

For each song selection, plan ahead *every element* possible:

- **COUNTS/CUTOFFS/CARRY-OVERS** Plan all intro counts, interlude counts, cut-offs and carry-overs, with their associated breaths. Teach these from first rehearsal.
- **DYNAMICS: SYLLABIC STRESSES & TEXTURE WORDS**  
Select 1-2 texture words for each song– NO MORE– and teach from first rehearsal. Chart of texture words is below. Always describe dynamics using texture words. Simple volume descriptions like ‘loud’ or ‘quiet’ are inefficient. Texture words communicate a *ton* about timbre, volume, and texture in an extremely concrete way; texture words efficiently describe not only volume/dynamics, but also tone quality, weight, articulation, etc, and are very concrete in placing these concepts into the body.
- **TONE QUALITY**  
Plan vowel shapes, especially for upper notes, diphthongs, commonly schwa’d words (like the= [thah] or [thee] not [thuh] & vocal register goals (ie “singers will want to shout this; teach melodic line on ‘oo’ to place into head voice” or “chest register is appropriate here, work to unify vowels and encourage relaxed jaws”)
- **THEORY ELEMENTS** Select which theory elements to highlight in each song (limit 1-2 per song!)
- **TRAPS** Note any challenges/issues observed in recordings or predicted by experience  
Prepare any memory aids or student score markings
- **PARTS:** If 2+treble parts are present for middle school and older, best practice is to divide singers into voice groups and assign groups different parts in each song. Group A will sing S1 on first song, and S2 on second song, etc.

DYNAMICS: TEXTURE WORDS (inspired by Laban Movement)		
SEPARATED TEXTURE	CONNECTED TEXTURE	Characteristics of both SEPARATED & CONNECTED versions
Flick - flick water off your fingers	Float - levitate hands as if raised by balloons	Light, playful, tends to pp-mp
Whisk - one hand ‘whisks’ a souffle	Glide - smooth out icing	Light, but with a purpose. Use when <b>flick/float</b> is too flippant and <b>dab/fly</b> is too heavy.
Dab - paint polka-dots w/ a small brush	Fly - one straight hand points fingers forward and extends out from body	Purposeful, direct, tends to mp-f
Bounce - bounce a ball Thump	Lean - both hands sway towards & away	Heavier than dab/glide, less serious than slash/press
Slash - slash downward with straight hands/arms	Press - both hands pushing down to raise you out of pool	Urgent, persuasive, important, tends to mf-ff
Punch - punch at abdomen level	Wring - twist a big, wet, heavy bath towel	Dramatic, demanding, exciting or desperate, tends to mf-ff. Has a brilliance not expressed in slash/press

SAMPLE REP PREP PLANS				
COUNTS/CUT-OFFS/ CARRY-OVERS CHALLENGES & GOALS	DYNAMICS SYLLABIC STRESS & TEXTURE WORDS	TONE QUALITY: VOWEL SHAPE & VOCAL REGISTER GOALS	THEORY ELEMENTS: SOLFEGE, RHYTHM, OR CHORD STRUCTURE	TRAPS ISSUES OBSERVED IN RECORDINGS, OR PREDICTED FROM EXPERIENCE
TITLE Hope is the Thing with Feathers, by Penny Rodriguez, poem by Emily Dickinson				
Clear cut-offs and prep breath m 27 and sim	- <i>whisk</i> m3-16 sim = <i>whisper-shout</i> ( <i>lean</i> will result in too-preserved chest) - <i>float</i> m20 sim FEAthers <<p>>erches -beat 1 stress	-head dominant: refrain on 'too' before text -'hope' to assist head - do not allow chest dom. m20 -'river of air' &whisk	- <del>ties</del> & syncopation: notate overhead m3-4 straight vs syncopated - solfege for all harmonies	- change m8 to dotted q/8th - print error m32: replace 'and' for 'that' - 'the'= uh, need [thah] -added 4x repeat + create descant p11
<p>NARRATIVE ARC OF SONG - Song initially presents the hopeful idea in an excited/subdued way, much like that one little bird perching through the storm. This builds through the end where multiple parts concretely demonstrate the text "sings the tune without the words and never stops at all" = the added vamp/descant section on "and never stops at all". Triumphant conclusion.</p> <p>ORDER OF SECTION PRESENTATION</p> <ol style="list-style-type: none"> <li>1- Speak refrain text+texture in rhythm "hope is the thing with feathers"</li> <li>2- sing refrain notes+ rhythm on 'too'</li> <li>3- Speak B section "and sore must be the storm" in contrasting texture</li> <li>4- teach ending on solfege, then text</li> <li>5- teach vamp section/descant into ending refrain</li> </ol> <p>ORDER OF ELEMENTS PRESENTED W/IN EACH SECTION</p> <ol style="list-style-type: none"> <li>1- Speak text + texture in rhythm</li> <li>2- Sing solfege where needed, then notes on texture syllable</li> <li>3- Sing on text once solfege/texture syllable are mastered</li> </ol>				
TITLE The Fox, arr. Blake Richter & Taylor Shaeffer				
- create body percussion @ interlude: -mm16-20: 8 sets plus 2 - mm55-70: 10 sets	-see score for notated text. All carry-overs + syncopation taught w/text from start -teach text slowly, with 8th pulses as noted	-chest is appropriate for much of this song, but monitor closely for over-use -- this selection is text-centric, and so will be taught via the text entirely, except: - final measure, present on solfege	- rhythm variations between verses will be very difficult to execute consistently. Take extreme care to learn all rhythms precisely BEFORE teaching to singers, and then insist on singer accuracy. - create simple, distinct movements to teach with text+rhythm from very first lesson.	
<p>NARRATIVE ARC OF SONG - Song presents story energetically from the beginning, makes space for movement and small group sections, then culminates in a party!</p> <p>ORDER OF SECTION PRESENTATION -1 Tutti verses, -2 Tutti ending, -3 ensemble verses</p> <p>ORDER OF ELEMENTS PRESENTED W/IN EACH SECTION -1 speak text in rhythm + body gesture rhythm aids, 2-add pitch to text+ body gestures</p>				