

TALK LESS SING MORE

The Art in Conducting:

Warm-ups and Repertoire for Developing Your Conducting Skills

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TEACHING IS A SEPARATE ART FORM/ SKILL FROM CONDUCTING

Our job is to blend these two arts in a measured, sequential, balanced, disciplined, relevant, and fun format for the 21st century singer. THAT IS A LOT TO EXPECT OF OURSELVES.

Therefore, every moment of thoughtful planning, preparation, self-awareness, and self-analysis (not self-criticism) a moment of time-worthy growth. Turn every hour of musical and emotional discovery into a DELIGHTFUL moment of growth for yourself and for the benefit of others.

BEST QUOTE AND ADVICE I EVER RECEIVED: Dr. Leon Fosha, Indiana University (1921-2008) Ruth Dwyer, Seymour High School 1978, Earl Prout Supervising Teacher. *I have carried this quote in my heart for nearly 50 years.*

Dr. Fosha, "TALK LESS, SING MORE". Ruth, if you can't correct an issue in one or two SHORT sentences, a simple demonstration, a manipulative instruction or through your conducting, then move on for the moment. **Keep the teaching momentum flowing.** Your students may not be understanding, or be developmentally ready or have the skills YET for producing that particular concept.

ALWAYS WARM-UP with PURPOSE/INTENT

Keep the teaching momentum flowing. Fix what you can fix TODAY and MOVE ON.

What one concept do I want to focus on and effectively change in rehearsal tomorrow?

Once the concept is understood, how can I keep the momentum going and make that change everlastingly a part of the student's musical mother tongue?

What conducting skill do YOU need to improve or master?

What conducting gesture is difficult for your singers to understand and react to with confidence?

WARM-UPS with PURPOSE/INTENT

and.....FUN

1. Stretches:	Conductor-led	vs	Student-led
	Establish your leadership		Developing leadership
	Establish student focus		Developing confidence
	Establish SILENT communication		Lots of giggles (at first)
	Performed confidently <u>with intent</u>		
	(Performed with knowledge of science – teach these concepts)		

2. Teaching ‘CUT-OFF’ Breathing Exercise:

Rainbow Sound
The Sizzle

Teaching and Practicing **“Cut off”**
Beginning level cut-off (child/youth) – gross motor
GOAL: Advanced – fine motor. **“the dab”**
Dab vs Slash
Baton: Vocabulary fun

3. Vocalizing “2 Things”

Goals:

- Have fun!
- Eye on the conductor at ALL TIMES
- Establish a steady beat
- Explore head voice tones/feeling (vocal stretch)
- Leader is practicing divided thought (*planning ahead – also related to reading skills*)
- The leader is practicing improvisation
- Movement

4. Pre- conducting

*Establish **ACTIVING LISTENING SKILLS***

Simple gesture for, “Me first, then you”

Rote Learning

Use:

- a. ARTICULATION CHANT: LIPS, TEETH, TIP OF THE TONGUE
- b. RHYME: JOHNNY HAD A RATTLESNAKE
- c. FOLK SONG FROM YOUR CHOSEN OCTAVOS: NOÉL N

5 . SING WHAT YOU SEE: UNISONGFOLK SONG

legato / staccato / marcato / tempo / dynamics/ cueing entrances

a. Are You Sleeping, Brother John

b. Bicinia: Come Before the Lord: Everyone learns ALL PARTS

Conductor cues which part you will sing without stopping to talk about it!

6. LEADING SOLFEGE :

Kodály in the Choral Setting - TRAIN the EAR before the EYE

BENEFITS: EYE ON THE CONDUCTOR and BUILD SIGHT READING SKILLS

LEVEL ONE: Establishing SOLFEGE Vocabulary

STEP-WISE INTERVALS

Preparing: Major Chord /Establishing Tonic

Introduce improvisation

Introducing melodic reading skills

- a. Students sing: Scales from the letter of ladder,
no hand signs, conductor tracking at the chart
- b. Introduce the hand signs and establish visuals for
reading basic rhythmic notation in an octavo.



d
t
l
s
f
m
r
d

- c. Sign with ONE hand / 5 pitches /step-wise motion
- d. Focus on 4 signs with these intervals: s-m, s-l, s-m-d then more variants
- e. DOUBLE HANDED SOLFEGE: Start with suspension

7. PRACTICING MELODIC THIRDS:

“Noah’s Ark”

- a. Conducting: **Practice cesura** : *fermata/grand pause*
- b. **Circular conducting** for continued breath support
and vocal flexibility. Free up the voice.
- c. **Articulated cut-off**; “K” on “ark”..... *dab or slash?*
- d. “Noah” begins with the “O” vowel
Establish TALL – golf ball vowel
initiate head voice in and avoid starting in chest voice.
- e. **Other various goals:**
How to sing words ending in “er”: “Water”
Modifying diphthongs: “Two by two”
Canonic signing (not one of Ruth’s main goals)

8. SINGING IN 3^{RDS} and BUILDING TRIAD

- 1. *Scales in Canon:* a. Conducting: **Practice cesura**: *fermata/grand pause*
- b. **Circular conducting** for continued breath support
and vocal flexibility. Free up the voice.
- c. Conducting **crescendo/diminuendo**

2. Super Duper Double Bubble Gum: **SUPER DD B Gaaaaaaahm**

CONDUCTING SKILL: Cueing parts, cueing suspension, cueing key change

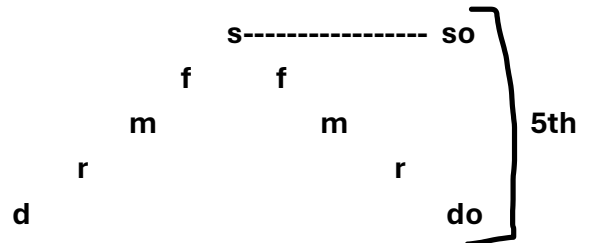
STUDENT SKILL: Identify and establish “my section”
 Part-singing through suspension
 Developing vocal independence
 Tuning: unison, 5th, Major triad
 Vocabulary

Super Duper Double Bubble Gum

collected by Ruth Dwyer
from Mary Goetze 1981

Moderato (♩ = c. 108)

- Unison:** Taught by rote
- It's all about “ah” not “uh” AND hearing/feeling the key change. Eventually, can they change keys **a cappella**?
- Melodic analysis:** Singers analyze the solfege. Create a visual cue.
- Part-Singing** via suspension WITH use of a visual cue. Students only SIGN the SUSPENDED PITCH



VOCABULARY:	Solfege syllables names	Unison
	Melody	Key Change: Movable “do”
	Half step	Analyze
	Cue	Suspend
	Interval	“Section” Part 1-2-3, SSA, TTB, SAB, SATB

NOÉL NOUVELET: TRADITIONAL FRENCH CAROL

Main Conducting Elements: Staccato/Legato Dynamics

“Known” Folk Song that can lead into a published Octavo

Music standard: Dorian Mode (Scale)

Unison (Folk Sing only): Matching pitch in a group.

Singing a Foreign language

Grade 4 – 12 Solfege and Rhythmic Elements

Recommended Arrangements: SATB: R or SSAA arr. Ruth E. Dwyer

SHAWNEE PRESS

Noel Nouvelet



The musical score for "Noel Nouvelet" is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are in French and are written below the staff. The score is divided into five systems, each with a measure number (1, 5, 9, 13, 17) at the beginning. The lyrics are: "No-el Nou-ve - let, No - el chan-tons i - ci." (measures 1-4), "De - vo - tes gens, - cri - ons a Dieu mer -- ci." (measures 5-8), "Chan - tons No - el. Pour - le roi -nou - ve -- let." (measures 9-12), "Chan - tons No - el. Pour -- le roi -nou - ve -- let." (measures 13-16), and "No - el nou - ve - let, No - -el chan - tons i - ci." (measures 17-20).

1 No-el Nou-ve - let, No - el chan-tons i - ci.

5 De - vo - tes gens, - cri - ons a Dieu mer -- ci.

9 Chan - tons No - el. Pour - le roi -nou - ve -- let.

13 Chan - tons No - el. Pour -- le roi -nou - ve -- let.

17 No - el nou - ve - let, No - -el chan - tons i - ci.

Come Before the Lord

Adapted from Dinah

Lyrics: Dr. Rochelle Mann

Traditional tune

Two staves of musical notation in 2/4 time, key of B-flat major. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Come be - fore the Lord with Love and Kind - ness. Come be - for the Lord joy - ful - ly.

5
Come be - fore the Lord with Love and Kind - ness. Praise him let our voic - es ring.

Come Before the Lord Ostinato #2

A single staff of musical notation in 2/4 time, key of B-flat major. The tempo is marked as quarter note = 96. The melody is a simple, repetitive pattern.

♩ = 96 ♩ = 96

Come be - fore the Lord. Come be - fore the Lord.

Come Before the Lord Ostinato #1

A single staff of musical notation in 2/4 time, key of B-flat major. The tempo is marked as quarter note = 96. The melody is a simple, repetitive pattern.

♩ = 96

Love and kind ness.

