

Rehearsal Techniques

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HANDOUT #1

Rehearsal Techniques

To provide directors techniques to enhance the rehearsal experience and assist them in making improvements in the areas of tuning, vowel production and synchronization.

Singing in tune is affected by the following:

1. Correct words and notes
2. Pitch maintains relationship to "DO"
3. Accurate Intervals
4. Vowel production

Tuning

Maintaining pitch and accurate intervals.

Exercises-

- Singing a scale – 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1
 - Sing 2, 3, 6, 7 on the high side.
- 1,1,2,1,1,2,3,2,1,1,2,3,4,3,2,1,1,2,3,4,5,4,3,2,1,1,2,3,4,5,6,5,4,3,2,1,1,2,3,4,5,6,7,6,5,4,3,2,1,1,2,3,4,5,6,7,8,7,6,5,4,3,2,1. 8,8,7,8,8,7,6,7,8, etc.
 - 1 is not a destination, it is part of the journey. Things to focus on when singing this exercise: Maintaining pitch, singing with lift, sneak breathing, singing tall intervals.
 - THIS EXERCISE IS ALSO GOOD FOR DEVELOPING GOOD SNEAK BREATHING.
- 1,3,5,8,5,3,1 – 1, 4, 6, 8, 6, 4, 1 – 2, 4, 5, 7, 5, 4, 2, - 1, 3, 5, 8 5, 3, 1 – 8, 5, 3, 1, 3, 5, 8 – 8, 6, 4, 1, 4, 6, 8 – 7, 5, 4, 2, 4, 5, 7 – 8, 5, 3, 1, 3, 5, 8.
 - Make sure octaves are locked and intervals are sung on the high side. This is a great exercise to build chords – Bs 1, Br 3, Ls 5, Ts 8, - Bs 1, Br 4, Ls 6, Ts 8, - Bs 2, Br 4, Ls 5, Ts 7, Bs 1, Br 3, Ls 5, Ts 8 –
- 1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8, - 8, 7, 8, 6, 8, 5, 8, 4, 8, 3, 8, 2, 8, 1
 - Have half of the chorus sing 1 and the other half sing 2, 3, 4, 5, 6, 7, 8. Then that half of the chorus sing 8, and the other half sing 7, 6, 5, 4, 3, 2, 1, . Make sure octaves are locked and which ever side is singing 1 or 8 they need to maintain the tonal center – "DO"
- 1, 2, 3, 4, 5, 5, 4, 3, 2, 1, -1, 5, 4, 5, 3, 5, 2, 5, 1, 5, 4, 5, 3, 2, 1 – 1, 5, 4, 5, 3, 5 2, 5, 1, 5, 4, 5, 6, 7, 8
 - Clap on 1, then clap on 5. 1 is on the beat and 5 is off the beat. Then clap by row.

Vowel Production

A lack of a uniform approach to vowel sounds is the second major factor affecting the development of a blended sound. (JCDB – Sound, Sec. II-A p.7). To produce matched vowel sounds, it is important that the jaw be relaxed and free, the throat relaxed and open and tones projected with the energy provided by a foundation of good breath support. JCDB – Sound, Sec II-A p.7.

Vowel Production

- ☐ Relaxed Jaw
- ☐ Upper teeth showing
- ☐ Relaxed lips
- ☐ Sing inside the goal posts

Most common vowel distortions encountered by the expression judge result from:

- a. Failure to resonate vowels naturally in a uniform manner.
- b. Use of the wrong vowel sound, resulting in mispronunciation
- c. Sustaining the incorrect vowel sound of a diphthong, or tuning to the secondary vowel either too early or at different times.
- d. Failure to sing the final sound of a diphthong.
- e. Failure to produce musical vowel sounds

JCDB – Expression Category

Synchronization

Sound – “synchronization is a necessary element of harmony accuracy, since the judge is listening for instant and total lock-and-ring.” In the sound category lack of synchronization effects unit sound because it can mar a blended musical unit, prevent instantly matched vowels and distort a solid barbershop sound.

JCDB

Expression – Synchronization/Unity. Synchronization goes hand in hand with attacks and releases. This not only means at the beginning and end of musical phrases, but each syllable also involves an attack and release. Internal synchronization often refers to the vertical aligning that must exist within words and within phrases if the unity of the presentation is to be maintained. The expression judge is seeking a consistent unit presentation. JCDB

Skills that will help synchronization

1. Uniform vowel production
2. Matched vowels
3. Turning diphthongs together
4. Breathing in tempo
5. Effective sneak breathing

Exercises to achieve synchronization

- 1.1, 1, 2, 1, 1, 2, 3, 2, 1 etc.
2. My country tis of thee.
3. Sing vowel on unison, then sing descending and ascending scale, then peel to chord.