

REPERTOIRE PROFILE

Your Name: _____

Song Title: _____

Composer: _____ **Language:** _____

Poet: _____ **Dates:** _____

Translation: *WRITE OUT AND ATTACH A FULL TRANSLATION (IF APPLICABLE)*

20 Word Summary: (What is this song about in 20 words or less)

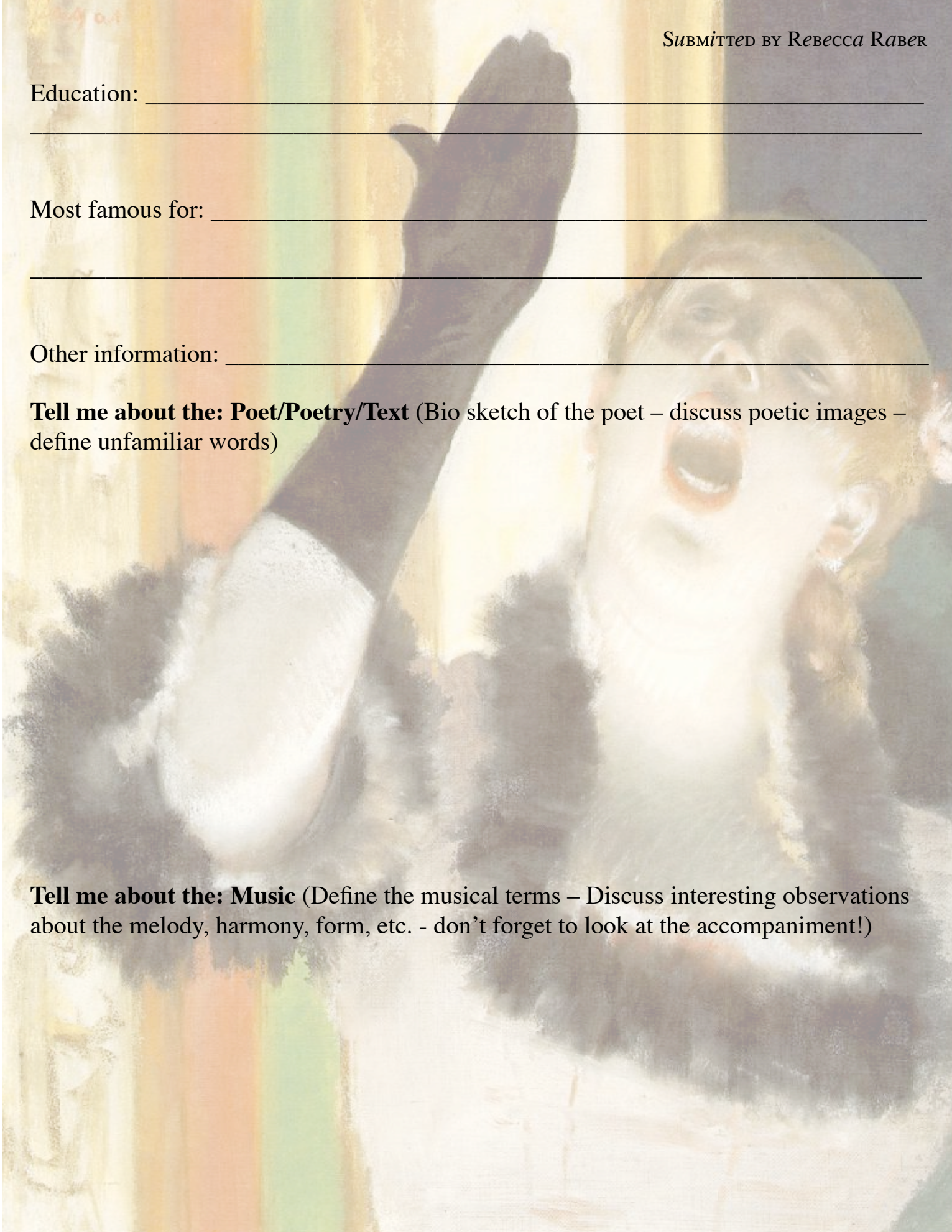
Tell me about the Composer:

Name _____

Composer Dates: _____ to _____

Country: _____

Family Life: _____



SUBMITTED BY REBECCA RABER

Education: _____

Most famous for: _____

Other information: _____

Tell me about the: Poet/Poetry/Text (Bio sketch of the poet – discuss poetic images – define unfamiliar words)

Tell me about the: Music (Define the musical terms – Discuss interesting observations about the melody, harmony, form, etc. - don't forget to look at the accompaniment!)

JUMP-STARTING Your Daily Rehearsals

by Rebecca Raber, R & S Chair for Male Choirs

"Success is neither magical nor mysterious. Success is the natural consequence of consistently applying the basic fundamentals."

~ Jim Rohn



Another school year has begun and teachers and students alike have met the upcoming year with mixed emotion. A colleague of mine used to say, "For teachers, August is like an entire month of Sunday nights at 9 o'clock." We are music educators because we love what we do. And as we ease back into our rehearsals schedules this fall, it is important for us to remember the fundamentals of beautiful, healthy and efficient singing. Consider placing a bit more emphasis on your warm-up sequence for your choral rehearsals. I regard my choral warm-up time as not only an integral but absolutely *vital* portion of my routine and am amazed at how much it influences the rest of my rehearsal. I am fortunate enough to meet with my choirs for 47 minutes, five days each week. However, if your class time is more limited, I submit it is just as important, and perhaps, more important to your students to reinforce those fundamentals through daily warm-ups. If you find time to do these things, or at least some of these things, it can make your rehearsal time spent on literature much more efficient and meaningful. You'll also notice that many of these ideas are *just* that...ideas to try and help create an atmosphere in your room and develop capable singers on your risers.

1. PLAN IT INTO YOUR DAILY REHEARSAL

- ♪ You must incorporate this time into your rehearsal schedule, even if you have limited rehearsal time. Every day!
- ♪ This is the important and sometimes only time when the students' *individual* improvement takes priority over the ensemble. It's a double blessing however, because as individuals improve their technique, the ensemble improves by default also!

2. GATHERING FOR A COMMON PURPOSE

- ♪ Make it a time of gathering for the students. All important events have this sense of "gathering."
- ♪ Help them to arrive from all their other classes and from all other grade levels to be "one in purpose."
- ♪ Create an atmosphere that students thirst for. Select a cd to play as students come into your room (a different mood each day).
I also do things such as opening the outside door to let sunshine and fresh air in or spraying a subtle scent in the room.
The point is, make your classroom different. Help them want to come to your room...make it a refuge.
- ♪ Encourage them to leave all of their "baggage" at the door (stress, failed test, etc) and gather to *create art* on a daily basis.

3. GETTING THE WHOLE BODY READY

- ♪ Always start with physical warm-ups. Singing is an *athletic activity* after all. There may be students new to singing or inhibited in their movement. Gain their trust by explaining how each movement connects to their singing. Some examples include: rotating shoulders, head rolls, massage neck and jaw, stretching, balance exercises, etc. Don't forget to do backrubs...in what other class do you get a backrub every day...plus this promotes great camaraderie.
- ♪ I usually continue with a breathing exercise: inhaling (through nose) and exhaling for a prescribed number of beats, sometimes changing to hissing or pulsing the exhalation...but always stressing the inhalation be silent and fill the bottom first.
- ♪ Allow students to lead after you've given them several days of examples. As you know student ownership is great for any choir.
- ♪ Use this time to try some rhythmic exercises such as echoing your pattern (clap, snap, stomp, etc). Then try echo 4 or 8 beats later so they have to *execute while thinking ahead*...what better skill do we want them to develop?
- ♪ Compose short 1-measure rhythms on your board. Assign one per section and have them clap the rhythm, adding, subtracting and even trading parts on the go. Students really enjoy these exercises, but don't do this one every day so it stays fresh.

4. PREPARING & TRAINING THE VOICE

- ♪ Warm them up as if teaching a group voice lesson. I teach my ensembles and individual lesson students using the same concept: BREATH - SPACE (vertical) - FOCUS (forward)
- ♪ Some vocal warm-ups also help to work on breath and breath support. Try sigh glides, lip flips and silly sounds, especially incorporated with kinesthetic reinforcement. Almost all students enjoy a little silliness in their day. Again, be encouraged to make your class "different" than everything else they do all day.
- ♪ Proceed with vocalises that focus the voice forward. This is not to be confused with "brightness," just forward in the "masque." I often use humming, descending and/or stepwise patterns using the closed vowels "ee" and "oo" plus consonants such as m, n, d, t, b, p, f, v, s, z, etc.
- ♪ Following the "resonance" warm-ups, I use exercises which include other vowels (and alternating vowel patterns) as well as patterns which include both stepwise and skip-note motion.
- ♪ Remember, while we want sounds to be energized, the more important goal is to make relaxing sounds as they begin to sing for the day. Realize that they've probably been using their voices incorrectly all day...this warm-up time should make them say, "ah, this is different, this is easy...*this feels good.*"

5. PREPARING THE MIND / DEVELOPING “CHORAL INSTINCTS”

- ♪ Finally, I end my vocal warm-ups with an activity that prepares their minds for what I want to accomplish in rehearsal as well as honing their “choral instincts.” What skills do you want them to exhibit during the rehearsal?
energy – tuning – rhythm – clarity - tone – diction – sight-reading - aural learning – balance - blend
- ♪ Rehearse chordal singing (build a chord, work on vowels and balance in relationship to tuning).
- ♪ Practice intervals and patterns. Rehearse a difficult interval or rhythm from your literature.
- ♪ Sing a chorale tune or a 4 part hymn.
- ♪ Mix in a theory mini-lesson, don’t be afraid to switch it up.
- ♪ Put “Sight Singing du jour” on your daily menu...it doesn’t have to be long, just consistent to develop reading confidence.
- ♪ Use warm-up time to use these short exercises to *teach them how to execute correctly when the time comes in rehearsal.*
- ♪ Reinforce, reinforce, reinforce... during rehearsals, refer back to concepts mastered during warm-ups.

I know that it appears that I spend all my time on warm-ups. Let me assure you I don’t. In actuality, I spend between 5-7 minutes each day on them, sometimes more and sometimes less. I am convinced that we are able to master our repertoire each year only because we devote a daily portion of our rehearsal to fundamentals. It makes your entire rehearsal process more productive throughout the year. It is a time for you to add variety into your daily routine and allow the students some time to grow as individuals. Be creative. Build yourself a library of vocalises, activities and skills that you can share with your students.

I wish you a marvelous year full of joyful singers and inspired music-making!

Respectfully,
Rebecca Raber

Publications with great warm-ups for singers and choirs:

- ♪ *Building Beautiful Voices* (Paul Nesheim)
- ♪ *The Choral Warm-Up Collection* (Compiled and Edited by Sally Albrecht)
- ♪ *The Complete Choral Warm-Up Book* (Robinson/Althouse)



Tips for Healthy Voices!

Submitted by Pam Burns

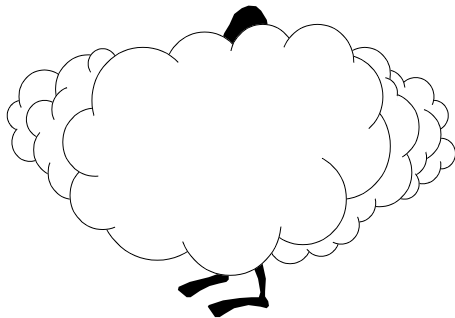
Take care of your body!

A good guideline for vocal health is that anything that is good for your body is probably also good for your voice. This includes eating a balanced diet, drinking lots and lots of water, regular exercise, and getting plenty of sleep.



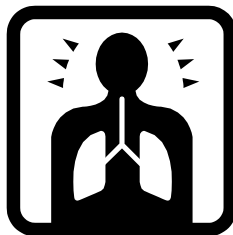
Avoid yelling and very loud speaking or singing!

One of the most important things you must do to take good care of your voice is to avoid shouting, screaming, loud laughter and heavy throat clearing. All of these activities place extra tension on the vocal folds. If we cause our vocal cords to vibrate against one another with extra force, the result can be the formation of "nodes". These are bumps which look a little like the calluses we get on our feet. Hoarseness or a "raspy" voice can be a symptom of this serious vocal problem. Other signs of vocal abuse are *1) your throat is tender to the touch after use; 2) your throat is dry with a persistent "tickle"; and 3) your voice cuts out when you attempt to sing your highest notes.* Persistent hoarseness is an indication that you need to see a physician (EENT) for an evaluation.



Stay away from cigarette smoke!

Cigarette smoke (*even second-hand*) is harmful to your lungs and your heart. Cigarette smoke is also very drying and irritating to your vocal folds.



Breathe like it matters!

Take time to take a deep, relaxed breath before you begin to speak or sing. Adequate breath support to the voice can prevent vocal problems. A good exercise is to yawn and then breathe deeply. This is a good idea after speaking or singing for a long time.

Hydrate your voice!



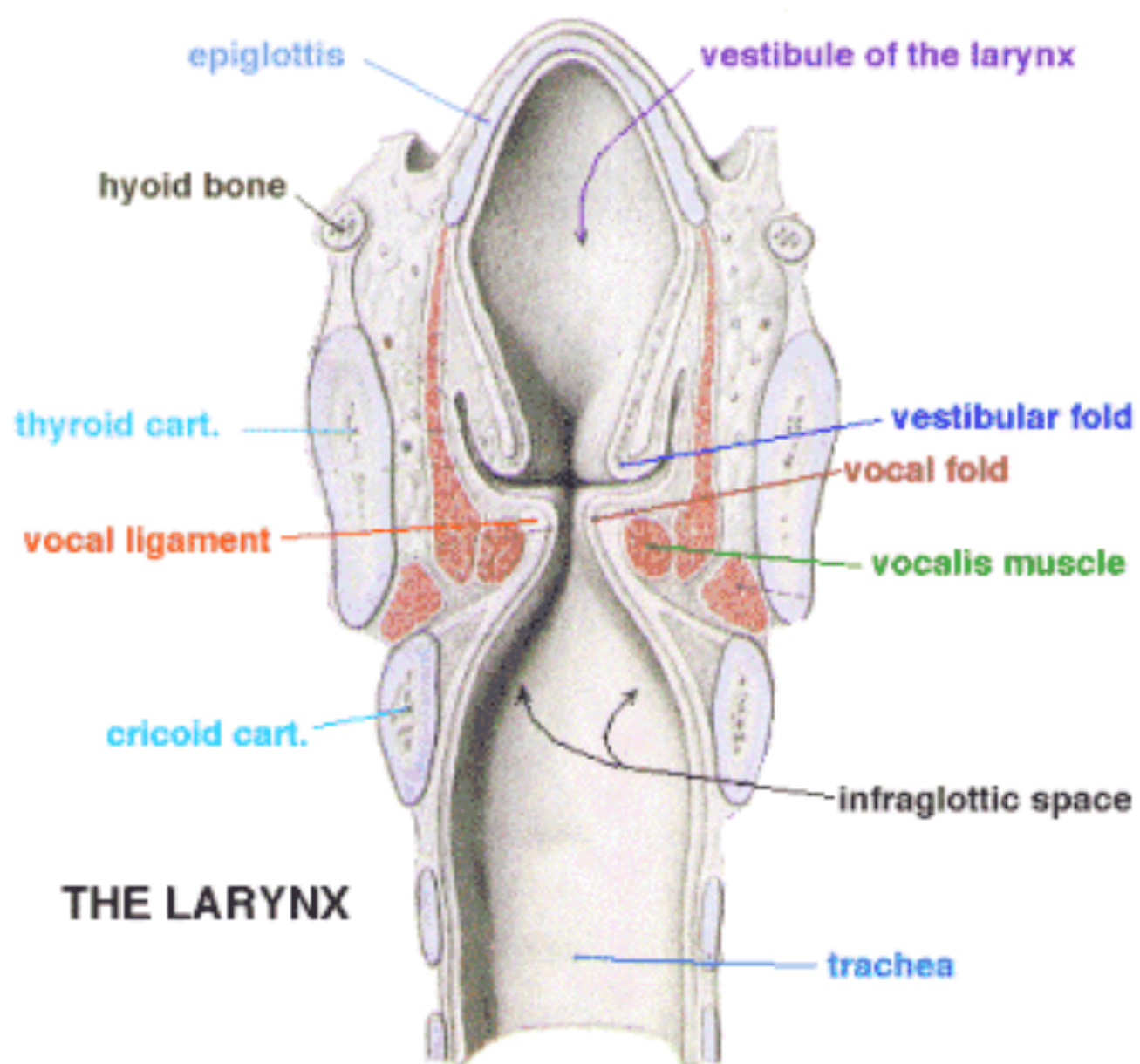
One way to hydrate your body and your voice is to drink at least six big glasses of water throughout each day. To keep your vocal folds moist and well lubricated, **drink 6-8 big glasses of water each day** for ten days in a row. After that, you will probably notice that it is no longer hard work to consume that much water because you actually *want* it. You will notice that your voice feels and sounds better -- probably a LOT better, -- and the rest of your body will like it, too!

- **Avoid caffeine.** Caffeine has a drying effect on your voice. (*Grown-ups may want to note that this is also true of alcohol.*)
- **Limit salt.** Salt (*sodium chloride*) will dry out your body and voice. This is often a problem for kids and grown-ups who drink a lot of "pop". Limit your intake of **carbonated beverages** -- especially those with caffeine! Drinking pop is kind of a "double whammy" to your voice, because, in addition to consuming extra sodium (*and maybe caffeine*), you are also *not* consuming the water that is good for you.
- At times that you are using your voice a lot or when you need your voice to be the best, you should **avoid large amounts of sugar and spicy food** in addition to avoiding caffeine and limiting salt. The body uses water to metabolize these foods and beverages, and this reduces the amount of water available to hydrate your voice.
- **If you have a cold or sore throat, remember that decongestants, antihistamines** and other medications can dry the vocal folds. If you decide to take any of those medicines, you will need to drink extra water. You may be surprised to learn that **strong cough drops** and **lozenges** with **menthol or eucalyptus** also have a very drying effect on the vocal folds. It is actually better for your voice to suck on a hard candy, such as a lemon drop, or mild drops (*such as Luden's cherry drops*), or lozenges made with herbs and other natural ingredients. Please read the label and avoid menthol and eucalyptus. To nurse your voice through a cold or throat infection, try "steaming" it. Put some hot water in a basin and lean over it gently with a towel over your head, and inhale the steam. Be careful! For best results, do this several times a day for about 10 minutes each time.

Vocal Health Concerns and Information

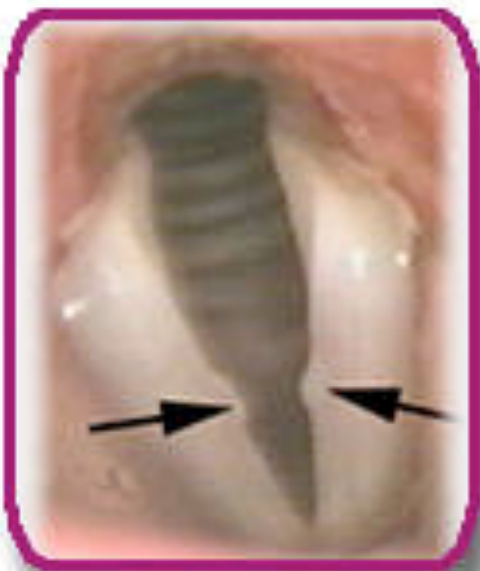
If you have vocal health concerns, please contact your vocal music teacher for more information or see a doctor. You may also want to check out these websites: www.voiceproblem.org; www.voicefoundation.org; raven.cc.ku.edu/~cmed/private/federarticle.html; hopkinsmedicine.org/voice/cyst.html; stayinginshape.com/3osfcorp/libv/p31.shtml; sinuscarecenter.com/hoarsaao.html; www.voicedoctor.net

Our voices are our instruments. If we damage them, we can't rent, borrow or buy another one!
Please think of your voice as a special gift that needs special care! Mrs. Burns ☺





Normal Vocal folds at rest



Nodes on the vocal folds

Advice for Beginning Teachers

“The greatest privilege is to invent our own future.”

- Ask a lot of questions and share your problems. We are all always learning.
- Be flexible and willing to adapt to situations.
- Keep your sense of humor and enjoy your students and colleagues.
- Listen a lot. Speak up when it's appropriate.
- Keep clear notes on each child in your elementary classroom. Keep notes on any secondary student when you are concerned. Documentation will sometimes seem like a waste of time, but you may need to refer to it someday.
- Wait with giving advice to experienced teachers or suggesting curriculum or policy changes.
- Avoid sharing your personal life with students.
- Become familiar with the community's expectations for teachers.
- Avoid getting too friendly with students or becoming their confidant. Refer students to school counselors.
- Use school equipment only for professional purposes.
- Avoid talking negatively about your predecessor, fellow staff, or administration.
- Talk about students to other teachers only when you're praising them or seeking assistance in working with them.
- Disclose private student information, positive or negative, only to the student's parents/guardians.
- Always follow through on verbal or written agreements with peers, students, parents, or administrators.

FIDDLER TASK LIST

DIRECTOR: \$3,494
ASSISTANT \$2,448

TASK	Peggy or Kyla	CONTACT PERSON	STATUS
Submitted by Peggy Bartunek			
PERFORMANCE KITCHEN ADULTS			
STUDENT BOX OFFICE, USHERS & SERVERS			
PIT REHEARSALS			
POSTER DISTRIBUTION			
PROPS			
SCRIPT ASSIGNING/GATHERING/RETURNING			
TREATS & MEALS			
T-SHIRT DESIGN & ORDER			
AUDITION INFO INTO SCHOOL ANNOUNCEMENTS			
BOX OFFICE PRINTING TICKETS			
CAST PARTY ORGANIZER			
CHOREOGRAPHY			
COSTUMES			
LIGHT DESIGN			
MATINEE/ADMINISTRATION DETAILS			
MEALS for full day rehearsals			
NEWSPAPER ARTICLE			
PARENT LETTERS			
POSTER & PROGRAM DESIGN			

CONCERT MANNERS

SUBMITTED BY PAM BURNS

Although concert etiquette (*good concert manners*) can be a little different for different types of concerts, here are some tips on how to be **A GOOD AUDIENCE MEMBER** . . . from start to finish!

WHAT TO WEAR

You will probably be more comfortable at a concert if you **dress in a way that is respectful to the performers and other audience members**. It is a good idea to "dress up" for most classical concerts. Outdoor concerts, family concerts, and rock concerts are usually more casual. You will need to use your own judgment. Be sure to show respect by avoiding clothes with holes, rips or tears; very casual shorts, skirts or jeans; and very casual t-shirts or tank tops. It is also good concert etiquette to avoid wearing perfumes or fragrances since many performers and audience members are highly allergic or sensitive to these products.

CONCERT SEATING

For most concerts, you will need to arrive at the hall or auditorium at least five to ten minutes before concert time in order to find your seat, receive a program, and be seated.

- **It is very, very important that you stay in your own seat and remain quietly seated throughout the concert for two reasons:**
 1. It is disrespectful to the performers who are working hard to perform good music.
 2. It is disrespectful to other audience members to interfere in their enjoyment of the music in any way.
- **Never enter or leave a concert hall or auditorium while a concert in progress** unless it is an absolute emergency. If you arrive late or need to leave early, make every attempt to wait until intermission or a break in the program. It is considered to be very rude to leave a concert that is in progress except in cases of dire need or emergency.

NOISE

It is extremely important to stay as quiet as possible during a concert, for the same reasons as listed in the "concert seating" section above. A quiet performance hall is as important to a musician as a clean, empty canvas would be to a painter.

- Please do not talk, sing along, hum, or yell, or keep a beat with a body part during a performance. Signs that it is time to stop making any noise are the dimming of house lights, the beginning of an overture, the entrance of a concertmaster or conductor, etc.
- Make sure that all cell phones, pagers, and watch alarms are off before the concert begins.
- Wait until intermission to rifle through a purse, backpack or bag.
- Do not unwrap candy or cough drops once the concert begins. If you have a cough, consider having a cough suppressant in your mouth before the concert begins. If you begin to cough, make a quick and quiet exit at the next best opportunity.

SHOWING APPRECIATION

Applause, or clapping, is the traditional way to show appreciation for the efforts of the musicians.

If you do not enjoy the selection of music or the way that it is performed, you should still show respect and appreciation. If you *especially* enjoy a selection, a soloist, or an overall performance, your applause will naturally be longer and more enthusiastic!

- Be sure to read your program at a classical music concert. If you notice that a major composition has several movements or "subcategories", please do not clap between the movements. Sometimes, if you are not familiar with the music, it is difficult to keep track of where the musicians are in the course of the program or composition. If you are not sure whether clapping is appropriate at a certain time, wait until the more experienced audience members around you begin to clap, and then join in.
- Sometimes, at the end of a performance, audience members shout out "Bravo!" or "Brava!" when the applause begins. This is completely acceptable because it means "Awesome!" or "Well done!" It is not appropriate to whistle or shout out other words, though.
- Sometimes an audience will show extra appreciation for an especially good performance by standing when they applaud. This is called a standing ovation. It is probably most respectful to join and stand even if you did not think the performance was particularly special.
- Curtain calls are when the conductor and/or performer/s leave the stage for a moment, and then return because the audience is still clapping. It is good manners for a performer or conductor to thank the audience by bowing or nodding to receive the appreciation of the audience. Sometimes when this goes on for quite awhile, the performer/s may return to perform an "encore", or a bonus performance. If you are anxious to leave, don't worry. This usually will not last more than a few minutes.

EATING, DRINKING, SMOKING

During a performance, you should never eat, drink, or smoke. The reasons for this are the same as the reasons listed in the "Concert Seating" section. Cough drops that are unwrapped before the performance or during intermission are acceptable, of course.

YOUNG CHILDREN AND CONCERTS

Some concerts are more appropriate for children than others. Short concerts or informal concerts are the best ones for young children. It is inappropriate to expect young children to be able to sit as still or stay as quiet as older children and adults. Sometimes young children are allowed to attend a concert in order to see a particular performer or to be "introduced" to the music. However, the musicians and other audience members should receive respect and attention from ALL audience members. **Babies and children that are too young too understand and use concert manners do not belong at most concerts.**

Please note . . . in the case of school concerts where families would like young children to hear the concerts of older siblings, consider making a videotape or making arrangements for the child to attend part of a rehearsal instead of the concert. Poor concert manners from very young siblings are certainly understandable, but **not** acceptable. In addition, school performers will appreciate and enjoy the full attention of the parent for this special event.

Resources for High School Choirs

suggestions from Cheryl McIntyre



Literature:

Teaching Music with Passion by Peter Loel Boonshaft

The Art of Successful Teaching by Tim Lautzenheiser

Spotlight on Assessment in Music Education

Sightsinging:

Sing at First Sight by Andy Beck (Alfred Publishing)

Singing at First Sight Reproducible Companion by Andy Beck

Warm Ups:

Building Beautiful Voices by Paul Nesheim and Weston Noble

The Choral Warm-Up Collection by Sally K. Albrecht

Assessment:

60 Music Quizzes for Theory and Reading by Jay Althouse

30 Days to Music Theory by Hal Leonard Publishing

(Rhythm, Melody, Terms)