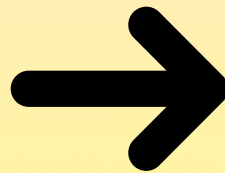


Conducting
Artistry

INGRID MARTIN



What's the biggest challenge for you right now in your mixed-ability rehearsals?



Close Publish

§ What is the biggest challenge for y... ☐ White

Type Your Name Here

Type your challenge here 🗨️

Then tap publish ➡️

TODAY'S REHEARSAL PLAN

 **Big Guiding Concepts**

 **Maintaining Group Participation**

 **Leveraging Student Knowledge**

 **Reflection**

 **Q&A**



GIVING STUDENTS A REHEARSAL PLAN HELPS THEM:

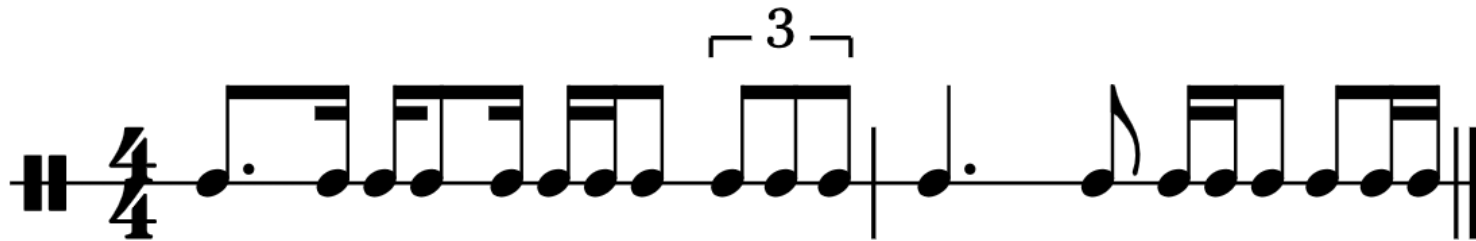
- Understand what's coming next
- Track their progress
- Models how to plan learning
- Maintain focus on the task at hand



BIG GUIDING CONCEPTS

NOW PAY ATTENTION...

Clap the rhythm while
saying the quaver subdivision (1 and 2 and)
and tapping your foot on beats 2 and 4



BIG GUIDING CONCEPTS

BEFORE WE BEGIN...

- Participation is dependent on attention allocation
- Repertoire is critical, performing the notation is only the first 10%
- Asking questions empowers everyone
- What is universal?
 - What could someone with no training perceive?
 - What could they do?





MAINTAINING GROUP PARTICIPATION

MUSICAL SUPPORT

KEEPING EVERYONE PHYSICALLY AND MENTALLY ENGAGED

You're focussing on another section who are working on notes/rhythm

**How can we utilise the rest of the group
to support the others?**



Consolidates their **ability to maintain tempo**
Simple, but gets boring quickly for
experienced players, easy to zone out

Challenges them to
apply rhythm names or
counting system to their
part. Can be revealing!

Tap / Clap / Say the Beat or Subdivision

Tap/ Clap / Say their Rhythm

More complex, helps
the playing section
hear and think the
subdivisions



Challenges them to **execute rhythm accurately in relation to beat** while maintaining tempo

TAP/CLAP BEAT + SAY RHYTHM

More complex, demands **rhythmic precision** - especially good for long inaccuracies, or uneven rhythms

TAP/ CLAP SUBDIVISION + SAY RHYTHM



Usually **unfamiliar** and really gives their brain and co-ordination a workout!



TAP/CLAP RHYTHM + SAY BEAT

Usually most challenging. Will demand all of their attention to execute in time with others.



TAP/CLAP RHYTHM + SAY SUBDIVISION



RHYTHM VS. RESTS

Doing one, or both gets them to **actively count and measure the rests**, understanding the relationship between sound & silence



Simplifies complexity.
Focusses attention on
rhythmic and pitch accuracy



LEFT HAND ONLY

Simplifies complexity. Focusses
attention on bow speed,
placement, control & rhythmic
accuracy



RIGHT HAND ONLY

Easier. Gives them a
frame of reference.



(with or without instrument)



More challenging. Uses
more imagination and
challenges co-ordination.



Challenges **co-ordination of both hands**. Helps highlight discrepancies.



SHADOW PLAY

More challenging. Particularly highlights mismatches between L & R hands.



(with or without instrument)



Easier. Gives them a frame of reference.



Simplifies complexity.
Focusses attention on
rhythmic and pitch accuracy.



PIZZ EVERYTHING

Simplifies complexity.
Focusses attention on bow
speed, placement, control
& rhythmic accuracy. May
or may not sound good!



RHYTHM ON OPEN STRINGS

**Increases
complexity.**
Challenges them
to accurately
measure more
complicated
rhythms.



RH ALL SEMIQUAVERS, LH AS WRITTEN



YOUR TURN!

The cellos need some repetition on their part.
Pretend the person next to you is the second violins.
How will you keep them engaged?

BONUS!

WORKS FOR:

***FOR THOSE NOT IN THE SPOTLIGHT
FOR THOSE WHO ARE IN THE SPOTLIGHT***



LEVERAGING STUDENT KNOWLEDGE

PEER EVALUATION & TEACHING

KEEPING EVERYONE AURALLY AND MENTALLY ENGAGED

What are things less experienced students can perceive/contribute?

What about more experienced students?

You're trying to solve a balance issue, you need more Violin 2.

Lets them know who the question is for. **Gets their attention.**

Requires them to **make their own evaluation of the balance.**

'A, WHAT DO WE NEED TO HEAR MORE/LESS OF?'

'B, WHY IS THAT?'

Challenges them to **justify their reasoning.**

'C, WHAT IS YOUR ROLE IN THE MUSIC?'

They must consider their part in the bigger whole.

'D, WHAT IS A'S ROLE IN THE MUSIC?'

Extends their awareness beyond their own part

💡 TIP!

Always let them know AHEAD of time that they need to listen and will/may be called upon.

You're trying to solve an expression issue, no one is playing the dynamics or articulation!

**'X, WHAT'S THE CHARACTER
IN THE MUSIC HERE?'**

Focusses on expression and encourages them to make their own interpretation

**WHY DO YOU THINK THAT?
WHO AGREES/DISAGREES? WHY?**

Challenges them to **synthesise multiple elements** to **justify their choice**

**WHAT DO YOU/WE/THEY NEED TO DO
TO BRING THAT OUT?**

Asks for **practical solutions to improve the expression** of multiple elements

TIP!

If you think they're WAY OFF the mark, or they are ignoring elements, prompt with 'What about the tempo/dynamics/articulation supports your idea? What clues might suggest a different character?' Ask multiple players for their opinions

You feel like the less/more experienced students are disengaged!

Challenges them to **be aware of and evaluate others' playing**

'A, WHAT COULD B DO TO IMPROVE THE...?'



Requires them to **make positive and critical evaluations** (and *involves everyone*).

TURN TO THE PERSON NEXT TO YOU AND TELL THEM ONE THING THEY'RE DOING WELL AND ONE THING THEY COULD IMPROVE

WHAT'S ONE THING YOU ADMIRE ABOUT YOUR STAND PARTNER'S PLAYING THAT YOU'D LIKE THEM TO TEACH YOU?



Sets the stage for **peer teaching**.
Next step, do it for 3mins!



YOUR TURN!

What could you ask inexperienced students to evaluate in more advanced students' playing?



REFLECTION





QUESTIONS?



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