

The Balanced Concert Cycle: Macro to Micro and Back Again (Bow Tie)

Presented by: David McGrath and Freddy Martin

I) Suggested Structure of Daily Rehearsals Through the Year

- a. Consider the Year in Quarters (or Concert Cycles)
- b. Establish *Minimum* Ratio of Unison/Etude vs. Literature
- c. Ratios Within Each Quarter Evolve (Gradually toward literature)
- d. Ratios Work by Grade or Ability Level
- e. The Final Quarter Reveals Student Level of Mastery/Understanding

- 1. Grade 6: 100/0, 80/20, 70/30, 60/40
- 2. Grade 7: 80/20, 70/30, 60/40, 50/50
- 3. Grade 8: 70/30, 60/40, 50/50, 40/60
- 4. Grade 9: 60/40, 50/50, 40/60, 40/60
- 5. Grade 10: 50/50, 50/50, 40/60, 30/70
- 6. Grade 11: 50/50, 40/60, 30/70, 30/70
- 7. Grade 12: 40/60, 40/60, 30/70, 20/80

II) The Introduction of Literature (Initial “Macro”)

- a. Macro Rehearsals Should Focus on the “Big-Picture”
- b. Avoid Bogging Down (Reserve Detailing for Fundamental Time)
- c. This Time is More About Introduction than Refinement
- d. Coordinate Fundamental Exercises to Match Literature Needs
- e. Vary Method of Introduction (Depending on Age and Demands)
 - 1. True Sight-Reading Entire Piece
 - 2. Play Recordings First? (Rationale)
 - 3. Introduce by Major Sections Structurally
 - 4. Choose Tempos Based on Ability vs. Challenges
- f. This Time Represents Laying Groundwork (Sculptor Preparing Marble)
- g. One to Two Weeks (In 10 Week Cycle)

III) Early Macro Sample Lesson Plan

- a. See Attached Sample Lesson Plan (Early Macro)

IV) Micro Rehearsals (Sculptor and Chisel)

- a. Detailing/Detailing/Detailing...
- b. Do Not Abandon Macro Entirely
 - 1. Begin with Big-Picture
 - 2. Work Detailing (per Plan)
 - 3. Macro Application/Continue Detailing
 - 4. End with Macro Run of Section
 - 5. Maintaining Student Engagement is Key to Pacing
 - 6. Avoid Neglecting Transitions
- c. Be Disciplined Regarding Pacing (Sculpting/Chiseling)
- d. Understand Short vs. Long-Term Gains
- e. Rehearsal Rotations/Pacing Should be Bi-Weekly (Examples)
- f. Stick to Daily Plan
- g. Don't Be Afraid to Modify Bi-Weekly Plans
- h. Weeks 2/3 through 8 of 10 Week Cycle
- i. Do Not Abandon Fundamentals (Stay the Course!)

V) Micro Sample Lesson Plan

- a. See Attached Sample Lesson Plan (Micro)

VI) Concept Specific Micro Strategies

- a. Same Approach as Fundamentals (Always Reference)
- b. Articulation/Enunciation
- c. Style/Note Length and Shape
- d. Phrasing
- e. Balance/Tuning
 - 1. Melody
 - 2. Chords
 - 3. Intervallic Leaps
 - 4. Runs/Flourishes
- f. Timing/Pulse
- g. Others?

VII) Transition Back to Macro

- a. Students Need to Develop Comfort with Concert Flow
- b. Do Not Entirely Abandon Micro
- c. Run/Spot
- d. Run/Spot/Run

VIII) Final Macro Sample Lesson Plan

- a. See Attached Sample Lesson Plan (Final Macro)

IX) Questions?

Notes

Early Macro Sample Lesson Plan (Advanced Band)

- 11:45 a.m. Balloons/Long Tones/Chords/Interval Expansions
- 12:00 p.m. Chorale #8/Group Tuning
- 12:10 p.m. Etude #89 (Stress Enunciation and Style)
- 12:20 p.m. Sight-Read your choice – 210 book is great
- 12:35 p.m. Etudes #24-30 (Emphasis on Air/Rotations/Volume/Pitch)
- 12:45 p.m. Play Recording of ?
- 1:00 p.m. Sight-Read ?
- 1:15 p.m. Dismissal

Ratio of Fundamentals/Music = 50/50

Final Macro Sample Lesson Plan (Advanced Band)

- 11:45 a.m. Balloons/Long Tones/Chords/Interval Expansions
- 11:55 p.m. Chorale #8/Individual Tuning
- 12:05 p.m. Articulation Studies – Consider simple 4,8,12 to begin. Then add music challenges.
- 12:08 p.m. Run/Spot
- 12:30 p.m. Etude
- 12:35 p.m. Run/Spot/Run
- 1:00 p.m. Run Long Sequence
- 1:15 p.m. Dismissal

Ratio of Fundamentals/Music = 30/70

Micro Sample Lesson Plan (Advanced Band)

11:45 a.m. Balloons/Long Tones/Chords/Interval Expansions

12:00 p.m. Chorale #8/Individual Tuning

12:10 p.m. Etude #108

12:20 p.m. Storm C-H

- Run Sequence 1
- Work WW Spot
- Run Rehearsal letters full i.e. C to F woodwind apot
- Work Brass
- Run Rehearsal spots for brass
- Work WW/Brass specific technique
- Run Long Chunk

12:45 p.m. Etude

12:50 p.m. Into the Storm - A-B

- Run 3 before A-6 after B
- Isolate Specific Parts (Balance/Pitch/Style)
- Run long sequence involved in Part improvement

1:00 p.m. Beginning-65

- Run Beginning-65
- Isolate Saxophone/Brass Cadences (Define/Tune/Balance)
- Run Beginning-To large sequence. Work specific cadence points and transitions. Identify and be specific

1:15 p.m. Dismissal

Ratio of Fundamentals/Music = 45/55