

1. THE MUSIC DIRECTOR AS A MUSIC TEAM AND CHAPTER LEADER

A. Introduction

Ask each person to briefly tell a little about himself. Set the model for brevity by going first. We have 50 minutes for this class. If things get out of hand, 25 people at 1 minute per leaves little time for the rest of the material.

B. Why are you directing?

Ask each person to answer the question in writing with a sentence or two. Get a sampling of responses and point out that much of what we do the rest of the week-end will have its basis from why we are directing.

C. Qualifications for the position

1. Get responses from the group.
2. See 1.1 of DBC and 2.2 of MLTM.

D. Music Director as member/leader of the Music Leadership Team

1. Organization of the Music Leadership Team (see 2 of MLTM)
2. Duties of the Music Director (see 2.2.2 of MLTM)

The 3 main thoughts to come out of this discussion are:

- a. Together the M&PVP and MD “administer” the music program of the chapter.
- b. The MD directly supervises the team members who deal with the teaching and performance of the music while the M&PVP directly supervises the other team members.
- c. It doesn’t matter who is the “titular head” of the Music Leadership Team. What matters is that it functions as smoothly and as efficiently as possible.

Comment 1: Another source of information is the Lesson Plan from 8/98 on “The Music Director’s Relationship with the Chapter Board”.

Comment 2: This hour could leak over into the next hour. That’s okay.

MUSIC DIRECTOR'S RELATIONSHIP WITH THE BOARD

1. Music Director's responsibility to the Board.
 - A. Plan, develop and present a music program which improves abilities.
 - B. Provide the environment for a meaningful, exciting musical experience.
 - C. Advise regarding the music program.
 - D. Assist with new member orientation.
 - E. Attend all board meetings.
 - F. Provide input to chapter budget.
 - G. Supervise subordinate members of the music team.
 - H. Help encourage and develop chapter quartets.
2. Board's responsibilities to the Music Director
 - A. Provide enthusiastic participation and support for the music program.
 - B. Provide adequate resources for the music program.
 - C. Give due consideration to the music director's recommendations.
 - D. Provide such remuneration as agreed upon with the music director.
3. The Business Relationship
 - A. A contract is needed.
 - B. Fee, remuneration, expenses, dues, training opportunities.
4. "Perks" for the director

DEVELOPING AS A DIRECTOR

This is basically the 8/98 class on “Elements of the CDCC”. This is the class I was least comfortable with in the past. Going through CDWI Instructor Training and completing level one of Chorus Director Certification has helped in my being better able to explain this class.

Any other thoughts on this class?

ELEMENTS OF THE CDDC

1. Chorus Director’s Workshop Intensive (CDWI)
 - A. Mission statement of CDWI
 - B. Defining characteristics of the CDWI
 - C. Components of the CDWI
 - D. Perspective and skills for teaching in the CDWI format
 - E. Certification process
2. Chorus Director Training
 - A. New Chorus Director Manual
 - B. Instructional Video Tapes
 - C. Peer-to-peer and mentor programs (connecting directors of like experience levels)
 - D. Training at COTS
 - E. Training at District Schools in support of the Certification Program
 - F. Articles in the quarterly publication (Directly Involved)
 - G. Scholarships to Director’s College (Apply through Jerry Knickerbocker)

3. Chorus Director Certification Program
 - A. Apply through Roger Tarp
 - B. Complete courses to satisfy requirements for desired level of certification
 - C. The Certification Program is intended to educate new directors and keep veteran directors sharp, motivated and vital.
4. Chorus Director Development and Recruitment
 - A. Assemble director database
 - B. Identify chapter needs through profiles (surveys)
 - C. Fill vacancies (sources)
 - D. Recruit director candidates through development and promotion

RUNNING AN EFFECTIVE REHEARSAL

We will be meeting with the Music and Performance VP class for this hour. We need to prepare enough copies of the handout "The Chapter Meeting" for everyone in both classes. Begin the class with a short discussion on the eight elements of a chapter meeting. Try to include the M & P instructor in this discussion. The big majority of the class time needs to be devoted to our scheduled topic.

The 8/98 Lesson Plan on "Running an Effective Rehearsal" is very effective.

Other sources are:

- a. Chapter 5 of DBC
 - b. Chapter 6 of MLTM
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1. Characteristics of a good rehearsal
 - A. Many small successes
 - B. Product of planning
 - C. Involve chorus in the process
 - D. Rehearse in the moment
 - E. Make it a "we" process
 - F. Arrive early
 - G. List order on a board
 - H. Start with warmup
 - I. Praise regularly
 - J. Have sense of humor
 - K. Eye contact with each person
 - L. One direction at a time

- M. Do it – Don't talk about it
 - N. Be a dramatist
 - O. Time is valuable
 - P. Don't be afraid to experiment
 - Q. Be positive
 - R. Don't scold
 - S. Teach chorus to memorize quickly
 - T. Never sing with the chorus
 - U. Always listen to the chorus
 - V. Record or videotape rehearsal
 - W. Use assistant directors regularly
 - X. Change riser placements often
2. Think of directors that inspired you. Why were they inspiring?
3. Rehearsal preparation
- A. Know all about the song
 - B. Know each part
 - C. Determine the climax of the song
 - D. Practice conducting the song
 - E. Identify difficult sections in advance
 - F. Mark your music
 - G. In your mind's ear, practice hearing each of the sections producing exactly the right tonal quality to sing each phrase musically and in perfect tune.

DIRECTING POTPOURRI

A. Selecting and teaching new music

1. Do music the chorus “can” sing, not what you “wish” they could sing.
2. Use a Music Selection Team to select the music
3. Sources of music
4. Resources
 - a. Chapter 14 of DBC
 - b. Section 3.4 of MLTM
 - c. Chapter 6 of MLTM

B. Interpretation

1. Go where the class wants to go (within reason)
2. Basics are in 10 of DBC
3. Each of us has the knowledge to deal with most questions.
4. Lyrics, melody, harmony, rhythm, comedy
5. If stumped, get an answer at a later time.

C. The need for “Sound Management”

This is the Directors College term for managing the vocal production of the members of the chorus. It is taught in 3 levels, with each being more teacher oriented than the previous.

Chapters 6 through 9 of DBC cover some of the basic elements, which are:

1. Free, vital and resonant tone
2. Posture
3. Breathing

4. Support (flow of air)

5. Muscular freedom

6. Resonation

7. Pitch

8. Intonation

9. Rhythm

10. Balance

- D. Last year Larry Bean made available to us a great tool that he had prepared to use for his classes. It is still online and has some very good things we can use. I particularly like his Model for Contest Preparation in the Directing Potpourri section. I'm sure he won't mind if we borrow from him.

"BUILDING A BETTER CHORUS" VIDEO

1. Be sure to bring your tape. There will not be one at the school.
2. Preface with remarks about the fact that these principles have worked in chapters of all sizes.

MUSIC DIRECTOR SEMINAR

Allow the members of the class to choose the topics.

Here are some possible topics if more are needed.

- ?? Intonation
- ?? Working with younger singers
- ?? Riser discipline
- ?? Placement on risers
- ?? Rehearsal techniques
- ?? Learning music at home
- ?? Auditions
- ?? Rehearsal and meeting format
- ?? Working with the Music Team
- ?? Working with the M&PVP
- ?? No fun at chapter meetings
- ?? Standards for the performing chorus
- ?? Goal setting
- ?? Singing not dancing
- ?? Competition vs fun
- ?? Warmup
- ?? Use of quartets
- ?? Show package
- ?? Guys that can't sing

?? Older singers

?? Riser time

GENERAL COMMENTS

1. DBC is Directing a Barbershop Chorus (#4053)
2. MLTM is The Music Leadership Team Manual (#4042)
3. Some other resource material (to use and reference)
 - a. The Inner Game of Music Workbook for BBS (#4095)
 - b. SPEBSQSA Chapter Management Guide (#4000)
 - c. Successful Performance for Qt & Chorus (#4055)
 - d. The Warm Up (#4068)
 - e. All the World's a Stage (#4032)
4. This is a working document, so, please make any and all suggestions to improve it. Our students will get the benefits.
5. Thanks for all each of you is doing to help improve our directors. We do make a difference.
6. I am sending this out unchecked for grammar and spelling. That will come later later.
7. During the class on directing techniques, you may have some experienced directors in the class who could assist you in working one-on-one with some of the less experienced directors. That was really helpful when we only had one hour.