

Conducting with Purpose, Process, and Passion
Janet Galván
Director of Choral Activities
Ithaca College
ICDA 2017 Summer Conference
Tuesday, June 27th
9:30am

Purpose, Process, and Planning in the rehearsal process

- I. Begin with long-range goals – Musical goals which lead to deep learning by choir members
 - A. Getting away from the tenor part to 35 compositions – getting inside the music – details of the music – Engaging students in musical thinking - How does this music come to life?
 1. Attention to word stress
 2. Attention to articulation – How does it change the sound of the music?
 3. Attention to details and precision of rhythm
 4. Attention to meaning of the poetry and what the composer thought about the poetry
 5. Attention to engaging students in musical understanding
 - a. Structure – How is the music put together? What is the architecture?
 - b. Harmony
 - c. Melodic ideas
 - d. Rhythmic ideas
 - e. Marriage of poetry and music
 - f. Timbre – Vocal Color
 - g. Texture
 - h. Compositional devices
 6. Ownership of music by singers
 - a. Relevance to their lives – tell the story
 - b. Encouraging singers to offer ideas
 - c. Encouraging singers to think for themselves
 - d. Inviting singers to be musical
 - e. Encouraging singers to learn concepts beyond this piece of music
 7. Musical independence of singers
 - a. Musical literacy – working with widely varying levels of competence – providing support – Using literacy as a problem solver instead of an exercise
 - b. Conductor imagination – Ideas spring from the well-studied score
 8. Encouraging singers to create their own music
 - a. Freedom to Improvise – begin with speech improvisation
 - b. Encouraging composition – can be a group activity
 9. Consideration of historical context
 10. Consideration of cultural context
 11. Understanding of genre
 12. Consideration of the best way to communicate the music to the audience
 13. Vocal skills – Daily work both in warmup and in repertoire
 - a. Teaching to sing in a free and healthy manner
 - b. The importance of breath management
 - c. The importance of vowels

- d. The importance of consonants
- e. The importance of singing expressively – engaging the entire body

B. Total score preparation comes before actual planning of rehearsal (short-term goals). The score study leads to the rehearsal plan. Find the musical DNA of each work in order to teach from the podium.

1. What is the best way to present this composition to engage students and set them up for success?
2. With the minutes of rehearsal, what is the best way to engage students? Getting beyond simple error detection and passive singers who can follow instructions to students who are engaged in the music and involve them in decision making?

PHYSICAL CONDUCTING

I. Conduct the music, not the beats – Look like the music

II. Begin the process with score study

Absorb the score before picking up the hands or the baton

Looking at all details of the music

What is it that needs to be communicated?

What will lead to the choir singing with musical understanding

(form in classical, text in Brunner and Ramsey, Romantic expression in Brahms, Southern joy in Jubilee, a story)

Avoiding the blank gesture

What can we communicate through the gesture – the gesture as a rehearsal technique

Show it three times, follow up with verbal

What do you want to hear? What is the ideal in your head?

What DO you hear?

What are you going to do about it? –Is there something that you can do with your gesture to affect the sound? The phrasing? The articulation?

The character?

Have you defined the character for the whole? For each section?

Try the “one-word” game.

Do you know how the piano/orchestral part fits? Do you have an idea for how it can sound?

III. Working through the music

O Schöne Nacht

In languages other than your own, know the translation word for word. Know the pronunciation before you begin – including the word stress. This informs phrasing (stress, pulling back, breaths). Make your own decisions. It might be wiser than YouTube.

When do we allow rubato in Romantic music?

A few examples in this piece – arrival of a new key

Return to the theme

2 vs. 3

Legato – less “beaty” with destination points (forward, backward, arrival)

Avoiding the tyranny of the downbeat

I Am in Need of Music

Opening – setting the style – not too much up and down.

Compelling signals for carryover.

Stacking entrances- Showing how the piece fits together

Bringing out all statements of the main idea.

A comma is not always a breath. What is the thought?

Stress – release - weight

Lines that go from one part to the next – both gesture and rehearsal

Rehearsal conducting vs. performance conducting

How to handle unstressed words on normally stressed beats. Again, releasing singers from the tyranny of the downbeat.

Don't know a word? Look it up! When is the last time you used subaqueous in a sentence?

Word painting through stillness – how do you show a dissonance?

Allow time for the music, the singers, and yourself.

Are all p's equal?

Drawing a line with final tenor statement

Jubilee

Getting the mixed meter in your body

Setting one meter inside another

Showing freedom

Heaven Unfolding

Word stress and phrasing

Regina Coeli

Abrupt changes in character

Articulation

Being strong in transitions

Preparing for the orchestra or attention to the reduction

Strong beats for offbeat entrances

Where to put your attention

**Music as Communication:
Expanding the Palette of Sound, Repertoire, and Concert Presentation
Janet Galván
Director of Choral Activities
Ithaca College
ICDA 2017 Summer Conference
Monday, June 26th, 2017
9:30am**

The repertoire as the basis to meet long-term goals – The Purpose of Creative and Thoughtful Programming – the repertoire is the curriculum

- A. Whose needs are we serving?
 - 1. The singers
 - 2. The audience
 - 3. The community
 - 4. The parents (for groups through college/university)
 - 5. The administration
 - 6. The potential audience that is not taking part in ensembles or attending concerts
- B. Educational considerations
 - 1. The canon of Western European repertoire – variety over one year and over longer periods. Might not do every period every year – but certainly over 4 years, will hit each period and a variety of composers
 - 2. Real music vs. “school” music
 - 3. World music
 - 4. Consider your community and interests
 - 5. Folk music from various areas of the United States (Shaped note singing, Appalachian folk songs)
 - 6. Cutting edge choral ideas
 - 7. American art forms (Jazz, African American spirituals, Gospel)
 - 8. Contemporary composers writing art music
 - 9. Local composers
 - 10. Student composers
 - 11. Traditions – building a sense of community
 - 12. Worthy texts
 - 13. VARIETY – You might not love everything, but you will love something and grow to appreciate others.
 - 14. Student input

Today’s Session focuses on expanding repertoire choices to draw in new choral music fans

Considering the idea of Choral Music as communication – of musical theatre

In the process, consider:

- A. Allow the music to lead to variety in presentation – Make your concerts great events.
1. Variety of Repertoire
 2. Reach the heart. Remember that people sing in choruses for a variety of reasons. Try to develop the chorus that appears to have members that have sung together for a long time.
 3. Reach the intellect – People sing in choruses for a variety of reasons.
 4. Learn about many things – The text is important.
 5. Remember style
 6. Know the composer – the rest of the story – People sing in choruses for a variety of reasons.
 7. Think like a composer – Make it convincing.
 8. Think like a poet – Know the poet.
 9. Add sparkle on the stage – How do we look? People attend concerts for a variety of reasons.
 10. Music is communication. Communicate with your audience.
 11. Take risks.
 12. Plan for a new world with different expectations. Is there an opportunity for a visual? Would that enhance the music? Could students take leadership/ownership?
 13. Does your music come together to tell a story or follow a theme?
 14. Tie ideas together.
 15. Take the opportunity for event programs – in honor, in remembrance, in celebration of...
 16. Add instruments. Add color. Add a prop if it enhances the music
 17. Artistry, Education, Showmanship
 18. Add singers' ideas. Use singers' expertise.
 19. Let singers help you program. Invite ownership.
 20. Go to the best music. GROW as a musician.
 21. Inform your audience. Invite them in.
 22. Share rehearsal techniques and ideas
 23. Listen as you plan. Does it flow?
 24. Serve the music
 25. Avoid being predictable – Bring in something new.
 26. Find the talents of your ensemble members
 27. Try to make the program more than a set of songs.

As composers expand the palette of choral sound and presentation is expanding, concert repertoire is more varied.

- A. Publishing websites provide more information – recordings and scores
A few with helpful websites:
1. Alliance Music Publications, Inc.
 2. Boosey & Hawkes

3. Earthsongs choral music
4. Hal Leonard Online
5. Hinshaw Music
6. Lorenz
7. Musica Russica
8. Santa Barbara Music Publishing
9. Walton Music (now part of GIA)

There are sources to discover repertoire in addition to traditional publishers.

- A. Websites of specific composers – example: Stephen Paulus, Jake Runestad, Gwyneth Walker
- B. Independent music publishers cooperative
<http://www.imp.coop/content/visit-our-booth-at-chorus-america?page=1>
- C. See-a-dot Music Publishing, Inc.
<http://seeadot.com/>
- D. World Music Press – world choral music
- E. Raise Productions - publishes the Gospel Music of Raymond Wise
- F. Ysaye Barnwell publications: <http://www.ymbarnwell.com/instructional.php>
- G. For Fiela and more resources:
<http://www.northernharmony.pair.com/store/details/TFR1BK.html>
- H. Czech and Slovak music publisher
<http://apimusic.org/wbswebpage.cfm?pagetextid=czechalliance>
- I. Youtube – Requires a bit of detective work – It was through Youtube that I discovered the work of Eva Ugalde which led me to CM Ediciones Musicales
<http://www.cm-ediciones.com/autor.aspx?lang=1&compositor=102>
- J. Websites of groups which publish music – expanding palette of sound
- K. Michael McGlynn – Anúna
<http://www.michaelmcglynn.com/#home1>
- L. Moira Smiley and VOCO
<http://www.moirasmiley.com>

Places to discover new repertoire

- A. As above, Youtube – type in a choir or a conductor. Leads to new repertoire but also authentic performances or guides to language
- B. Conferences – ACDA National, World Symposium, National Collegiate Chorus Organization, Chorus America
- C. Recording companies featuring conference recordings: Mark Records
<http://www.markcustom.com/>
- D. CDs of choirs known for adventurous programming
- E. Live-streaming concerts with online programs - happening at some colleges/universities – some are archived
- F. Symposia designed for new music – example: Transient Glory
- G. Tour programs online

Basic Resources for standard repertoire

- A. Choral Repertoire by Dennis Shrock
- B. Choral Music in the Twentieth Century by Nick Strimple
- C. A Survey of Choral Music by Homer Ulrich
- D. Choral Music in the Nineteenth Century
- E. Checking publishers for new editions of standard repertoire or lesser known repertoire from trusted editors: Example John Rutter
Verleih uns Frieden by Mendelssohn, Oxford University Press
- F. If you have a composition, but information is limited on that style, YouTube can be a great resource. Example: Peze Café

Working through Repertoire

Fusion Music

Sih'r Khalaq – vocal color, movement, energy, traditions

Sililiza – Vocal color – offbeat, speaking with conviction, movement

Unclouded Day – freedom – singing in small groups – old time quartets (octets)

Peze Café – freedom, movement, drums

Total Praise – Gospel traditions, movement, drums in the room, bass

Bring Him Home – staging – context

Where the Body Goes, the Voice Follows
Movement in the Choral Rehearsal
Janet Galván
Director of Choral Activities
Ithaca College
ICDA 2017 Summer Conference
Monday, June 26, 3 Pm

- When asked about his playing, a famous pianist said that it was not the notes that he played that made the music but what he did between the notes that was important.
- If the body goes, the voice follows.
- Movement allows “re-hearing” in the rehearsal.
- Movement in music is crucial; the air moves to support the tone; the bow moves to make the sound; there is movement to and from the point of the phrase. It is only natural that physical movement be a step in the process to get the voice and the music in motion.
(Janet Galván, The School Music Program, ed. Jordan and Holt, GIA Publications, Inc.)
- We move so that we ourselves can be moved and in turn, we move the audience.
- Movement helps remind the body of what it did naturally.
- Music is a good way to teach in multiple modes.
- Movement engages. Technical perfections without singer engagement has limited meaning.
- Using movement allows us to empower and become a facilitator.
- Movement helps engage the body. We move from just head to body and heart.
- Movement can help allow the music to speak.
- Movement helps to build community and collaboration.
- Movement is one tool in reaching our goals. It is not the only technique but provides endless possibilities for creativity and often replaces talking.
- Conductor Gesture, Singer Gesture, Conductor-singer gesture
- The instrument of the singer is the singer’s body
- Resistance? Patience, encouragement, student assistants and helpers, modified movements
- Constantly learning and expansion of ideas – while the basis of this handout has come from many years of research and practice, the ideas are constantly evolving

Movement as an aid to Vocal Technique

Alignment

Breath Management

Movement to influence involuntary muscles

Movement to increase awareness of where the sound initiates

Conductor gestures to remind singers of rehearsal ideas and experiences

Vowels

Movement to avoid spread lips and limited space
Movement to rearticulate vowel in the mind of the singer as the vowel is sustained
Movement to avoid vowel “slide-off”

Consonants

Movement to reinforce neutral syllable for final voiced consonants
Movement to reinforce necessary sound on voiceless consonants

Release of Tension

Finding the balance of energy and relaxation
Expressing mood without allowing tension

Movement to Energize Body and Sound

Singing with the entire body – not just from the neck up
Move in a way that shows connection to the breath
Move in a way that shows connection to the lower body

Movement as an aid to improving intonation

When it's flat

Stepping rhythm or pulse while lifting through the phrase for flat singing
Bouncing
Solfege – moving hands while showing hand signs to avoid pitch being perceived as static

When it's sharp

Lowered movements

Movement of formation for intonation

Circles
Mixed formation
Varying formations including rows facing one another
Moving sections to proximity of what they need to hear
Varying how one piece is rehearsed

Movement as an aid to musicianship

As an aid to phrasing

Expanding stepping the rhythm to forward, backward motion
Stress-release motions
Working in small group – devising movements to show phrasing – circles, up and down, in and out, together or different, spinning, lines etc. – improvisation and creativity
Analysis and critique
Rope pull
Teacher choreography to show the form of a piece
Demonstration of foreground/background through movement
Using movement to get “unstuck”

Movement as an aid to internalization and clarification of rhythm

As an aid to internalizing the beat or underlying subdivision

Countsinging as movement – as an aid to what lies between the notes – feeling the underlying subdivision

Tapping chest to establish connection to core

Tapping or stepping subdivision to help master tough rhythms.

Using choreographed movement to master a tough rhythm or rhythmic interplay

between parts

Finding a physical move that allows singers to feel and see rhythmic relationship between parts

Getting a tough rhythm in the body so that it becomes natural, kinesthetic and kinesthetic – enhances aural

Movement as an aid to style and cultural context

Approaching music of people who do not live or move as you do.

Becoming a character.

Allowing the body to aid in the story telling

Exploring different ways of responding to and presenting music – all the world does not dress in black and stand still on the risers

Moving beyond “and now we start moving and clap” but allowing our bodies to respond and move in a way that is different from our daily movement. This is what Laban introduced as an aid for actors.

Allowing our bodies to respond as they did naturally at one point or as other people do naturally

Observing what is different about how movement happens in cultures different from our own

Seeing it as a process not just “free” movement – seeing the music of other cultures as something to be studied as a set of practices

Learning the dance if music is based on a dance. Technology can be a great aid. (This applies to Baroque music too.)

Movement to bring music off the page

Choreography in Performance

- Allowing the exploration of the music to lead to movement. Choreography becomes something that happens from the inside out.
- General movement vs. choreography
- Free vs. planned choreography
 - Some pieces and parts of pieces call for movement that is unified and has all singers
 - On the same part doing the same thing. Other music calls for more free movement.
- Simply varying the four or five rows on the risers adds variety and context. Some music “Jerusalem” by Michael McGlynn lend themselves to surround sound or sound coming from various parts of the hall. Some pieces call for simple staging. For example, “Va Pensiero” from Nabucco by Verdi. It’s from an opera and therefore, lends itself to staging.
- Some pieces call for individual story telling. I have done this with Eleanor Daley’s “Lake Isle of Innisfree” many times. It is interesting what a huge impact simply spreading the ladies out across the stage can make. They

began to look less like one unit and more like individuals – still unified but each with her own story.

The Ithaca College Choir sings a lot of the music in mixed formation based on quartets and octets. However, when we perform works such as Tafellied (Brahms), the text comes across much more effectively by separating the men and the women. We sometimes do a “semi-staging” and have the men and women come together for the finale when all parts sing together.

In 2013 we premiered “Journey to Ithaca”) by Dominick DiOrio. We experimented with various formations and finally settled on (left to right) S1, A1, S2, A2, T1, B1, T2, B2. This accommodated the duets, the parts singing together, and the entrances top to bottom that frequently occurred. The singers were involved in the decision. They understood (through trial and error) what allowed them to hear what they needed to hear.

Two years ago in the Ithaca Children’s Choir, we were performing Kodály’s Turot Eszik a Cigany. We learned it in sections. During rehearsal one day, I put them in mixed position. The tuning was much better. We eventually performed it in sections, but the experience of singing it in various positions informed the performance.

Aids to Movement

Ideas from Laban

In exploring movement, try considering space, time, weight, and flow

Also, consider the movements: press, wring, glide thrust, float, slash, flick, dab
These can help to expand movements.

Consider also just having students move to music. Mirror exercises are good. Have students alternate being the leader and the follower. It expands movements for both and is good for exploration. It can be a way to begin rehearsal – music is playing, and students come into the room, find a partner and begin movement.

If you are doing specific moves (such as a basic Latin dance move), start with everyone. Observe those who already have great style and moves. Have those people spread throughout the room and become teachers. Students join a group and the students help one another.

Consider established “family groups” with at least one person from each part to use as groupings or in choreography sessions. It saves time and establishes small communities within the larger group.

At the beginning of the year, have sections sing in circles to establish the section as a working unit.

Ideas to explore:

Alexander Technique, Body Mapping, Feldenkreis, Laban, anatomy, Tai Chi, Yoga

Sources

The Complete Conductor's Guide to Laban Movement Theory by Lisa Billingham, GIA Publications, Inc.

The Conductor's Gesture, James Jordan, GIA Publications, Inc.

The School Choral Program, ed. James Jordan/Michele Holt (several sections on movement including chapter by Janet Galván)

Teaching Music through Performance in Choir, Vol. 2, ed. Heather Buchanan/Matthew Mehaffey, GIA Publications, Inc. (Galvan chapter on score study has ideas on movement, chapter by Heather Buchanan on Body Mapping)

Embodying Singing in the Choral Rehearsal

A Study of Three Choral Pedagogues and Their Use of Movement in the Choral Rehearsal, Jeffrey S. Benson, Florida State University,
<http://diginole.lib.fsu.edu/etd/1344> (available online)

Repertoire Used today

Pergolesi Suite, ed. Doreen Rao
Entreat Me Not to Leave You, Dan Forrest

Dr. Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale, and is Artistic Director for the Ithaca Children and Youth Chorus. Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelletti, conductor).

In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Orchestra Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Ireland, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as national and regional choral and music education conferences and the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012 and the Oberlin Conducting Institute in 2014.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to Latin Accents, a series with Boosey & Hawkes. Her article on the changing voice was published in the International Federation of Choral Music Journal in August of 2007 and was reprinted in La Circulare del Secretariat de Corals Infants de Catalunya. Several dissertations have included Dr. Galván as a subject highlighting her use of movement in rehearsal, her ability to build community through music, and her rehearsal techniques.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions.

Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Galván is the founder and faculty advisor of the Ithaca College ACDA Student Chapter. This chapter has won Outstanding Student Chapter at the last five national conventions of ACDA. She is past president of NYACDA.

galvanj@ithaca.edu

Heigh Ho! Heigh Ho!
Mining for Aesthetic Jewels in the Everyday Rehearsal
Dr. Brad Holmes – Millikin University
bholmes@millikin.edu

Introduction

How do we create the possibility of the ‘unseen’ with our students?

Three Shafts into the Imagination

Mind, Body and Spirit

1. Digging in the Mind Shaft

Mining or Just Digging Holes?

Guiding Questions are Better than Authoritative Statements

Their Questions Are Better Than Ours

Kinds of Questions

Contextual

Compositional

Experiential

Textual

2. Dig into You Tube (The Body Shaft)

Unrelated movement

Related movement

Combine questions with movement

3. Dig in the Soul Hole (The Spirit Shaft)

Proportion

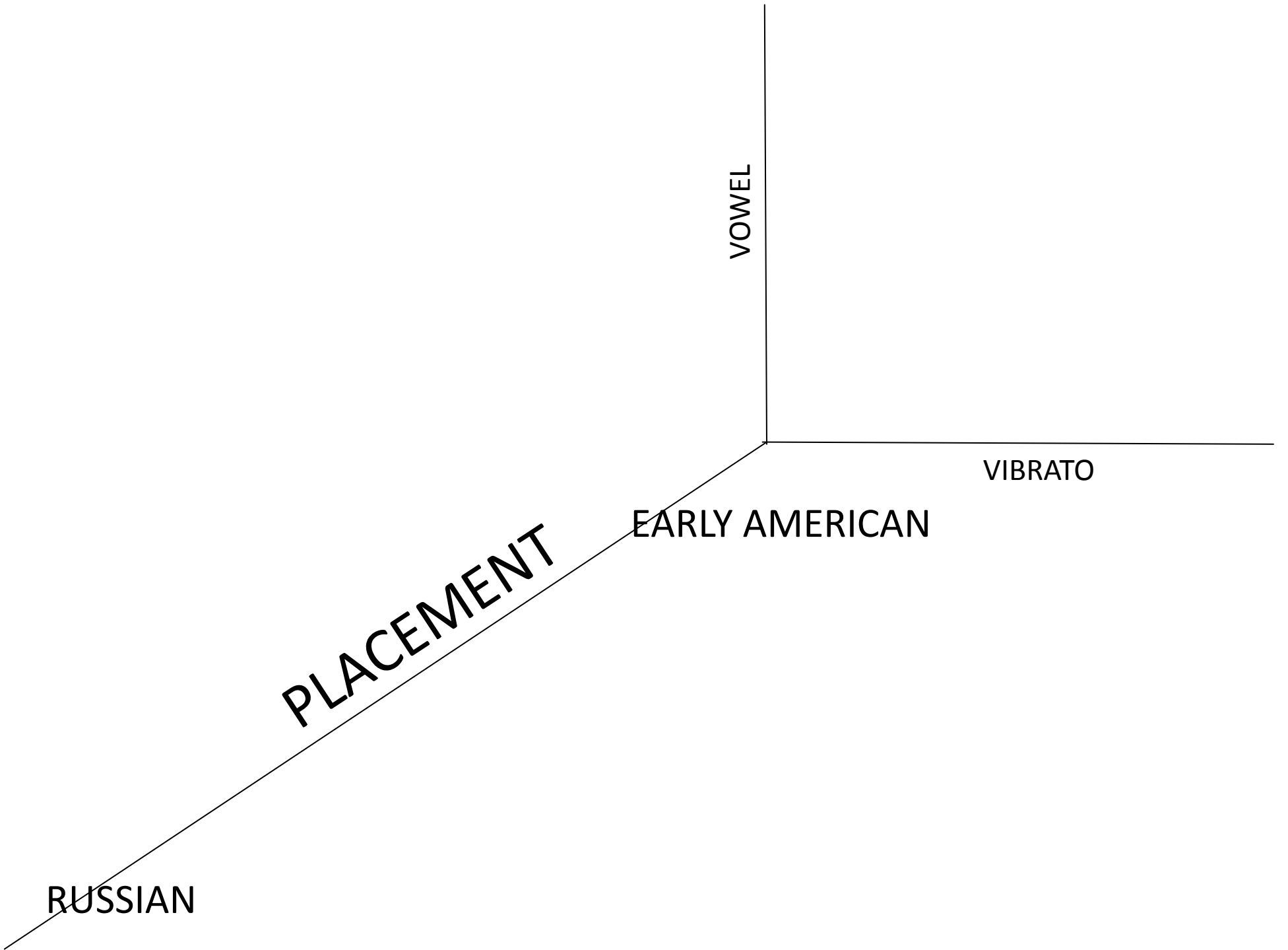
Community

Wholeness

What Matters is What is Unseen

*Heard Melodies are sweet, but those unheard
Are sweeter, therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:*

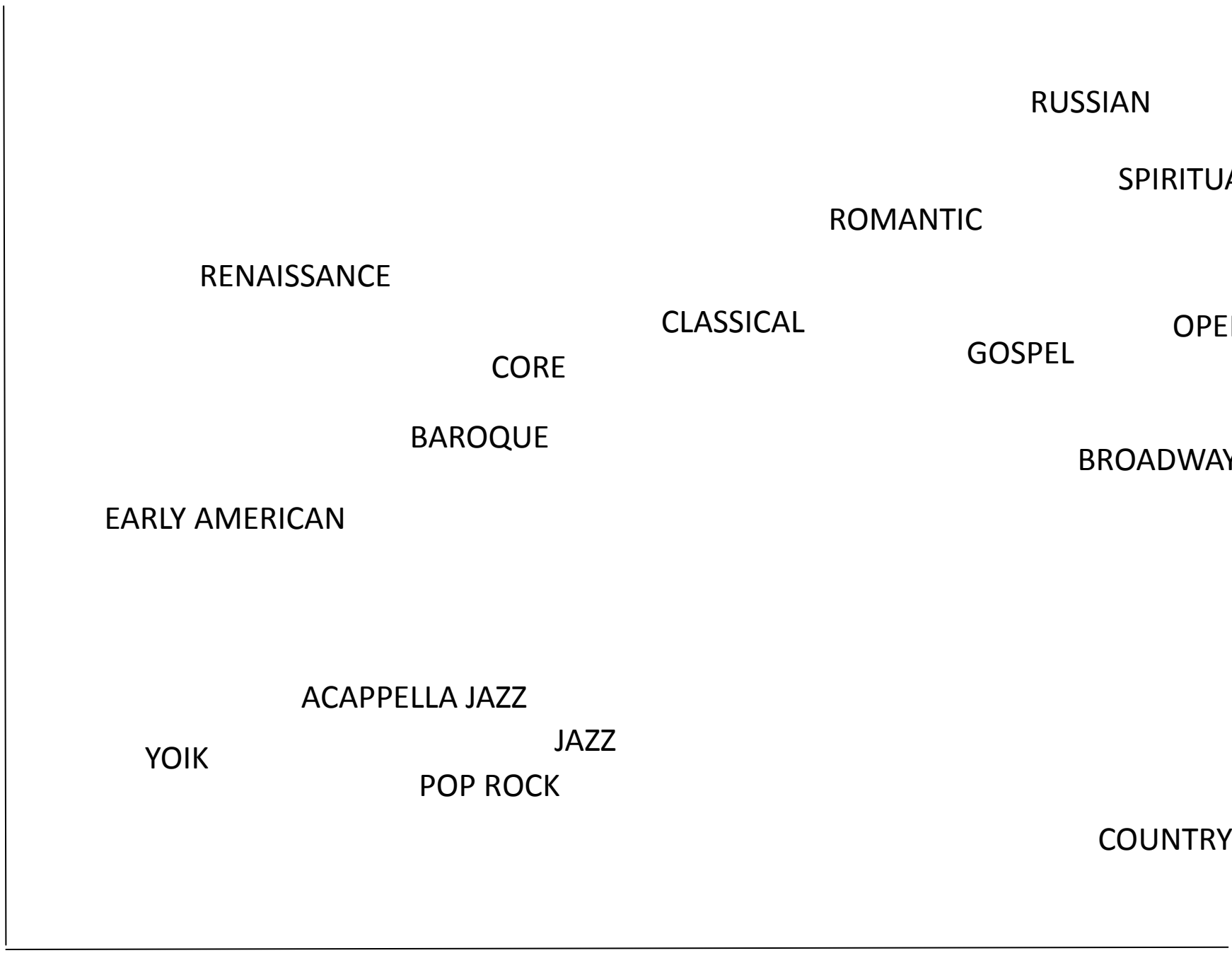
Keats – Ode on a Grecian Urn



LONG

VOWEL

WIDE



LESS

VIBRATO

MORE