



Rehearsal Strategies for High School Choirs

Presented by

Janwin Overstreet-Goode , Friendswood HS

Mike Ware, Managing Director Music Education Resource Network

Thursday, February 12, 2009 Room 210

Rehearsal Strategies for High School Choirs
Janwin Overstreet-Goode
Friendswood High School Choir

1. Start rehearsal as soon as the tardy bell rings. I begin with specific vocalises and breathing exercises for tone production. (Please refer to the handout.)
2. Have a strategy for checking roll and taking care of other administrative details.
 - a. Use a student officer to check roll for me, once you have a seating chart in place.
 - b. Write all announcements on a dry-erase or chalkboard; students should be expected to read the board upon entering the room.
 - c. Have all classroom sets of music and other handouts placed on a table for students to pick up as they enter the room.
3. Sight-read – every day.
Materials include:
 - a. Ear-Training Exercises and Solfege Warm-ups
 - b. *The Folk Song Sight Singing Series* (Oxford), Book 1-4
 - c. *SMART-Sightreading Made Accessible, Readable, Teachable* - Denise Eaton (AMC)
 - d. *A Cappella Songs Without Words* (AMC) in all voicings.
 - e. Tenor-Bass Sight-Reading – Patti DeWitt
 - f. Sight-reading examples from previous UIL contests.
 - g. Test regularly – by class, by section, or individually
4. Music Theory – also every day. Materials include:
 - a. *Practical Theory* - Sandy Feldstein (Alfred)
 - b. *Winning Rhythms* - Edward L. Ayola (Kjos)
 - c. Key Signature flash cards (good for major and minor keys, in treble clef and bass clef.)
 - d. Interval Study Sheet
 - e. Written tests at the conclusion of each topic.
5. Music rehearsal (minimum of two-three songs per day.)
 - a. Start with solfege first; write in syllables as necessary
 - b. Include phrasing and dynamics while using solfege syllables.
 - c. When moving to words, emphasize the need for syllabic stress from the beginning.
6. Grading
 - a. In addition to sight-reading tests and written theory tests, I also give daily participation grades.
 - b. “Questions” – verbal questions and answers posed to multiple students daily (What is the key of this exercise? Explain the time signature. What does “allegro” mean?) Every student in the class has the opportunity to answer one of these questions for a daily grade.
6. Repeat daily.

REHEARSAL STRATEGIES FOR HIGH SCHOOL CHOIRS

MIKE WARE, MANAGING DIRECTOR, MUSIC EDUCATION RESOURCE NETWORK

TMEA 2009 IN COLLABORATION WITH JANWIN OVERSTREET-GOODE

SPONSORED BY THE FOUNDATION FOR MUSIC EDUCATION

1. TEACHING VOICE IN THE CHORAL REHEARSAL

RESOURCES:

- A) THE COMPLETE VOICE TEACHER'S HANDBOOK, RICHARD ALDERSON
- B) THE CONDUCTOR'S TUTOR, TRAINING THE EAR TO DIAGNOSE VOCAL PROBLEMS
JAMES JORDAN GIA PUBLICATIONS

1. DEVELOP YOUR CONCEPT OF TONE

- A) DO YOU HAVE A METHOD FOR DEVELOPING TONE?
- B) HOW WOULD YOU WANT THE TONE OF YOUR CHOIRS TO BE DESCRIBED?
- C) VOCAL TECHNIQUE (VOWELS)
- D) BREATHING
- E) VOCALISES
- F) EXERCISES THAT SUPPORT YOUR MUSIC OR ADDRESS SPECIFIC VOCAL ISSUES

2. TEACHING YOUR CHOIR TO READ MUSIC *JAMES JORDAN THE LITERATE CHOIR*

"TEACH HEARING IN YOUR CHOIR AND MUSIC READING WILL BE A CONVENIENT BY PRODUCT"
TEACHING MUSIC THROUGH PERFORMANCE IN CHOIR VOLUME 2

- A) *"TEACH THE EAR FIRST AND THEN THE EYE "* ZOLTAN KODALY
- B) TEACH THE HARMONIC VOCABULARY FOR UIL DAILY AND THEN READ MUSIC CONTAINING THAT VOCALBULARY
- C) TEACH MAJOR SCALE AND MINOR SCALES WITH ALTERED SYLLABLES
- D) MAKE THEM CHANT SMOOTH AND SLOW AND CONNECTED NORRIS BLEVINS
- E) INCLUDE DYNAMICS AND PHRASING IN YOUR CHANTING
- F) ARRANGE YOUR CHOIR IN A STANDING ARRANGEMENT WHERE YOUR READERS CAN LEAD. LET THE READERS LEAD!!!!

3. REHEARSAL STRATEGIES TO MAXIMIZE YOUR TIME

WHAT GUIDES YOUR REHEARSAL PROCESS? JERRY BLACKSTONE
TEACHING MUSIC THROUGH PERFORMANCE IN CHOIR VOLUME 2

- A. *THE PROCESS FROM MUSICAL SELECTION TO FINAL PERFORMANCE*
- B. *ELEMENTS TO CONSIDER WHEN PREPARING TO TEACH A PIECE ANN HOWARD JONES*
- C. *WHAT TO MARK IN YOUR SCORE*

*D. MUSICAL PERFORMANCES ARE THE RESULT OF A MUSICAL VISION THAT IS PLANNED AND REHEARSED
BEV HENSON*