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Rehearsal Techniques for chorus members

**Concepts to try in person or virtually...
next week!**

With Donny Rose

Rehearsal Techniques

First, let's talk about the 3 times we rehearse...

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Rehearsal Techniques

- **BEFORE**

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Rehearsal Techniques

- **BEFORE**

If you rehearse weekly on Tuesday, how you prepare, starting on Wednesday, 6 days before?

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- **BEFORE**
- **DURING**

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Rehearsal Techniques

- **BEFORE**
- **DURING**

How do participate in the rehearsal beyond singing? Do you take notes, write in your music, record yourself, ask for help from leaders?

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- **BEFORE**
- **DURING**
- **AFTER**

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Rehearsal Techniques

- **BEFORE**
- **DURING**
- **AFTER**

What do you do after rehearsal within 60 minutes while everything is “fresh” in your mind?

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Rehearsal Techniques

My best guess about the preparation of members I have encountered over the years in BHS choruses...

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Rehearsal Techniques

- **BEFORE -**
- **DURING -**
- **AFTER -**

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Rehearsal Techniques

- **BEFORE** - 10%
- **DURING** -
- **AFTER** -

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Rehearsal Techniques

- **BEFORE** - 10%
- **DURING** - 90%
- **AFTER** -

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Rehearsal Techniques

- **BEFORE** - 10%
- **DURING** - 90%
- **AFTER** - 0%

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Rehearsal Techniques

My best guess about the preparation of successful groups in sports or music I have encountered over the years...

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- **BEFORE -**
- **DURING -**
- **AFTER -**

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Rehearsal Techniques

- **BEFORE** - 90%
- **DURING** -
- **AFTER** -

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Rehearsal Techniques

- **BEFORE** - 90%
- **DURING** - 5%
- **AFTER** -

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Rehearsal Techniques

- **BEFORE** - 90%
- **DURING** - 5%
- **AFTER** - 5%

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BEFORE THE REHEARSAL

90%

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BEFORE THE REHEARSAL

Let's make this before rehearsal time a mutual fund and **front load our preparation** so we can make art, ring chords, and have MORE fun...

instead of waiting for folks to sing the right notes and words.

BEFORE THE REHEARSAL

Let's cover....

- Learning track and sheet music strategies
- The power of marking your music
- Looping
- Personal recording
- Drone the 5th
- Bubbling
- Choreography
- Accountability

BEFORE THE REHEARSAL

Learning track and sheet music strategies



BEFORE THE REHEARSAL

Learning track and sheet music strategies

*This series of slides are extensive, because it's
WORTH IT! After the learning track section,
I'll move much faster. Promise.*

STEP 1: THE BIG PICTURE



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STEP 1: THE BIG PICTURE

Listen to the full mix 3x and follow along with the sheet music

- Focus your gaze on the TEXT
- Physically move your finger below the text, left to right

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STEP 2: THE LITTLE PICTURE



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STEP 2: THE LITTLE PICTURE

Listen to your voice part mix 3x in isolation.

- Focus your gaze on the WRITTEN PITCHES
- Physically move your finger underneath the written pitches.

STEP 3: LEARN YOUR NOTES



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STEP 3: LEARN YOUR NOTES

Sing “ooh” to your voice part mix multiple times in isolation.

- Focus your gaze on the WRITTEN PITCHES
- Physically move your finger underneath the written pitches.

Rather than drilling the entire chart, break this down into smaller steps...

STEP 3: LEARN YOUR NOTES

1. Sing “ooh” over the entire chart with **no stops**, 2 - 3 times.
2. Practice your identified tricky spots you did not sing accurately. **Drill these little 2 - 4 measure chunks** until you can't get them wrong... anywhere from 5 - 15 times!
3. Return to singing the entire song on “ooh” (without stumbling on the drilled spots) with **no stops** 2 - 3 times.

STEP 4: LEARN YOUR WORDS



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STEP 4: LEARN YOUR WORDS

Lip Sync to your voice part mix 3x in isolation.

- Focus your gaze on the WRITTEN PITCHES
- Physically move your finger underneath the written pitches.

That's right: breath, move your jaw and tongue, form the vowels and consonants, and in every way act like you are singing but don't move air or make a sound!

STEP 4: LEARN YOUR WORDS

Heads up

In sports, business and music, seeing your perfect performance in your mind's eye is one of the most powerful ways to learn, and often **MORE effective than actually doing the activity.**

Neuro-Linguistic Programming (NLP) may feel a little weird if you have never done it, but it works!

**STEP 5: LEARN YOUR WORDS
AND NOTES... *TOGETHER***

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STEP 5: LEARN YOUR WORDS AND NOTES... *TOGETHER*

Lightly sing words to your voice part mix 3x times in isolation.

- Decide where to focus your gaze (pitch/text/rhythm)
- Physically move your finger where you are looking
- Sing all words, rhythms, and notes with the goal of being “boringly” pitch and word-perfect.

STEP 6: SING IN A CHOIR

A graphic element on the left side of the page. It features a vertical line on the left that serves as a staff. Four horizontal lines extend from this staff to the right, creating a grid. Overlaid on this grid are four wavy, vertical lines in shades of brown, grey, orange, and purple. These lines appear to be musical notes or sound waves.

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STEP 6: SING IN A CHOIR

Lightly sing words to the FULL MIX part mix 3x times.

- Decide if and when you need to **look** at music.
- Decide if and when you need to **touch** the music.
- Continue to sing all words, rhythms, and notes with the goal of being “boringly” pitch and word-perfect.
- **It would be best to stand at this stage**

STEP 7: SING IN A QUARTET

A graphic element on the left side of the page. It features a vertical line on the left that serves as a staff line. From this line, four wavy, ribbon-like shapes extend to the right. The colors of these wavy lines are light blue, light green, light orange, and light purple, from top to bottom. The wavy lines have a fluid, undulating appearance, suggesting movement or sound waves.

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STEP 7: SING IN A QUARTET

Sing to the **other 3 voice parts** (your part missing) multiple times.

- Soften your gaze broadly, **seeing both text and pitches.**
- Physically move your body **as you now stand,** as if you are performing.
- Use **MORE of your voice,** singing all words, rhythms, and notes pitch and word-perfect

You MAY need to break this down into 3 smaller steps...

STEP 7: SING IN A QUARTET

1. Follow the music and sing the entire chart with no stops at least 3 times... **sing through mistakes and confusion**, noting where you are having difficulty.
2. Focus on your identified tough spots in the previous step. **It's possible that you may have to add both earbuds (or pan the stereo mix to the center)** to help you hold your part.
3. Sing the entire song without stumbling on the drilled tough spots with no stops at least 3 times.

BONUS STEP 8: SING ALL DUETS

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BONUS STEP 8: SING ALL DUETS

Become unshakeable on your part!

Play each of the other 3 part mixes in isolation and sing (duet) against each of them.



BONUS STEP 8: SING ALL DUETS

You will find in performance this information is VERY helpful and comforting, giving you **musical anchors**, especially on

- Unisons
- Perfect fourths
- Perfect fifths
- Octaves



BONUS STEP 8: SING ALL DUETS

Suggested order of duets

- **Tenor:** First with lead, then bass, finally baritone. You may struggle with the baritone/tenor duet.
- **Lead:** First with bass, then tenor OR baritone.
- **Baritone:** First with lead, then bass, finally tenor. You may struggle with the tenor/baritone duet.
- **Bass:** First with lead, then baritone OR tenor.

REVIEW:

1. Play the full mix 3x as you **LISTEN**
2. Play your part 3x as you **LISTEN**
3. Play your part mix while you **SING** “ooh”
4. Play your part mix as you **LIP SYNC** words
5. Play your part mix as you **SING** lightly
6. Play the full mix as you **SING** lightly
7. Play your part missing mix as you **SING** fully
8. BONUS STEP: **SING** each duet

REVIEW:

OK... now I'll go much faster!

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BEFORE THE REHEARSAL

**The power of marking
your music**



Rehearsal Techniques

- Brain research

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Rehearsal Techniques

- Brain research
- Visual learners

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Rehearsal Techniques

- Brain research
- Visual learners
- Doodling

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BEFORE THE REHEARSAL

Looping

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Rehearsal Techniques

- Isolate a challenging area that is NOT a key change

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Rehearsal Techniques

- Isolate a challenging area that is NOT a key change
- Determine a harmonically easy on-ramp and off-ramp (before and after)

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Rehearsal Techniques

- Isolate a challenging area that is NOT a key change
- Determine a harmonically easy on-ramp and off-ramp (before and after)
- Repeat Loop 5 - 10 times, then move back a page and sing in context

BEFORE THE REHEARSAL

Personal Recording

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Rehearsal Techniques

- Audio doesn't lie

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Rehearsal Techniques

- Audio doesn't lie
 - What YOU hear is both bone conduction and sound, and is NOT what the audience (and recorder) hears

Rehearsal Techniques

- Audio doesn't lie
 - What YOU hear is both bone conduction and sound, and is NOT what the audience (and recorder) hears
 - What “feels” good may not “be” good

Rehearsal Techniques

- Audio doesn't lie
 - What YOU hear is both bone conduction and sound, and is NOT what the audience (and recorder) hears
 - What “feels” good may not “be” good
 - What the group was requested to do may be too much or too little in YOUR case

Rehearsal Techniques

- Audio doesn't lie
 - What YOU hear is both bone conduction and sound, and is NOT what the audience (and recorder) hears
 - What “feels” good may not “be” good
 - What the group was requested to do may be too much or too little in YOUR case
 - Make your own learning track snippet

Rehearsal Techniques

- Audio doesn't lie
 - What YOU hear is both bone conduction and sound, and is NOT what the audience (and recorder) hears
 - What “feels” good may not “be” good
 - What the group was requested to do may be too much or too little in YOUR case
 - Make your own learning track snippet
- Video is cruel, but also doesn't lie

BEFORE THE REHEARSAL

Drone the 5th

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Rehearsal Techniques

- The 5 works with many more of our chords than the 1.

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Rehearsal Techniques

- The 5 works with many more of our chords than the 1.
- Pay attention to unison, P4 and P5, and octaves, as they should NOT wobble.

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Rehearsal Techniques

- The 5 works with many more of our chords than the 1.
- Pay attention to unison, P4 and P5, and octaves, as they should NOT wobble.
- For fun, try HUMMING the pitch as you BLOW the pitch pipe... it's powerful!

BEFORE THE REHEARSAL

Bubbling

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Rehearsal Techniques

- Helpful with many vocal production issues, **ESPECIALLY** in extreme ranges

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Rehearsal Techniques

- Helpful with many vocal production issues, **ESPECIALLY** in extreme ranges
- Smooths out airflow and improves your consonance and stability across your range

Rehearsal Techniques

- Helpful with many vocal production issues, **ESPECIALLY** in extreme ranges
- Smooths out airflow and improves your consonance and stability across your range
- Toggle between words and bubbling

BEFORE THE REHEARSAL

Choreography

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Rehearsal Techniques

- Get overly comfortable with choreography by

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Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography

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Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography
 - Talk sing “call and response” out of rhythm

Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography
 - Talk sing “call and response” out of rhythm
 - Isolate movement with LOTS looping

Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography
 - Talk sing “call and response” out of rhythm
 - Isolate movement with LOTS looping
 - “Talk sing” in rhythm with track

Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography
 - Talk sing “call and response” out of rhythm
 - Isolate movement with LOTS looping
 - “Talk sing” in rhythm with track
 - Lip Sync in time with track

Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography
 - Talk sing “call and response” out of rhythm
 - Isolate movement with LOTS looping
 - “Talk sing” in rhythm with track
 - Lip Sync in time with track
 - Perform choreography while you sing, *slowly*

Rehearsal Techniques

- Get overly comfortable with choreography by
 - Perform “block and tackle” of choreography
 - Talk sing “call and response” out of rhythm
 - Isolate movement with LOTS looping
 - “Talk sing” in rhythm with track
 - Lip Sync in time with track
 - Perform choreography while you sing, *slowly*
 - Perform choreography while you sing at tempo

Rehearsal Techniques

Heads up leadership

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Rehearsal Techniques

Heads up leadership

Learners use a different part of the brain for movement and music.

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Rehearsal Techniques

Heads up leadership

Learners use a different part of the brain for movement and music.

When you ADD movement, don't expect the chorus to retain all music learning. Talking/lip sync is a powerful way to connect movement to the body, then the text, then to the rhythm, then wholistically to the music.

Rehearsal Techniques

DURING THE REHEARSAL

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Rehearsal Techniques

DURING THE REHEARSAL

5%



DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship

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DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready

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DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready
- Bold entrances and exits... no fear

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DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready
- Bold entrances and exits... no fear
- Imaginary spotlight/camera on YOU all rehearsal

DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready
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- Imaginary spotlight/camera on YOU all rehearsal
- Audio record/mark music for personal review later

DURING THE REHEARSAL

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- Your body and mind are strong, focussed, ready
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- Actively be with your director by

DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
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- Audio record/mark music for personal review later
- Actively be with your director by
 - Seek to understand/analyze each gesture

DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready
- Bold entrances and exits... no fear
- Imaginary spotlight/camera on YOU all rehearsal
- Audio record/mark music for personal review later
- Actively be with your director by
 - Seek to understand/analyze each gesture
 - Use fierce eye contact with engaged face/body

DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready
- Bold entrances and exits... no fear
- Imaginary spotlight/camera on YOU all rehearsal
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 - Seek to understand/analyze each gesture
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- Do what the coaches/section leaders ask

DURING THE REHEARSAL

- Early IS on time -- it starts/builds with fellowship
- Your body and mind are strong, focussed, ready
- Bold entrances and exits... no fear
- Imaginary spotlight/camera on YOU all rehearsal
- Audio record/mark music for personal review later
- Actively be with your director by
 - Seek to understand/analyze each gesture
 - Use fierce eye contact with engaged face/body
- Do what the coaches/section leaders ask
- Section pride to “be the best”

Rehearsal Techniques

AFTER THE REHEARSAL

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Rehearsal Techniques

AFTER THE REHEARSAL

5%

AFTER THE REHEARSAL

We know you have about **60 minutes** before your brain dumps “extraneous” information... *like this rehearsal.*

Review issues NOW while it’s fresh... in the rehearsal hall and on the drive home, or, you have lost it.

AFTER THE REHEARSAL

- Review personal recordings against sheet music

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AFTER THE REHEARSAL

- Review personal recordings against sheet music
 - Get picky, but don't beat yourself up

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AFTER THE REHEARSAL

- Review personal recordings against sheet music
 - Get picky, but don't beat yourself up
 - Use earlier strategies (bubble, drone, learning tracks,...) to improve on performance

AFTER THE REHEARSAL

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 - Get picky, but don't beat yourself up
 - Use earlier strategies (bubble, drone, learning tracks,...) to improve on performance
- Review chorus recordings... especially video

AFTER THE REHEARSAL

- Review personal recordings against sheet music
 - Get picky, but don't beat yourself up
 - Use earlier strategies (bubble, drone, learning tracks,...) to improve on performance
- Review chorus recordings... especially video
- Mark the 3 - 5 spots you struggle with and loop the correct version...right away

AFTER THE REHEARSAL

- Review personal recordings against sheet music
 - Get picky, but don't beat yourself up
 - Use earlier strategies (bubble, drone, learning tracks,...) to improve on performance
- Review chorus recordings... especially video
- Mark the 3 - 5 spots you struggle with and loop the correct version...right away
- Set measurable goals for improvement next week

AFTER THE REHEARSAL

- Review personal recordings against sheet music
 - Get picky, but don't beat yourself up
 - Use earlier strategies (bubble, drone, learning tracks,...) to improve on performance
- Review chorus recordings... especially video
- Mark the 3 - 5 spots you struggle with and loop the correct version...right away
- Set measurable goals for improvement next week
- Fire up your SECTION to be CLEARLY the best

Rehearsal Techniques

Thanks!

Check out Barberhop.org for more materials!

Donny

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