

Dear Music Dawg,

These guidelines are designed to help you make the most of the rehearsal limitations during the pandemic. You will find that most of these suggestions are a part of a healthy practice regimen, and we hope that you will continue to use these techniques, even when the pandemic is behind us.

B A S I C P R E P

1. **Edition** You should aim to use the best available edition for the repertoire you are performing. Typically, this means an *urtext* edition.
 - a. Examples include:
 - i. *Henle* or *Bärenreiter* for the composers of the first Viennese School (Beethoven, Haydn, Mozart, Schubert) and some Romantic composers (Brahms and Schumann)
 - ii. *Durand* for French composers (Debussy and Ravel)
 - iii. *Ekier* or *Padarewski* Editions for Chopin etc.
 - b. At the very least, members of the group should use the **same edition**.
 - c. Be aware which markings are editorial or original to the composer. In many editions, editorial markings are usually in smaller print or parentheses.
2. **Measure numbers** If your edition doesn't have measure numbers (or rehearsal letters), mark them. Typically, you should mark a measure number for the first measure of every line of music. This allows for easy reference during rehearsal.
3. **Listen** Familiarize yourself with several recordings of the work so you have a sense of the traditional timings and interpretations.
 - a. Usually 3 professional recordings are sufficient.
 - b. Try to include some performances of 20th century greats as well as more recent recordings.
 - c. It is acceptable to ask your collaborator what their favorite recordings of the work are.

B E F O R E Y O U R F I R S T R E H E A R S A L

1. **Markings** This is by no means an exhaustive list, but here are some examples of what should be marked.

- a. **Instrumentalists** Fingerings and (several) alternate fingerings. Fingerings should be selected on the basis of technical ease, consistency, and musical decisions (color or line).
 - b. **Pianists** Pedaling and articulation
 - c. **String players** Bowings and articulations. Consider reverse bowings in addition to conventional ones.
 - d. **Voice, woodwind and brass** Breath marks
 - e. **Voice** Pronunciations (IPA) and translations. *The pianist should also have translations marked on their scores in vocal repertoire.*
2. **Historical context** If you don't have a good understanding of the composer or the historical context of the piece you are performing, you are less likely to understand the interpretational considerations at play. You should be able to answer the following questions about the work you are studying:
- a. When and where did the composer live?
 - b. Why did the composer write this piece?
 - c. What were the world events during the composer's life? What influenced the composer when he wrote the work?
 - d. What other artistic movements (visual arts, theater, or literature) were occurring at the time the piece was composed? Can you draw comparisons and lines between these artistic movements and the piece you are performing?
 - e. What style is the work? Can you describe the stylistic elements?
 - f. Who influenced the composer? What is the composer's legacy?
3. **Metronome** Be familiar with the tempi throughout the movement or piece. Ask yourself the following questions when you listen to recordings:
- a. Do the larger sections of the work (e.g. first subject vs second subject), have slightly different tempi? Chances are, they do!
 - b. Consider the pacing of each phrase within these larger sections. Do the phrases "close" with a slightly slower tempo, or do they push forward to the next phrase?
 - c. **Mark the average tempi or range of tempi** (e.g. quarter note = 72, or quarter note = 68-75) for each section or phrase. *You can download a free metronome app (EUMLab is a good free option) on your phone, and use the "Tap" feature to help gauge the tempo of the section.*
 - d. How do these tempi differ to the composer's metronome marking (if indicated)? Some of Schumann and Beethoven's metronome markings are notoriously fast. What can this tell us about the character and mood?
 - e. Sometimes, tempo is more about dance-forms, character, and mood more than an arbitrary metronome marking. For instance, mazurkas or Viennese waltzes

are idiomatically un-metronomic. *Pro tip:* The composer's descriptive tempo marking (*allegro con brio* or *innig*) can indicate the character and mood.

4. **Intonation** Please use a tuner as a drone to work on intonation ahead of your rehearsal.

Pro tip: The Cleartune app allows you to calibrate your "A" to different frequencies. Cleartune can be used as a drone and to check individual pitches when a piano is not available.

5. **Basic analysis**

- a. **Structure** What is the form of the work?
- b. **Phrasing** Where do the phrases begin and where do they end? Is this indicated by a cadence? Are there sub-phrases? Is there a modulation? What is the shape of the phrase? Is there a notable destination in the phrase, and can some harmonic analysis help you with that?
- c. **Harmony** Note interesting harmonic features (augmented sixth chords, deceptions or evasions) and non-harmonic tones (suspensions, appoggiaturas etc.). In other words, note areas of **tension and resolution** at both micro and macro levels.
- d. **Modulations/Key Areas** Is there a hierarchy among these key areas?
- e. Know the **key themes, motives, or subjects**

K N O W T H E O T H E R P A R T S

1. **Who cues?** Cues are important in ensemble playing since they allow the whole group to play together and begin a phrase at precisely the same time. Imagine how an orchestra would sound if there were no conductor and no cue! In a chamber setting, *the person with the melody* usually leads the cue, though it can be someone else if it isn't convenient for the melodist to lead at that moment. **Mark who has the melody in your part before your first rehearsal.** *Pro Tip:* Use shorthand (e.g. vn 2, va, fl, sop, pno –

complete list [here](#)). *Three immediate implications:*

- a. The person with the melody is most likely to cue the entry. If an alternate person is giving the cue, mark that in the score as well.
 - b. **Balance** Is your part being played at the appropriate dynamic? In a Zoom rehearsal, you will have to imagine the other parts and gauge your intensity.
 - c. Agree on the **length and character of the cue**. Is your cue an eighth note (shorter and sprightlier) or a half note (more languid)?
2. **Know the supporting parts** If you have the melodic line, it's tempting to ignore the supporting parts. However, the best collaborators know all the other parts and can

respond to them in real time during rehearsal and performance. *Most ensemble issues in rehearsal and performance can be preempted by knowing everyone else's part.*

- a. **Study a copy of the score** to see how your part interacts with everyone else's.
 - i. How does your line interact with the other lines?
 - ii. Are you playing a duet with another part?
 - iii. Are you carrying the bass line at that moment?
- b. Knowing the supporting lines can also give you a greater sense of rhythmic structure due to **inherent subdivisions** in other parts.
 - i. How many of you have felt powerless when you are holding a long note and the pianist seems to slowing down, which often ends with you running out of breath or bow? In rehearsal, *you can sing/play the pianist's moving line* to indicate your desired rubato or flow to them.
- c. **Entry cues** If you have several measures of rests in your part, editors will sometimes include cues of other instruments in your part so you know when to come in. If they aren't already marked in your part and you have any doubt about your entries, mark these cues.

If you're already doing the above items **before** your first rehearsal, you're in great shape! If you're not used to this level of preparation, including these habits in your routine will allow you to significantly shorten rehearsal time and work more efficiently online.

DURING REHEARSALS

IN-PERSON REHEARSALS AT HHSOM

1. There will be limited space and availability at HHSOM for in-person rehearsals this semester. Don't forget:
 - a. All rehearsals must be scheduled ahead of time.
 - b. No rehearsals of any kind (including 2 piano rehearsals) in practice rooms. Only you are allowed in the practice room.
2. Observe all HHSOM Covid-19 guidelines, including strict adherence to your **start** and **end** times for your rehearsal.
 - a. Please refer to <https://music.uga.edu/news/stories/2020/covid-19-and-music-making> for specific distancing measures and air-exchange periods for your instrument.
3. The schedule allows for air-exchange between rehearsals and lessons. Entering the room outside of your allotted time can increase the risk of Covid-19 transmission.

4. **Keep your eye on the time.** Plan your rehearsal session (via Zoom or email) ahead of time, and plan what to cover in the limited time you have in-person.
 - a. If you have allotted 5 minutes for unpacking instruments/tuning or vocal exercises, 8 minutes to run a piece, 10 minutes to rehearse the exposition, and 7 minutes to rehearse the development, then stick to that schedule.
 - b. Since most rehearsals begin with a quick catch-up, plan to greet your **group outside the music building before the rehearsal**, and don't forget social distancing.
 - c. This should happen **outside the building** so people do not congregate in the hallways and common areas within the building.
 - d. *Pro tip:* After your rehearsal, plan on debriefing **outside the building**, or plan to do this online if time does not permit. Use this time to plan what you will cover in your next meeting, whether online or in person.
5. You are responsible for:
 - a. Cleaning touched surfaces. That means pianists must clean keyboards before and after use.
 - b. Leaving exactly when your rehearsal finishes. If your rehearsal is scheduled until 3:00PM and you are found in your room at 3:01PM, your practice privileges may be revoked.
 - c. Enforcing safe distancing while inside the building and during rehearsal.
 - d. Wearing a mask at all times in the building. The only exceptions are:
 - i. When you are in an office/studio by yourself with the door closed, and
 - ii. Voice, wind, or brass lessons or rehearsals in the very large spaces only.
 - e. Observing the latest UGA and HHSOM Covid-19 protocols.

ZOOM/VIRTUAL REHEARSALS

Rehearsals are best communicated via a back-and-forth conversation between the players on Zoom. Things to consider:

1. **Settings** In the advanced panel, mark the settings as follows:
 - a. Enable Original Sound – *Checked (You will need to enable this on your video screen during your rehearsal)*
 - b. Suppress Persistent Background Noise – *Disabled*
 - c. Suppress Intermittent Background Noise – *Disabled*
2. **Sing your part**
 - a. Indicate the rubato you intend on taking by clapping the subdivisions while singing your part.
 - b. If the supporting line has note values that adequately indicate the subdivisions, you can play or sing the supporting line.

- c. *Pro tip: Sing as musically as you can*, paying attention to articulations, timings, shaping, color, and dynamics. You can also indicate cues while singing.
- 3. **Conduct** An effective method of showing your musical intentions is to conduct while you sing. This is a more sophisticated alternative to “clapping” the subdivisions. Again, sing as musically as you can while you conduct, and be aware of your cues.
 - a. Conducting during rehearsal isn’t about impeccable conducting technique. It’s more about conveying your musical intention clearly.
- 4. **If you are a pianist and you are recording a track for the singer/instrumentalist, please clap or conduct the subdivisions *when you have extended rests in your part*.** This is so the singer/instrumentalist knows where you are in your rest and you will still be synchronized after the rest is over.
 - a. Plan on rehearsing extended rests with the singer/instrumentalist on Zoom several times before recording.
- 5. You can **share your markings** (see “Before the Rehearsal”) ahead of the Zoom rehearsal by:
 - a. Scanning your part and sharing with your collaborators electronically.
 - b. Sending an annotated pdf via an app such as ForScore.
 - c. *Pro-tip:* For real time sharing using your iPhone/iPad, you can: Screen share -> iPhone/iPad via Airplay -> Mirror using your device.
- 6. **Record** your rehearsal for reference and accountability. Our perception of music changes from minute to minute, and having a tangible record of the rehearsal will help you improve.
 - a. Pianists, you can also reference rehearsal recordings for *rubati* when it comes time for you to record your track for singers or instrumentalists.
- 7. **Sing back and forth to each other** with specific corrections and improvements each time.
 - a. When the other person is singing their part to you over Zoom, imagine your own part with theirs. This will allow you to gauge differences in ensemble and musical intent.
 - b. The person who is not singing or playing should mute their audio.
 - c. Be specific when you give feedback. If you’ve prepared well (“Before the First Rehearsal” and “Know the Other Parts”), your suggestions will be well supported by musicological evidence and analysis.

IN-PERSON REHEARSALS WITHOUT PIANO

Since access to rehearsal spaces with pianos will be limited in the fall, groups can meet in “open air” using a combination of the above techniques to rehearse. *Social distancing measures still apply for open-air rehearsals.*

1. The key benefit of open-air rehearsals over Zoom is that you will be able to sing and/or clap your parts simultaneously, which would allow for greater efficiency in ensemble and synchronization. In Zoom rehearsals, you will need to accommodate lag.
2. Adapt rehearsal suggestions from “In-Person Rehearsals” and “Zoom Rehearsals” where relevant.
3. This approach would also work for small wind chamber groups when indoor rehearsals spaces are not available.

F I N A L W O R D

Your rehearsals should help prepare you for applied lessons (or recitals, if relevant) as well as the production of good quality pre-recorded piano tracks. As you and your colleagues become more familiar with the pieces you are rehearsing, expect that your interpretations will change.

1. Expect that **pre-recorded piano tracks will need to be updated** throughout the semester as musicians gain more ease and understanding in their repertoire.
2. Please be **respectful, kind, and patient** to one another in your rehearsal process. It’s a difficult time for everyone, and a little bit of understanding will go a long way.
3. **Be as ready as you can** for rehearsals, but **be quick to be gracious and flexible** in your comments and feedback.
4. **Be specific** in your feedback. If you have prepared your repertoire well (historical context, analysis, phrasing, structure, pacing, articulations etc.) you will be able to find multiple ways of expressing your musical wishes.
5. **Make it a conversation** There isn’t one “right” way of performing something. Try your colleagues’ ideas, and be open to them. You might learn something!
6. **Mental practice** Now is a great time to hone your mental practicing skills.
7. Don’t hesitate to reach out to the faculty for help in guiding your rehearsals during this period.

O T H E R R E S O U R C E S

1. **Technology Resource Guide** Don’t forget to familiarize yourself with the HHSOM technology resource guide:
<https://docs.google.com/document/d/1zMvceJEuRCDx8INNCB6XikDhsO4xic39J6EdmsNz63A/edit?usp=sharing>

2. **Kathleen Kelly's Blog** Don't miss Kathleen Kelly's seminar on August 28 at 1:50PM. Demos she has made with her students are available here: <http://www.kathleenkellymusic.com/how-do-i-work-this/>