

## THIS IS THE DAY - REHEARSAL TECHNIQUES

*This is the Day* is from the gospel tradition and a lot of fun. It will be our program closer. Remind your students about the solo opportunity that introduces the work. As gospel music is open to improvisation like jazz and popular music, if they'd like to try, invite them to improvise over the solo.

This is the most difficult of our pieces rhythmically, so that's what I've concentrated on in the tutorial: the rhythm. Because it is very syncopated, you'll be tempted to teach it by rote as the mathematical complexities created by the ties is often too advanced for young readers. [A Little History: Our notational process, the way we notate music, especially rhythm, was codified (set-in-stone) by 1300. So music written in the 21st century, often looks more complicated than it is.] But give the rhythm names a try and connect them to the text. [A Little History: Over the last decades, the Kodály rhythm names have been segregated to elementary school, because ta & titi is easy, but once rhythms get difficult, the rhythm names become confusing and can't keep up. It's a Catch 22: Once the music outpaces the pedagogical tool, what does one do? Keep working at it or your students may never be able to read difficult rhythms.

On the worksheet, the rhythm on the first page is written w / o ties. Then, on the second page, it is as in the score. You'll note, as in *A Letter to the World*, I've used the rhythm name syn-co-pa, instead of ti-ta-ti, or ri-ti-ri (even harder to say) for all syncopated rhythms.

Remember: The best way to dissect these rhythms is to tap the eighth note first. Once surmounted, tap the quarter note.

Lastly, in the diction assist, many diphthongs and most "d's" in the word "and" have been dropped = an'. That's because when music is very fast, this can ease in pronunciation w / sacrificing comprehension by the audience.

