

MOVEMENT in the CHORAL REHEARSAL

CONCEPT:

We are a wind instrument, we must learn to play it as such. This process begins with the warm-up and is developed throughout the rehearsal.

Posture is developed through the use of body movement (body conditioning).

Posture is developed from physical strength.

Posture is developed within the attitude.

Posture is developed from recognition that sound is improved.

PROCEDURES:

Verbal Counting 1,2,3,4, etc. to get feeling of depth and sound

Reaching High while counting; reach for \$10 bills

Bending over and coming up while counting

Shoulder rolls while speaking (forward, up, back, down; back, up forward, down)

Knee bends while counting

Lifting the arms over the phrase while counting, speaking, or singing a phrase.

Arms create an arch; let all the air out, inhale with the lifting of the arms, count while hissing the air out; exhale on an "oo" vowel on a medium upper pitch

Lip trills: rising and lower pitch while lifting and lowering one arm.

4 beats without pitch followed by 4 beats with pitch, alternate (arms move forward alternately).

Lip trill while singing through a melody (very helpful in keeping support in lower range).

Swaying motion, especially for compound meter 6\8.

Diaphragmatic pulsing: Mr. Santa Claus, Mrs. Santa Claus, the Elf

Use of arms moving backward in rhythm; use with staccato arpeggio

Staccato mi,mi,mi,mi (rapid sixteenth pulse) with the hand rising off the back of the opposite hand (macro speed, must be same distance each time to avoid rushing).

fast pulses with the fingers as though they were playing the piano.

Jazz pulse: two and four (movement upper body to the beat, then add finger snap on two and four). Foot movement (shifting weight on one and three with a heel touch on two and four).