



# ICDA SUMMER CONFERENCE

**June 25-27, 2018**

## **Interest Session Handouts**



## References & Recommended Reading

- Alexander, F. M. (1995). *The Alexander Technique: The essential writings of F. Matthias Alexander*. E. Maisel, (Ed.). New York, NY: Carol Publishing Group
- Conable, B., & Conable, W. (1995). *How to learn the Alexander Technique: A manual for students*. Columbus, OH: Andover Press.
- Finger, S. (2001). Reflex, habit and learning. Masters thesis. University of Victoria.
- Franklin, J. S. (2016). A way of doing things: Exploring and applying the Alexander Technique for choral conductors. Doctoral dissertation. University of Washington.
- Kind, E. (2014). *An Alexander Technique approach to conducting technique*. Amazon Digital Services.
- Madden, C. (2014). *Integrative Alexander Technique practice for performing artists: Onstage synergy*. Chicago, IL: Intellect, The University of Chicago Press.
- Madden, C., & Juhl, K. (Eds.). (2017). *Galvanizing performance: The Alexander Technique as a catalyst for excellence*. Philadelphia, PA: Singing Dragon.

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**BETHEL COLLEGE**  
INDIANA



# *A Way of Doing Things*



## *The Alexander Technique for Conductors*

"Give a child conscious control and you give him poise,  
the essential starting point for all education."

—F. M. Alexander

"The Alexander Technique bears the same relationship to  
education as education itself bears to other activities."

—John Dewey

"The Alexander Technique is constructive, conscious  
kindness to ourselves, cooperating with our design and  
supporting our desires and dreams."

—Cathy Madden

presented by

**Jeshua Franklin, DMA**  
*Director of Choral Activities • Bethel College*

**Indiana Choral Directors Association**  
Summer Conference

*Tuesday, June 26, 2018  
12:00 p.m.*

## The Problem: Downward Pull

According to Conable & Conable (1995, p. 4):

1. Tensing in the neck distorts the rest relationship of bone to bone in the skeletal system, impairing the skeleton's ability to deliver weight efficiently.
2. Tensing in the neck interferes with involuntary muscular support for voluntary movement.

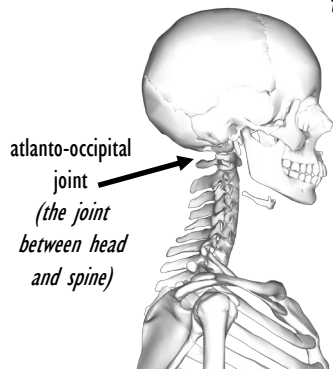
The result:

1. Kinesthetic sensory inputs can be misleading.
2. What you feel and what is real are not necessarily the same.
3. Habitual movement may “feel” right and yet at the same time be subjecting your body unnecessarily to downward pull.

## Understanding Primary Control (aka the “Head Leading”)

According to Finger (2001, p.9):

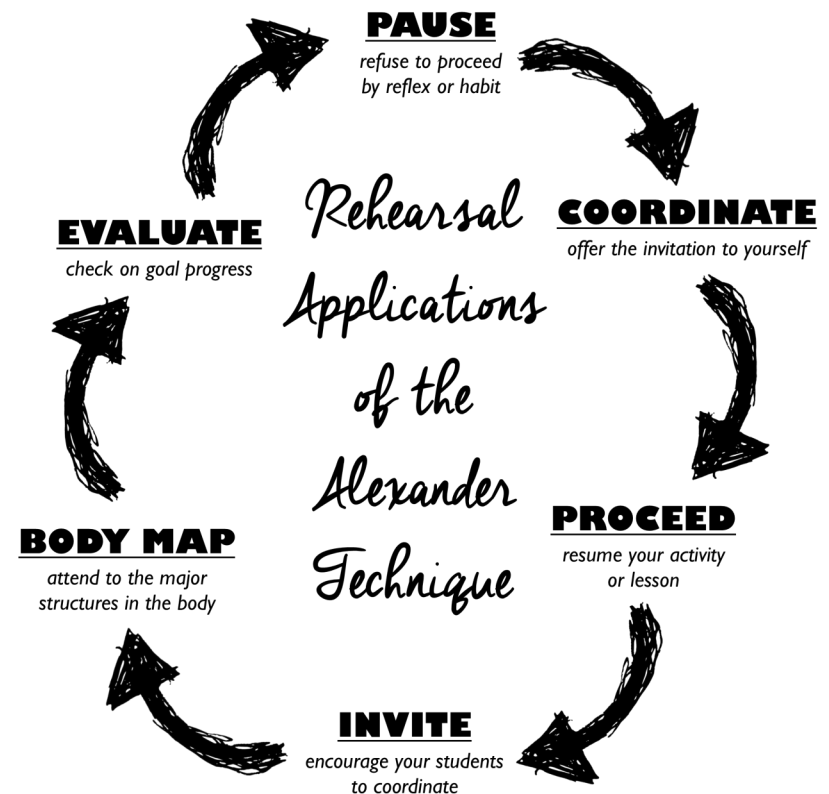
“In four legged animals [the head leading and body following is] pretty obvious, because the head is at the front and the spine trails behind. A cat’s head not only gets there first, but it also leads the spine to move and balance. Four-legged creatures organize internally—through the length of the spine—in the same direction that they move through space. Two-legged creatures balance by lengthening through the spine and outwards through the top of the head, but move forward in space perpendicularly to the spine. In other words, to walk we lengthen upwards but move forwards.”



## The Solution: Coordination & Directions (aka the “Means Whereby”)

According to Madden (2014, p. 29), this is the actual process of the Alexander Technique:

*I ask myself to coordinate  
so that  
My head can move  
so that  
All of me can follow  
so that  
I can do what I am doing*



# **Choral Conducting Outside the Box**

## **Exploring the Bonner method of conducting**

Presented by Matt Gerhard

Indiana Choral Director's Association Convention

Wednesday, June 27<sup>th</sup> 8:30am-9:15am

- **Introduction of Concepts**

- Bonner's concepts were developed from not getting the desired results using traditional techniques.
- We don't have time in rehearsals or concerts to communicate everything in words.
- With the right physiological tools we can communicate nearly everything that's needed.
- Every great conductor has space, energy, freedom, and motion.

- **Basics**

- Every motion must mean something.
  - If it's not for them, don't do it.
- You are the catalyst for their energy.
  - Energy is necessary from the moment you walk in the room.
  - Your lack of energy will result in their lack of energy.
  - Energy stems from physical movement beginning with the legs moving up through the eyes.
- We can't simply make a motion for something, we must physically make it happen.
- Get ahead of them, paint the picture for them.
- Must have submission from the singers.
  - Bonner wants them to rely on him for every interpretive element.
  - Don't explain your interpretation and then conduct in a contrasting way.
- The eyes are the most powerful non-verbal communication tool you have.
  - Flair, flirt, scold with your eyes.
  - Fire and joy in the eyes, show your passion.
- If things get shaky, go back to the pattern, but not at the expense of the other concepts.
- If the pattern is the focal point of your conducting, there's not much in the conductor's visual presence that's helping the singer.
  - An exceptional singer can sing beautifully under a conductor who focuses on pattern and little else, but they're singing past the conductor.
- Feel free to deviate from standard form if it enhances the music.
- Circles may be more effective for producing flowing lines and rejuvenating the voice.
- More space when there's sickness in the group.
- Direct the tessitura of the line.
- Mouthing the words is death. You can't get ahead of them if you're mouthing words.
- Singing with them is death. They'll depend on you, and you can't hear them.
- You conduct individuals.

- **Stance**

- Legs planted shoulder width apart.
- Arms are held from the shoulder to the elbow at roughly a 45-degree angle creating space in the chest.
- Chest is held high.
  - They sing off your chest.

- Forearms and hands angle forward as if the conductor is preparing to hug the ensemble, or is physically holding the sound.
- Fingers are spread and open as if holding a large grapefruit.
  - Creates a sense of space, and allows fingers to feather the sound.
- Eyes are bright and alive with raised eyebrows.
- Mouth is often open, showing vowel shape.
- Often gently swaying.
- Hug them, don't reach for them.
- *This stance encourages increased connection and relationship between conductor and choir while supporting the tone and presenting an image of the desired sound.*
- **Gestures**
  - Your motions should not be an intrusion upon the music, or seem out of place. They should visually enhance what the music or the text is communicating.
  - Baton not used, you can't "touch" them with a baton.
    - If directing an unfamiliar orchestra, you might use a baton at the beginning and decrease its use in the first 15 minutes so can texture with your hands.
  - Avoid the area of the vocal folds.
  - Pattern:
    - Another "tool" in your "toolbox." Don't let it become a crutch.
    - Must create a sense of line with your whole body.
    - Move the pattern as if through thick mud so isometric tension is created and the engaged singer will connect notes with a thick fluidity.
    - Positive tension is necessary for nuanced phrasing, but always have a sense of freedom and motion.
    - No bouncing, or rebounding in the pattern.
    - Compound meter is a dance.
  - Entrances:
    - Get ahead of them.
    - Sweep may be more effective than a sharp ictus which can cause glottal thrust.
    - "Taffy pull" long beginning notes to give motion.
      - Hold something malleable in the left hand, 5 inches in diameter, grab from above and stretch 18 inches for crescendo.
      - Entire physical presence communicates using great deal of strength for the motion through isometric tension in body and face.
    - "Overheard Fly" anytime singers, especially sopranos, approach a high note.
      - Throw hands up with a great deal of energy in body and bright eyes ahead of entrance for high tessitura.
    - "Caress" round vowels, "wh" words, soft entrances, etc.
    - "Hatchet" for sharp entrances.
    - "Low support throw" for fortissimo entrances.
      - Wind-up with the legs and arms literally shoving energy from below through the body. Gets pressure out of the throat and calls on the support of the legs and abs. Conductor's jaw and throat should be released.
    - "Double fist bounce" for accents.
    - "Palm bump" for ah vowels
    - "ok" for oh vowels
  - Releases:

- The “circular pigtail” is inexact and should produce a decay of sound or pitch if the singers are truly following you.
  - Often, there’s not enough time to do this and get back in.
- Motion must stay in one consistent direction until the release; cut the line.
- The release must propel the next entrance.
- “Pinch” the line with thumb and forefinger for soft, low, etc. releases.
- “Hatchet chop” for loud, high, etc. releases.
  - Hands make quick flick upward, overhead with little to no downward prep.
- “Upward tap” works for loud, high, etc. releases as well.
- “Crush cut” for robust or unexpected releases.
  - One or both hands powerfully crushes the sound, as though intensely grabbing something flying in the air or abruptly crushing a cluster of grapes in one hand.
  - Explodes upward to ensure forward motion, no decay, and energy for the subsequent phrase.
  - Use sparingly. Overuse will result in vocal tension and harshness.
- Crescendos:
  - You can’t just make the motion, you must physically make it happen.
    - Whole body from your feet to your ears if lifting.
  - Basic stance expands.
  - “Taffy pull” – see above
  - “Conga drum above the head.”
    - Hands set parallel at the ears, then lift as if lifting a conga above your head.
    - Feet planted as if lifting a grand piano.
- Diminuendos:
  - Basic stance contracts
    - Never close out, or push away, the choir with your palms facing out.
  - Even in the softest pianissimo, the conductor should still be holding the choir and sound with openness, roundness, and support.
  - “Soft release”
    - The right hand, body, and eyes support the energy while the left hand, palm held open, steadily decrescendos to the release.
  - “Reverse taffy pull”
    - Push back rather than pull.
  - “Christmas tree”
    - Start at the top and gradually work your way down the branches with the right hand.
  - “Squeeze the box”
    - Gradually lower and compress hands as if holding a box.
  - Don’t squat if the tessitura is high.
- Other gestures:
  - Triplets
    - Make an outward circle.
  - “Carryover”
    - A tiny outward circle followed by a larger one.

- It's the first tool to use when introducing these concepts to a new group.
- It's designed to pull the singers through any place they want to breathe, and forces them to sustain the tone.
- It eliminates choppy phrasing, especially prevalent in volunteer ensembles, without stopping the rehearsal.
- It reinforces the concept that conductor's motion is the musical line.
- It forces them to respond to you rather than singing by rote.
  - This is reinforced when the interpretation is varied.
- It possesses a propulsive effect, increasing the forward motion.
- The body must be fully energized.
- Start a shade ahead of the where the carryover is to take place.
- "Feathered fingers"
  - Move fingers independently in a circular fashion.
    - Useful for soft, still ending of phrase that needs focus while maintaining spin.
    - Increases motion in the voice without allowing voices to get out of focus.
- "Hands fanning above head"
  - Hands parallel, moving outward. Eyes bright and alive.
    - Brightens tone and lifts pitch.
- "Hands dangled"
  - Dangle hands slight above the forehead.
    - Useful when a soft texture is needed in the upper registers, particularly sopranos and tenors.
    - It releases tension, raise soft palate, brings tone to mask, and reinforces coming-over-the-note rather than pushing up.
- "Singing to the thumb"
  - Hold up left thumb directly in front like a microphone for the singers. Swirl right hand around it a couple times. Conduct with right hand, behind the thumb.
  - Have the singers lean in as if gathering around an old microphone.
    - Gets the choir as focused as possible, mentally and or tonally.
- "Bringing hand in"
  - Steadily bring the right hand in while holding the left hand palm up compressing and focusing.
    - Can be used when a section, or single voice, gets out of focus (or blend).
    - Also useful when choir needs softening while maintaining energy and intensity
- "Horizontal push"
  - Use hand like a giant oar pushing left and right to propel energy into the choir.
    - Increases motion and power in the sound.
- **Tone**
  - Bonner prefers a forward tone, in the teeth.
  - Space in the body is necessary to achieve full, round tone.

- Out of control vibrato is a wobble, squelch it.
- Vowels:
  - Fix vowels non-verbally as often as possible.
  - Shape your mouth to the correct vowel shape.
  - Say “my mouth” to fix a vowel.
    - Can be mouthed to the group, or an individual.
  - Point to your mouth as another option.
  - There must be plenty of space in your mouth. Jaw must be released.
  - They can’t sing past a closed mouth.
  - Work against negative tendencies.
    - To combat a thin, spread “eh”
      - Use a vertical “awe,” accentuating the “w” slightly, with a lowered head and chin and eyes darkened a bit.
    - To combat a thin, spread “ee”
      - Drop jaw. Teeth apart.
- **Interpretation**
  - No performance is ever the same.
    - Must be able to adapt to environment: audience, what’s going on in individuals’ lives, etc.
  - Have some idea where you want to go.
  - Keep it fresh, keep them on their toes, make them watch you.
  - You must be skilled enough to prepare them for what’s coming if you hope to change the interpretation through gestures alone.
  - Freedom to change interpretation through non-verbal cues makes performance and rehearsal more enjoyable.
    - Variety
    - Dynamism
    - Relationship taking place
  - Doing it the same way over and over dulls the performers, and is contradictory to the nature or life.
  - Predictability causes them to tune you out.
  - The purpose in all of this is to bring life and invigoration to the music making.
  - A rest on the final beat of a measure followed by a rest on the first beat of the next measure kills the energy.
  - You don’t need the whole spectrum in one piece.
    - Leave the tabasco out of the peach pie.
- **Choir Seating, etc.**
  - Lead soprano – “concert master” of the group.
  - Seat in quartets around her.
    - Cover the lesser voices.
    - Weak voices want to sit next to weak voices, don’t let them.
    - No sopranos together. Their voices fight subconsciously.
    - Strong voices in the middle.
    - Mixing them makes them better musicians.
    - Start by mixing them on a song they know really well.



- Find someone who notices the improved sound (it's in the eyes) and ask them how it sounded.
      - Blame the mixed seating on Doc, or this presentation.
  - Squat a few inches for soft passages. Energizes choir and audience.
  - Choir stance:
    - Feet shoulder width apart
    - Knees slightly bent
    - Toes "pigeoned in."
    - *Athletic "ready" position.*
  - Choir should sway somewhat with the conductor.
    - The motion gets the blood flowing, gets muscles involved in vocal production, energizes the singing, and frees up the performers by alleviating tension in the body.
  - Choir should have joy on their faces, fire in the eyes. (Unless inappropriate to the text.)
    - Avoid look of concentration, or checked out faces.
- **Leadership**
  - Chose songs you can attain, something you can win with.
    - Make it a shade harder each time.
    - Don't be afraid to go back and relax, there's no hurry to get to the hard stuff.
  - In the beginning just make music, good or bad.
    - Get excitement on the faces and in the church/school.
    - Don't rush anything.
  - Don't accept what you don't like.
  - You have to earn and demand respect.
  - Don't be indispensable.
  - Always be testing the waters.
  - If you win the top 25% you win everybody; If you teach the bottom 25% you lose the top 25%, if you teach the top 25% the rest will get better.
  - Discern who can save your bacon.
  - The choir wants to be helped, pay the price.
  - Connect with one person at a time.
  - Take what you have and polish it until it's great.
  - Put people where they fit. It's not always where they want to be.
  - Create the environment.
    - Set the table; set a feast or they won't come back.
    - Let them eat what they want; gradually they'll see the devouring and wonder why, then they'll want to eat.
    - Reflect on the feast.
  - Make a mistake? Ask forgiveness and move on.
  - Be captivating.
  - You must project that you like the piece you chose.
  - They'll self-destruct if given the opportunity.
  - Announce your dreams/goals.
    - Be willing to pay the price to achieve them.
  - Plant where you have soil, be prepared to sow.
  - Take smart risks.
  - Facilitate them to soar.
  - Your choir will never be better than you are.

- Less is more, if it's enough.
- You conduct before and after you wave your arms.
- Glean from your life experiences, put those in your conducting.
- Get the job during, affirm afterwards.
- No affectations, only realness. They want honesty.
- Be careful what you mimic.
- If they win, you win.
- Be the leader.
- Analyze, "what did I do to make that work?"
- Smile, connect with the eyes, it's all about relationships.
- Affirmation buys a lot, but don't lie. Don't make them ask for it.
- Get there early to "woo" them.
  - Develop your "schtick"
  - Get them one at a time. Affirm them.
- **Various**
  - "The conductor should work free himself/herself and the singers of restrictions that are counter to the natural quality of the music and facilitate motion in the choir that relaxes and engages the singers and the audience as well." – Dr. Judd Bonner (Non-Verbal Language, Gesture, and the Choral Conductor by Daniel Judd Bonner. p. 52)
  - "Where is the electric socket for possibility, the access to the energy of transformation? It's just there over the bar line... We can join it by finding the tempo and lean our bodies to the music; dare to let go of the edges of ourselves." – Benjamin Zander, conductor of Boston Phil. (The Art of Possibility by Benjamin Zander. Boston: Harvard Business School Press, 2000)
- **More information**
  - Dr. Gary Bonner's website: [www.bonnermusic.net](http://www.bonnermusic.net)
  - Dr. Judd Bonner's website: [www.juddbonner.com](http://www.juddbonner.com)
  - My email: [caddyorganist@gmail.com](mailto:caddyorganist@gmail.com)

## Diversity in Choral Music Programming

Notes by Hana J. Cai  
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### Coded Language Reference Sheet

When writing descriptions of pieces outside of the canon, our goal is to find words that are objective as possible. Ask yourself, “Can someone argue with my description of this piece?” The only way we have to “sell” our piece is through our students’ performance!

Instead of...	Use:
exotic	descriptions of what make the piece unique (e.g. “use of quarter tones,” “dissonant harmonies,” “frequent use of major 6 chords,” etc.)
fun	upbeat, fast-paced, up-tempo
African- or Asian- (meaning “of the continent”)	specific country, tribe, or culture (e.g. “traditional Japanese instruments,” “rhythms often found in the music of Tanzania,” etc.)
food words (“spicy,” “sizzling,” “-flavor”)	insistent, driving rhythm, rhythmic complexity, traditions of a certain country, culture, or tribe

### Useful descriptions:

- Terms to describe the musical structure (e.g. “strophic,” “call and response,” “ABA form,” etc.)
- Terms to describe the harmonic or melodic structure (e.g. “use of pentatonic scale,” “ornamented figures,” “tone clusters,” etc.)
- Descriptions of specific traditions associated with a piece without assigning value judgments (e.g. “This children’s song is often heard on Mexican school grounds.” “This song is performed yearly at the Chinese Dragon Boat Festival.”)

## **Selected Bibliography**

- ed. Talbot, Brent C. *Marginalized Voices in Music Education*. New York: Routledge, 2018.
- Hess, Juliet. "Decolonizing music education: Moving beyond tokenism." *International Journal of Music Education* 33, no. 3 (2015): 336-347.
- Hess, Juliet. "Troubling Whiteness: Music education and the "messiness" of equity work." *International Journal of Music Education* 36, no. 2 (2017): 128-144.
- Strach, Lauren and Linda Wicander. "Fitting in: issues of tokenism and conformity for minority women." *SAM Advanced Management Journal* 58, no. 3 (1993): 22-25.

## **Resources**

### **earthsongs**

[www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)

Multicultural choral music and good examples of descriptions of these pieces.

### **Glossary of Folk Musical Instruments**

<http://www.hobgoblin-usa.com/info/glossary/>

A glossary of musical instruments from around the world.

### **Peace Tree International**

<http://peacetreeinternational.org/teachers-resources/celebrations-around-the-world/>

Brief descriptions of celebrations around the world.

### **Teaching Tolerance**

[www.tolerance.org](http://www.tolerance.org)

Resources and a community of educators committed to diversity, equity, and justice.

### **World Culture Encyclopedia**

[www.everyculture.com](http://www.everyculture.com)

Contains comprehensive articles on countries' histories, demographics, culture, etiquette, etc.

### **World Instrument Gallery**

<http://www.asza.com/ihtm.shtml>

Pictures and descriptions of instruments from around the world.

## **Promoting Strength and Confidence with Small Forces**

Christa Tahere - B.A., M.M  
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### **Atmosphere: Setting the Tone Within the First Few Minutes**

On your first day with your small ensemble, your students or church choir may already have an idea of how productive they can or cannot be. If they are not expecting much and likewise aren't giving much, you will need to quickly change the rehearsal atmosphere. You should always take a feel for what type of group you have in front of you, but in many cases, it will be time to come in with focused energy and expectations. In my last high school, I came into the rehearsal space with a smile, told Shawn to sit up and spit out his gum, after all if there's only ten of them, losing one to choking would be a shame, and then hit them with expectations. It's pretty easy to set the bar high and to let people know what you expect of them from Day 1, but it is exceedingly difficult to get there from a place of deflated confidence, lack of work ethic or laziness. From the moment they begin singing, you are attempting to ignite their fire.

### **Examples of Effective Rehearsal Practices with Small Forces**

Warm-Up Always, and NEVER ACCEPT a sound that you don't want to become habit. Inexperienced choral voices think that warm-up time is ONLY for stretching and engaging the vocal mechanism. WE KNOW that it's our first chance to align the body, insist on the breath, unify the vowels, and energize the sound. 10 people are expected to do this just the same as 200. Again, you set the bar knowing they will rise to it, and it will give them the confident energy they need to go there with you.

Pick two or three musical seeds you want to plant early on. For me, it's usually support the sound (keep it spinning in front of you), adopt unified vowels, and sing loudly enough in rehearsal where your mistakes can be heard and fixed. Start planting these "easy-to-refer-to ideas" early so they can get to a place of success quickly. You may choose to assign a kinesthetic motion to these ideas so that you can refer to them inaudibly and often. Allowing the singers to also use the motions will help them internalize the ideas as well.

Pick a song you can easily teach by rote. (Full disclosure: this is usually something from Circle the State With Song, and most of the time something for younger choirs, but don't let them know that). Teach them the song, split into parts, and have it down by the end of the first rehearsal. If it's something you want to use for the concert, you can give them sheet music later. Your early rehearsal process isn't about notes... it is about lighting the fire.

I talked at length about this in a session I presented last year, but it needs to be said. Start listening to individual voices immediately and really assess what seating arrangement would best support a healthy sound from every one. You will need to utilize every possible tool in your belt to achieve quality sound. If two people standing next to each other makes the pitch center unstable, find a place for each of them that centers the sound. You can eliminate airiness, pitch issues, improper vowel coloring, volume issues and many more yucky things just by getting them into the right position. Again, it's as important with 10 people as it is with 200. Maybe more so.

Members of small force ensembles MAY be tentative when singing alone at first, which will give you an inaccurate read when you are voicing them. In this case, you can mix your chorus with a male voice, alto and soprano singing together. You should be able to hear the individual

voices well enough to make judgements on placement. Attempt to align the choir from the darker and fuller sounds up to the lightest, and watch out for any pockets of bad habits.

As I briefly mentioned above, but in building the confidence of a small ensemble, with or without experience, you will have to train them to make adequate sound for healthy singing. I'll never forget when the latest tv musical rolled out, my 'what was then' 12-member high-school choir came in singing in an adorably breathy, small sound for weeks. They had become convinced that that was a gorgeous sound. Whether they've heard something they are trying to imitate or simply lack the confidence to give a healthy core sound, I found that the easiest way to bring them back to me is to play GREAT choral recordings of a rich, robust sound (usually something Midwestern and hardy) to retrain their ear to good choral singing. If their ear led them astray, their ear can bring them back.

Encourage singing on the core of the breath, keeping each note supported and energized as if it were the first note they sang. This will keep a more solid sound, and one that will support more air and lend more volume. **DON'T LET THEM SING TOO LOUD ALL THE TIME!** Once they learn how to sing in a healthy way, not too loud, simply supporting the sound at all times, you can ask for dynamic contract, not support contrast.

Your second rehearsal should look a bit different. Pull out the first piece of music, and begin learning parts. In a small group, teach everybody all the parts of each piece. With small forces, you may need to push and pull different voicing arrangements for balance. (If someone is sick, you **WILL** have balance issues.) Let them know the expectation early on is all parts learned, and always flexible. Begin by teaching an attainable piece, and ask them to have a section memorized in a week so that you can make music of it. Again, they will pick up on your confidence that this is even possible, **THEY WILL COMPLAIN SO MUCH**, and then they will do it.

Keep the rehearsal moving along with little talking and no idle time. If you need logistical things from them, tack it on at the end when you are done with their attention span and energy.

### **Your Mindset and Why It's So Important**

Any ensemble, large or small, will be able to sense if you lack confidence in them or if you project expectations you know they cannot live up to. Be certain that your rehearsal atmosphere is not a false front you put on just to try to "fix them". You must be authentically happy with your 10 and believe with everything in you that they are capable of meeting and exceeding your standards, and most importantly, making beautiful music together.

They may be timid, rigid, fearful, hesitant, negative and a whole mess of other wonderful things. You need to be the force that allows them to move past these things because you absolutely know what they are capable of.

### **YOUR TOP SECRET MISSION**

It is possible to be completely content with your ten singers and want two hundred more. If your students or church choir members know you have complete confidence in them, they can also understand that you want as many people as possible to be able to join in making music with you. Growth doesn't mean you are discontent. Always seek out ways to grow your program, if for no other reason than to have the chance to impact more students musically.

Let's take a VERY brief look at a few types of ensembles and possible solutions for growth.

### **Small Forces: The Types, Troubles and Solutions**

#### **1. You Have NO People**

If you are having difficulty in your school with very small numbers in the fine arts department, you **MUST** investigate and be proactive to determine the problem and find solutions.

Possible causes: Feeder program that lacks organization or solid instruction, lack of funding, school structure that does not require fine arts participation or provides too many alternatives (i.e. one art credit per four years of high school and watercolor can fulfill the requirement), historically poor literature choices, under-attended concerts by parents and faculty, demographics and even how good the band or football team are.

Find the problem and be aggressive about solutions 1-2 years before you expect to see growth and set your sights to achieve it. Meet with administrators, meet with other music teachers, select appropriate repertoire, make choir important to your administrators, make concerts appealing to parents and faculty, beg them to show enthusiasm and support, plan field trips and fun performance opportunities, take them to Dairy Queen after they sing a show...You will have to make an effort to put choir on the map in many cases, but if anybody can, it's you!

#### **2. 15 People, They Don't Read Music and Have Zero Experience**

##### **\*Why This Is Harder**

If you've managed to get a few inexperienced people in the door, then you have possibly encountered more difficulties here as well. Often times the small and inexperienced choir can actually have a negative effect on recruitment. The work is difficult, the product isn't always immediately snazzy and word gets around that it isn't the most fun class (it doesn't have to be).

In this case, I would suggest changing very little about your approach, but add about 6 heaping cups of patience. You will notice that they are rising to your expectations but the learning curve is steep. Since they are not music readers, you may be recruiting some of your piano or band students to play through music with your choir members and helping to tutor them. You may be teaching note names and following the line every rehearsal. The point is still the same, light a fire, ignite a passion, pave a path for success.

Side note here: Sightreading makes students better at sightreading. It's awful at first. But Kindergartners don't read Jane Austen on Day One either. Keep at it! It will come!

#### **3. 10-15 Bodies, Fair Amount of Experience**

This is the group for which the first activities will work the best. They know the drill, they will probably have the worst attitude about being a small group, and you will have every opportunity to insist on stronger work ethic and setting the bar higher.

These groups of kids often have more ego than polish, so you can get away with more difficult repertoire because they have experience and can **OBVIOUSLY** do it. Make sure the literature is just challenging enough to keep them busy.

## **Growing Your Ensemble - In a Nutshell**

You absolutely have to choose appropriate repertoire. They need to have both challenge and success while not feel the pains of being small at the expense of overly dense music. Do not be an island on this. If you are coming up with pieces that you don't feel are appropriate, use the ICDA Facebook page, phone a friend, check the CSWS and HC repertoire lists, pull from reading sessions, do whatever it takes to pick literature that is about 75% salad and 25% dessert. What I mean is that they need substantial repertoire and healthy structure, but your 25% dessert-type pieces will make your choir kids tell their friends to join choir, and the parents will eat it up at the concerts

Music Tips: Look for relatively small ranged two and three-part stuff at first. Stay away from some SAB until you have 3-4 B's that can really do it. If you do more even-voicing splits in 2-3 parts, you can have some female voices supporting the third part. Be careful with two-part stuff, because often times that's for unchanged voices which can ditch your boys early on. Sing through each part before you commit to reading a piece to make sure each part can be supported with your forces.

Participate in ISSMA, Circle the State and Honor Choir, go to festivals, find ways to collaborate with other schools to do more substantial works. Expose your kiddos to a world of music outside of their small group. Don't wait for invitations. Call your local university and ask to do a collaborative concert with one of their ensembles or even the musical theatre department. Be an advocate and give your students opportunities.

On school concerts, allow your small group(s) to do 2-3 pieces alone, but combine with other school choirs when possible to increase the sound and confidence. I've done many concerts with 9-12, 7-12 and 5-12 for the big finale. It creates excitement and visual strength. Perception is unfortunately everything when growing a choir.

## **A Few Quick Tips on How to Prep for ISSMA and Honor Choir with Small Forces So That Students Aren't Experiencing Soul-Crushing Anxiety at The Notion of Singing Alone**

- Make rehearsal CD's of their music, preferably with one other part at least
- Embrace desensitization activities- Sing for Kindergarten, sing for lunch ladies, sing for board of directors meeting; take away the fear of performing.
  - \* Before our last musical, I offered to take the kids to McDonald's, and I would buy every student an ice cream who would sing their solo for the staff. You can't make this stuff up.
- Do warm-ups and activities that train and promote independence
- WATCH OTHER SMALL-ENSEMBLE PERFORMANCES (even ones that are flops so they know that not everyone nails it all the time)
- Use honor choir audition requirements as in-class activities from day one. Don't tell them what it's for, but when they go to make recordings, it's old hat!
- Get them singing by themselves as quickly as possible, even if it's by playing call and response song/games from the elementary music curriculum.



# Putting on a Musical: Junior Style!

**ICDA Summer Conference 2018**

Use this to record any questions, comments,  
concerns you may have! If the QR Scanner doesn't  
work, you can also go to

**<https://tinyurl.com/musicaljr2018>**



# Introductions

# Objectives

- To discuss choosing shows and the resources available for middle school/youth age groups.
- To explore options for prepping for the show logistically: calendar planning, workshops, auditions, conflict planning, etc.
- To talk about funding and how to get more of it.
- To discuss how we teach middle schoolers about the expectations of each role in a musical production.

# Goal

- To leave with more ideas for your current program or a plan on how to start one at your own school!

# **Junior Musicals...why?**

---

# Reasons to consider doing a musical at your school...

- Opportunities for a variety of students!
- Get young students involved early, while they're eager. It's a great opportunity for some of your students to experience the joy of being on the stage or behind the scenes.
- Students from all music areas (or non-music areas, for that matter) can join! Great recruiting opportunity!
- Use this as an opportunity to teach them the process of putting a show together from the audition process all the way to the strike process.
- Great opportunity to showcase your music program to the community!

# Funding... I can't do a show, I have no money!

- Students pay \$40 dues to be in drama club
  - If a student is not able to pay, we give a scholarship
- Additional fundraisers
  - T-shirts - students get one shirt with their dues
  - Yard Signs/Car Decals
  - Dine to Donate
    - We have three each year and one of them is a cast/crew party night!
  - Concession stand during show
  - Ticket Sales: Student \$4 Adults \$5 Families \$15
  - Flower Sales: carnations cost us \$0.75 each, we sell for \$2
  - DVD Sales: BE CAREFUL

# Where does that money go?

- Goody bags
  - Set up during the show, great way to advertise concession stand! Keychains included.
- Dinners
  - Production week, we provide three dinners
- Snacks
  - Practices that go until 6pm, we provide a snack (we also get parent volunteers to bring in these!)
- Costumes
  - This year we rented costumes
- Signs for advertising
  - We have used the same design as our t-shirt before and made them into posters.
- Set materials
  - We asked for gift cards, a parent had a discount, ASK AND YOU MAY RECEIVE!

# When picking a show...

## Things to think about...

- How many students do you plan to involve?
- What are able to do on your stage?
- What financial resources do you have?
- What kind of students do you have auditioning?
- What kind of show do you think middle school students will enjoy?

## Resources

- MTI Jr. Shows, G2K R&H, Theatre Rights Worldwide (Young@Part), Samuel French...etc.- shorter shows, lots of materials provided.
- Costuming- Renting, buying, creating? Less is more! No costumes whatsoever?
- How much parental involvement do you have?



# Creating a Calendar

- **Start EARLY**  
*(ideally at the beginning of the school year, no matter when your show will take place)*
- **Get your team together**  
*(teachers/adults who will be active helpers)*
- **Coordinate your schedule with other school conflicts**  
*(activities, concerts, games, any other special shared space situations)*
- **At your callout, share the calendar with students**  
*(and their parents, if possible)*
- **Communicate often and regularly with all involved**  
*(including “outsiders” such as Athletic Directors, other club sponsors, and anyone else who might share your space and/or your students...)*

# Setting Expectations

## → Early and Often

- ◆ BEFORE Auditions: During Callout & Workshops
- ◆ AFTER Auditions: At Reveal & Throughout Rehearsals

## → Treat students as though...

- ◆ They haven't had any experience
- ◆ It's a sport

## → Strike System

- ◆ Absence form before auditions
- ◆ 3 strikes = "You're out"
  - Absences
  - Cell phones
  - Gum
  - Not being prepared
  - Talking



**Open  
Involvement**

# Audition Process: CAST

## CAST WORKSHOPS:

### ● STATIONS

- #1-Music
- #2-Acting
- #3-Choreography

### ● DAY 1

- Begin learning music for desired part (lead/chorus--best fit)
- Begin learning choreography combo
- Acting games, “how to” read a script

### ● DAY 2

- Continue music/clean choreo
- Choose a scene to audition/practice small groups

### ● DAY 3

- Continue music/clean choreo
- Practice Auditioning--Do's and Don'ts

### *STUDENTS SHOULD BRING:*

- *Head Shot*
- *Audition Rubric (for Directors to complete)*
- *Potential Conflicts*
- *Interested Role*

# Audition Process: CREW

## CREW WORKSHOPS:

### ● DAY 1

- Small Groups: Design promo banner
- Individual: Design flyer
- Small Group Interviews:
  - 'To Do' Task List, Breakout Box
  - Directors: looking for teamwork, approach, leaders

### ● DAY 2

- Continue small group work
- Small Group Interviews:
  - 'To Do' Task List, Breakout Box
  - Directors: looking for teamwork, approach, leaders

## CREW ASSIGNMENTS:

- **A:** Audio, Spotlight
- **B:** Stage Hands, Program
- **C:** Costumes, Hair/Makeup
- **D:** Design, Set, Props

## *STUDENTS SHOULD BRING:*

- *Head Shot*
- *Audition Rubric*
- *Potential Conflicts*
- *Interested Role*

## Consider This....

- Teacher Recommendations/Behavior Logs
- Letters go home with Cast First--open in private!
  - Recommend potential crew members
- Letters go home with Crew
- Cast/Crew Reveal
  - Student Meeting:
  - Clarify expectations, reveal cast roles and team leaders, reveal crew roles and team leaders
- Parent Meeting
  - Get your volunteers!
  - Set Design
  - Costumes
  - Chaperones
  - Concession Stand
  - FOOD!
  - Sign-Up Genius

# HELP! (Delegate, delegate, delegate!)

- Parents want to help when they know *how* they can!
- Create jobs...lots of them! Find things that parents can do and communicate.
- At your first meeting...find your parents' strengths and get their contact info. Get in touch and keep in touch!
- Create a Sign Up!
- Promote these jobs a BUNCH!
- You could even have high school students come over and help from time to time! They LOVE that.
  - Student choreographers, tech help, organizational jobs, etc.

## Do Your Best to Make a Team!

- If you can manage it, do *not* do this alone.
- Directors do not need to be music teachers– ask around!
- People of different backgrounds bring different strengths.
- It can be a huge burden if you allow it to be, so make sure you set it up within your means so that everyone enjoys the process as much as your students should!

# Questions??

<https://tinyurl.com/musicaljr2018>

**If you have any questions that you would like to reach out to us with,  
please email them to:**

**jamese@centergrove.k12.in.us**



# **Rehearsal Strategies!**

## **Tips and Ideas for a Better Choral Rehearsal**

**Indiana Choral Directors Association 2018 – Greg Gilpin**

### **The Meet and Greet –**

*Getting to know your choir vocally, personally and physically.*

### **Dynamically Speaking –**

*Don't Over Sing 'Cause Less Creates More*

### **Respect the Text! –**

*Find the Meaning and Discover the Excellence*

### **Quick Tips That Save the Day –**

*We All Have Some. Here Are Some of Mine:*

*Tip 1* Stop Talking, More Singing – TMI = DOA

*Tip 2* Lips Forward, Please – Not kidding – MAGIC!

*Tip 3* Vowels Are Everything – And it all begins with “Oo”

*Tip 4* When All Else Fails – Diction and Cut-Offs

*Tip 5* Learn the Form of the Music and MEMORIZE –  
Get those heads up and ...

### **Remember -**

Your concert is an example of your rehearsal.  
Repeat to remember. Remember to repeat.  
What do we do the most? REHEARSE!

Visit [www.shawneepress.com](http://www.shawneepress.com)  
for sample score pages and audio excerpts on most titles.  
Enter the 8-digit publication numbers in the “Search” field for fast and easy access.

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# Music Technology and the Collaborative Music Rehearsal

Presented by  
Kyle J. Hanson

## FAVORITE APPLICATIONS

### MUSICTHEORY.NET/TENUTO APP

Free or paid application that allows you to program online theory exercises. After you establish your exercise parameters, simply share the link with your students.

### GOOGLE QR GENERATOR

Free online QR generator powered by Google. Just find your web-link, copy and paste the link into the URL option and export the QR code as a JPG. Display and enjoy!

### GARAGEBAND

With hundreds of loop samples, this easy-to-use and free Digital Audio Workstation is a wonderful tool to get students excited about music composition through play and exploration. Level up by recording and producing your own tracks!

### GOOGLE SUITE

Equipped with a plethora of document creation apps, Google Suite is the single best online-based system out there for classroom learning. Students can join shared documents, change documents together in real time, and export to PDFs for assignment submission.

## SESSION TAKE-AWAYS

### SAMR-INSPIRED MODEL FOR TECHNOLOGY IN THE CHORAL CLASSROOM

- 1) **Amplify** your classroom by **replacing** everyday items with technology-based applications
- 2) **Amplify** your classroom by **enhancing** student workflow and day-to-day experience through online and app-based learning.
- 3) **Transform** your classroom through technology by utilizing applications as learning tools to **differentiate** instruction, providing the best learning experience for everyone.
- 4) **Transform** your classroom through technology by replacing traditional rehearsal time with student **collaboration** in order to achieve more, learn more, and grow as a team!

### TOP 5 BEST PRACTICES FOR DIRECT INSTRUCTION QUESTIONING\*

- 1) During large group rehearsals, call on anyone and provide substantial wait time for answering.
- 2) Have a phone-a-friend option that requires students to repeat correct answers.
- 3) Give students time to think and discuss in pairs before large group discussions.
- 4) Never ridicule, always encourage.
- 5) If it is important enough for one, it is important enough for all.

### TAKING THE LEAP INTO COLLABORATION\*

- 1) Know your learning expectations and provide clear rehearsal goals.
- 2) Map out the logistics of your activity beforehand and run it by your colleagues.
- 3) Know what the desired activity behavior looks like so you can modify in real time, if needed.
- 4) Let students know that you are growing together.
- 5) Celebrate progress; reframe setbacks.
- 6) Acquire copyright permission for all recorded practice tracks and digitized music from publishers. *Its super easy and the right thing to do—when you access the publisher's website, there will be a link available for practice track permissions.*

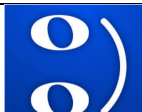








### \*REFERENCE

KNIGHT, JIM. *HIGH-IMPACT INSTRUCTION: A FRAMEWORK FOR GREAT TEACHING*. CORWIN PRESS, 2015.

# ICDA 2018: Music Technology and the Collaborative Music Rehearsal








## APPLICATION GLOSSARY

by Kyle J. Hanson

Applications	Description
<b>Music Learning Apps</b>	
	<b>Tenuto App:</b> Music theory learning via musictheory.net. Create beginning-level music theory assignments at varying difficulties.
	<b>Garageband:</b> Explore music composition through layering loop samples. Learn and practice techniques for music production.
	<b>Sibelius:</b> Advanced music notation and engraving software with keyboard and midi input options.
	<b>Finale:</b> Advanced music notation and engraving software with keyboard and midi input options.
	<b>NotateMe:</b> Music notation software with handwriting recognition input option.
	<b>Quizlet:</b> Create online flashcards for student practice. Quizlet can keep track of student progress and recommend words to study.
<b>Evaluation</b>	
	<b>Voice Record Pro:</b> Audio recorder application that allows you to easily record, edit, and export audio files.
	<b>Google Forms:</b> Application that allows you to create and send forms via Google Suite. Great for creating surveys, assignments, and student self-evaluations.
	<b>Notability:</b> Application that allows students to complete PDF assignments on a tablet device and export them directly to an online classroom. Perfect for completing evaluation rubrics.





I would love to hear back from you regarding this list and any application that you have had success with in the past! Feel free to contact me at [hansonk1@centergrove.k12.in.us](mailto:hansonk1@centergrove.k12.in.us)

ICDA 2018: **Music Technology and the Collaborative Music Rehearsal**  
**APPLICATION GLOSSARY**  
 by Kyle J. Hanson

Rehearsals	
	<b>Adobe Acrobat:</b> A powerful application that allows you to create, combine, and edit PDF documents.
	<b>YouTube Application:</b> Stream videos directly to a device, create your own private YouTube channel, or save and share playlists via YouTube.com.
	<b>Pro Metronome:</b> A metronome application that is highly adaptable to any performance situation.
	<b>Real Piano:</b> Allows students to access a piano keyboard on their own personal devices.
Tracking Progress	
	<b>Google Forms:</b> An Application that allows you to create and send forms via Google Suite. Great for creating surveys, assignments, and student self-evaluations.
	<b>GoogleDocs:</b> Create and share written documents among students via Google Suite. Multiple individuals can work on documents at the same time, on their own device, and see everyone's input in real time.
	<b>GoogleSheets:</b> Create and share spread sheets among students via Google Suite. Multiple individuals can work on documents at the same time—on their own device—and see everyone's input in real time.

I would love to hear back from you regarding this list and any application that you have had success with in the past! Feel free to contact me at [hansonk1@centergrove.k12.in.us](mailto:hansonk1@centergrove.k12.in.us)

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**APPLICATION GLOSSARY**  
by Kyle J. Hanson

Communication and Grading	
	<b>Google Classroom:</b> Online classroom perfect for organizing classroom materials, distribute assignments, and provide direct feedback on classwork.
	<b>Canvas:</b> Online classroom perfect for organizing classroom materials, distribute assignments, and provide direct feedback on classwork. Advanced options allow you to create learning modules that are tracked towards learning levels and create online learning groups within your classroom.
	<b>QR Readers/Generators:</b> Use QR codes to easily send kids directly to cloud documents saved in your google drive or online locations.
	<b>Remind 101:</b> An application that allows you to text students and parents directly without sharing your personal contact information.

I would love to hear back from you regarding this list and any application that you have had success with in the past! Feel free to contact me at [hansonk1@centergrove.k12.in.us](mailto:hansonk1@centergrove.k12.in.us)

ICDA Interest Session June 27, 2018

Which Voice Shall I Use? Teaching Vocal Styles in Multicultural Music

Debra Detwiler, DMA, Goshen College, presenter

### 1. Vocal Style for Young Singers

“Thula Klizeo” - Joseph Shabalala from Ladysmith Black Mambazo - South Africa

~Shabalala was on a tour to NYC and was lonesome for his 14 children in South Africa, not knowing if apartheid would allow him to see them again. The words mean “Be still my heart. Even here, I am home.”

Sing it four different ways:

1. Breathy
2. Operatic sound
3. Nasal while pinching nose
4. Big, beautiful voice (which is really a combination of the above three styles). This final style approximates the energy and spaciousness characteristic in some S. African singing.

### 2. Vocal Style for Emerging or Mature Treble Voices

“Lauliku lapsepoli” - Veljo Tormis - Estonia

~Because of its location in Europe between feuding, larger countries, Estonia has experienced occupation for centuries, most recently by the USSR. From 1869 to present day, there has been a festival every five years in Tallinn, Estonia w/ a choir of 20,000 and an audience of 100,000 that celebrates Estonian folk music. During Soviet occupation the festival continued and is one of the reasons Estonia is free today.

~This song is a regilaul - ancient Estonian folk song, orally transmitted. It is usually a women’s song in which the lead singer and echoing choir overlap. The “al-le-aa” refrain comes from Southern Estonia.

~Recording - Ellerhein Girls’ Choir

<https://www.youtube.com/watch?v=EXA8FkQPqAU>

~What descriptors can be applied to the vocal sound?

~Vocal techniques - “anchor head”

~Sigh from highest note of range down

~Imitate: young choir boy, owl, baby (stick out tongue and sigh down)

~54321 on /pu/ - soft and light - use index finger going up, down and up again

~What color is it? Lower voices are warmer.

~High palate, little vibrato - make round circle with thumb and index finger like Fruit Loop to aim the tone through

~BUT not all Estonian choirs sing using the above timbre. Important to research broadly.

Recording - “Sampo tagumine” - Tormis

[https://www.youtube.com/watch?v=xYli2mk\\_RoY](https://www.youtube.com/watch?v=xYli2mk_RoY)

### 3. Vocal Style for More Mature Singers - high school to college

~Recording - Bulgarian Women’s Radio Choir - starts at 32:28 - “Ergen Deda”

<https://www.youtube.com/watch?v=AFgzzWT3zX4&t=764s>

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~Eastern European, Balkans, some Arabic countries, Ladino, Sephardic

~What descriptors can be applied to this vocal sound?

~Vocal techniques - "anchor chest"

~"Hey," "mom," "yi yi yi" - calling - this is where spoken effort works

~Forward is the goal - not heavy

~Begin on Bb, 1 2 1 using /i/ vowel

~Tell higher voices to back off and let others carry the intensity when they get too high in their ranges

~Chiaro of chiaroscuro

~Show teeth like musical theater singers do

~Speak the words like you are talking to someone across the room

~Sing "Sto mi e milo" - trad. Bulgaria/Macedonia and experiment with producing this forward timbre. The translation for this song is about young men standing in the square watching young women carry their water jugs to get water.

~A calmer timbre that is also authentic is sung by San Francisco-based Kitka Women's Ensemble.

<https://www.youtube.com/watch?v=So1wWBc-ezU>

#### 4. Vocal Style for Middle School and Older

"Ndikhokhele bawo" - trad. S. African, arr. Michael Barrett

~A song of praise to the Father who loves and protects us.

~Recording - Tuks Camerata, Barrett's choir from S. Africa

<https://www.youtube.com/watch?v=oKCae0epZeE>

~Recording of younger voices - Mzansi Youth Choir

<https://www.youtube.com/watch?v=HBZWXICDMo4>

~What descriptors can apply to both of these choirs?

~Scuro of chiaroscuro but w/ resonance

~Lower larynx as beginning of yawn

~The earlier "Big Beautiful" sound

~Roundness, spaciousness, spirit of calm in the storm

~Embracing the world w/ arms

~Activity: Stand in groups of 4 and sing the first three pages to each other by memory. This encourages communication across the choir and listening to other voice parts. THEN, put arms onto each other's shoulders and sing into center, noticing the energy created by this new approach.

~Authenticity comes through identifying w/ the origin, story, and cultural function of a song.

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By singing any type of music we are embodying those who have experienced it before us. It was born because of an important emotion or reason. It's our job to honor both the music and the singers by learning as much as possible about it and from it so we can communicate to others who need to hear what we have to give them.