

Circle students and conduct pulse-

Elbow

Experience all possible joints: fingers, wrist, elbow, shoulder, waste, knees, and feet

Welcome – Arm waving is one of the aspects of leading a musical ensemble. We will spend some time analyzing and practicing good arm waving techniques, and then move into the higher-level concepts of being a musical leader.

- 1) Introduce myself -
 - a. 30 year card carrying member of BHS, plus 8 years off to raise family
 - b. Bachelors & Masters Degrees in choral Conducting
 - c. 31 years teaching public school choir grades 6-12
 - d. 30 Plus year member of ACDA & MENC
 - e. Directed Pomona Valley Carousel Chorus in FWD & Boise Chordsmen
 - f. Married for 28 years, 4 kids ranging from 25-16 years
 - g. Enjoy golf, construction, woodworking, family, church
 - h. Love to learn and improve at everything I do

- 2) Make-up of Class Members- Chorus directors, assistant directors, quartet members, section leaders, general members

- 3) Tremendous Responsibility-
 - a. Musical Leader
 - b. Emotional Leader
 - c. Physical Example
 - d. Our singers are a direct reflection of us in every way- for better or worse
 - e. Every Conductor is physically unique, but some are more effective than others
 - f. Some standards of the “Profession”

- 4) Posture: Proud – Open – Relaxed – Free – Lifted – Buoyant

- 5) LESS IS MORE! Trust your singers and give them responsibility for their musical choices

- 6) Beat Patterns:
 - a. Consistent Beat Plane
 - b. One Pattern- space under arms, down in center
 - c. Two Pattern
 - d. Three Pattern
 - e. Four Pattern

- 7) Left Hand Use:
 - a. Independent of your right hand
 - b. Only use for special effect

- 8) Start & Stop- Two most important things you will do
- a. Personal Preparation: Think- style, feel, tempo
 - b. Preparatory Gesture: Breathe and Invite your singers to join you in sound
 - c. Releasing Phrases

- 9) Purpose for your conducting
- a. Teaching Notes- Use learning tracks
 - b. Rehearsal
 - c. Performance
 - i. How much focus do you want to draw to yourself?
 - ii. Are you communicating with your singers &/or the audience?

10) Individuality and Effectiveness

- 11) Know the Music!
- a. Choose Quality Music that is appropriate for your singers
 - b. Melody
 - c. Parts
 - d. Swipes
 - e. Musical Plan

12) Job Description – Master Motivator

- a. It's All About the Music – It's NOT about You!
- b. Your singers are there to SING! Guide them into that with as little talking from you as possible
- c. Create Art from the first note of the evening to the last
- d. PLAN to be successful, but be flexible and modify the plan as appropriate
- e. Be the example vocally, physically, work ethic, focus, etc.
- f. Lead, guide, INVITE others to join you in the process of music making
- g. LISTEN – Do Not Sing!
- h. Evaluate what you hear and Respond with the solution in mind
- i. Think ahead and Prioritize your feedback
- j. Encourage individuals to a better place as singers and musicians
- k. Empower your singers by trusting them and giving them responsibility
- l. Monitor what you are showing your singers – video, mirror
- m. Study quality music and conductors from all styles
- n. It's NOT about You – It's All About the Music

13) When In Doubt

- a. Slow Down
- b. Break Things down into Small Pieces, then re-assemble
- c. Trust Your Singers