

1. Have them record themselves singing a song, then go off and self-evaluate and turn in a self-critique including what they like about their voice (20 minutes)
2. Switch sides for singing (any amount of time)
3. Pull rows off for character feedback (perform and piece of song) have each member of the row watching call out names of people who had the best character (5 minutes per row)
4. Break into FIX IT sectionals spot working a key change or interval sectional for repetitions (10 minutes)
5. Pair up and have the ones off watching while the twos perform and give feedback to each other, then switch (12 minutes)
6. Teach a tag by ear and have everyone tag in a quartet or double quartet
7. Pick four people to sit out and be judges
8. Have the birthday girl sit out and listen to a song and critique
9. Have each person do their own warm up on the risers (all at the same time – this is a hoot)
10. Have two circles - one inside the other – have them sing to each other and then for every bell (clap) they move to the next person while singing and performing
11. Assign each front row member – members to critique for a PSI (Personal Showmanship Improvement)

REHEARSAL OUTLINE – 3 musical goals for the evening

7:00 – 7:20

7:20-7:40

7:40 – 8:10

8:10-8:20

8:20-8:40

8:40-8:50

8:50-9:10

9:10-9:20

9:20 – 9:30 announcements/celebrations

Rehearsal Psychology and Strategy

12 Habits of Highly Effective Choral Music Educators

Eliminate interferences. No matter what amount of time is allocated for your chorus rehearsals you can make much better use of the time you do have if you eliminate all unnecessary interferences. Mandated interferences cannot be avoided, but singer-generated and director-generated interferences can. Interferences wear many guises and include: unprepared/unfocused directors; inefficient organizational structures; lack of formalized rehearsal routine; poor rehearsal tenacity on the part of the chorus, the director, or both. An elimination of interferences also reinforces your focus on artistry and the specialization in sound.

Develop metacognitive singers. The ability of knowing, understanding and taking charge of how you learn and think is called metacognition. The metacognitive singer is self-directed, self-accountable, self-monitoring, and self-motivated. Once a director has given every singer the skills necessary to be metacognitive, an atmosphere of high expectations can be effectively embraced and the chorus will actually become an instrument of art.