



**KYACDA Professional Development Summer Conference
Christ Episcopal Church, Bowling Green, KY
July 15, 2024**

www.kyacda.org

This certificate verifies that _____
attended the 2024 KYACDA Summer Conference in Bowling Green, KY.
Attendance totaled **6 hours** of Professional Development. Thank you for your
collaboration in support of choral directors, as they to continue to serve our
state in choral music education.

Elizabeth L. Wilson

Dr. Beth Wilson, KYACDA President

July 15, 2024

Date

Elizabeth L. Wilson, D.M.A.

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KYACDA Summer Conference Schedule

Monday, July 15, 2024

Christ Episcopal Church

1215 State Street, Bowling Green, KY 42101

cecbg.com

Conference Schedule

| | |
|-------------|---|
| 8:30-9:15 | Registration - coffee provided |
| 9:15-9:45 | Chapter Meeting and Baar Award Presentation |
| 9:45-10:30 | Reading Session - Dr. Richard Waters, Repertoire-Specific Chair |
| 10:30-10:45 | Coffee Break |
| 10:45-11:45 | Headlining Session - Dr. Kristina MacMullen, Clinician |
| 11:45-1:15 | Lunch - On your own at your choice of local restaurants |
| 1:15-2:15 | Headlining Session - Dr. MacMullen, Clinician |
| 2:15-3:00 | R&R Panel Session Q&A |
| 3:00-4:00 | Conducting Masterclass - Dr. MacMullen, Clinician Hannah Douglas, Coty Burnette, Kaleb Hilton, Kelsi Edelen - Conductors |
| 4:00-4:10 | Break |
| 4:10-4:55 | Reading Session - Jody Gravatte, Jr High/Middle School Chair |
| 4:55-5:00 | Closing Remarks |

INTENTIONAL IN-BETWEEN

The Art of Seamless Transitions in Performance

Kristina Caswell MacMullen • Baylor University • kristina_macmullen@baylor.edu

“Many of us have experienced concerts that seem to **go on forever**. Some of us have experienced a concert that seems to **last but a moment**, when in reality, lasted well over an hour. I think the difference may be with this sense of a **HEARTBEAT** to the concert, a driving force that moves one to have no sense of time passing.”

-Rick Bjella

TRANSITIONS

Passage from one state, stage, or place to another

Movement, development, or evolution from one form, state, or style to another

An abrupt change in energy state or level

WHY is a performance tedious?

TEDIOUS PERFORMANCES

Drag on

Don't consider the listener

Have disconnected performers

Replicate

Regularly remind those present that they are in a concert

Usual suspects

Aimless program

Empty artifice

Lack of variety

Conductorly recitations

Applause between works

Unaccounted for time between pieces

WHY is a performance compelling?

COMPELLING PERFORMANCES

Provoke Thought

Inspire

Entertain

Are immersive

Are cohesive

Are excellent

Evidence connection between artists

Usual Suspects

Intentional program
Committed excellence
Intellectual engagement
Thoughtful variety
Curated transitions
Limited applause
Little to no time between pieces

WHY conceptual programming?

PROGRAMMING

Clear concept
Intended outcome
Defined structure for program
Identified purpose for each musical offering

Programmatic Framework

| | | | |
|----------|--------------|---------------|-----------------------|
| Minutes | Mode | Texture | Tempo |
| Century | Meter | Accompaniment | Pitch origin/terminus |
| Composer | Style Period | Text/Language | Emotional Content |

WHY include curated transitions?

INTENTIONAL TRANSITIONS

Are opportunities
Direct emotional trajectory
Frame what is to come
Conclude what has been
Emphasize
Bring order
Give context

Process

Identify the **needs** of each selection/transition both musical and practical
Identify the **purpose** of each selection/transitions
Let the **WHY** lead you: How do you want the audience to feel?
Identify the **character** of each transition
 Harmonious or antithetical?
 Unpredictable or consistent?
 Extended or brief?

Medium

| | | | |
|----------------------|-----------------|-------------------|-------------------|
| Improvisation | Instrumental | Key relationships | Poetry |
| Newly composed music | Solo repertoire | Dramatic play | Physical movement |

REHEARSAL MAPPING

The Rehearsal Pedagogy of Rao/Snow/CME

Kristina Caswell MacMullen • Baylor University • kristina_macmullen@baylor.edu

“The choral rehearsal as a form of play and experimentation coalesces around the teacher’s procedural knowledge of the score, the interpretive decisions made, the music under study, and myriad ways singers can engage musical ideas.”

-Sandra Snow

ACTION BEFORE DESCRIPTION

Ideally, we begin with action-oriented strategies (non-verbal) that allow students to experience new musical ideas. Verbal strategies are excellent *after* singers have experienced the music in a variety of ways. They reflect deep learning.

-Sandra Snow

How do we distinguish between planning and preparation?

Planning

End game of preparation
Choices for instruction
Aligns with goals/assessments
Sequence of rehearsal

Preparation

Score study at heart
Imagining the teaching moment
Creative, on-going process
Active reflection

WHY?

Why did the composer choose this key?
Why this text?
Why this meter?
Why this texture?
Why this harmony?
Why this tessitura?
WHY? WHY? WHY?

Avenues of Inquiry

SHMRG = Schm(e)rg

S Sound
H Harmony
M Melody
R Rhythm
G Growth

Visual mapping makes tangible the mental process needed to rehearse imaginatively. It documents the brainstorming of musical discovery, interpretation, and the generation of teaching strategies.

Table 1
The Conversion of Brainstorming to a Visual Construct: Beginnings of a Musical Interpretation

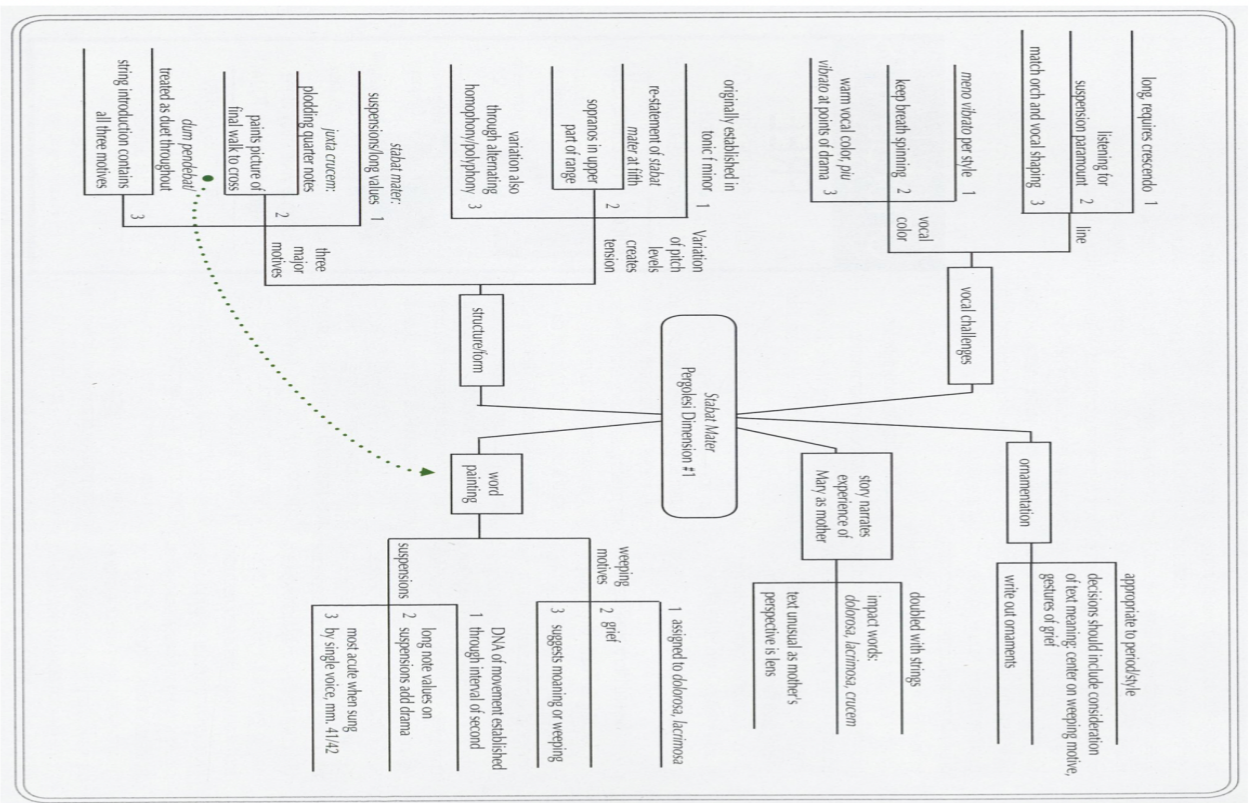
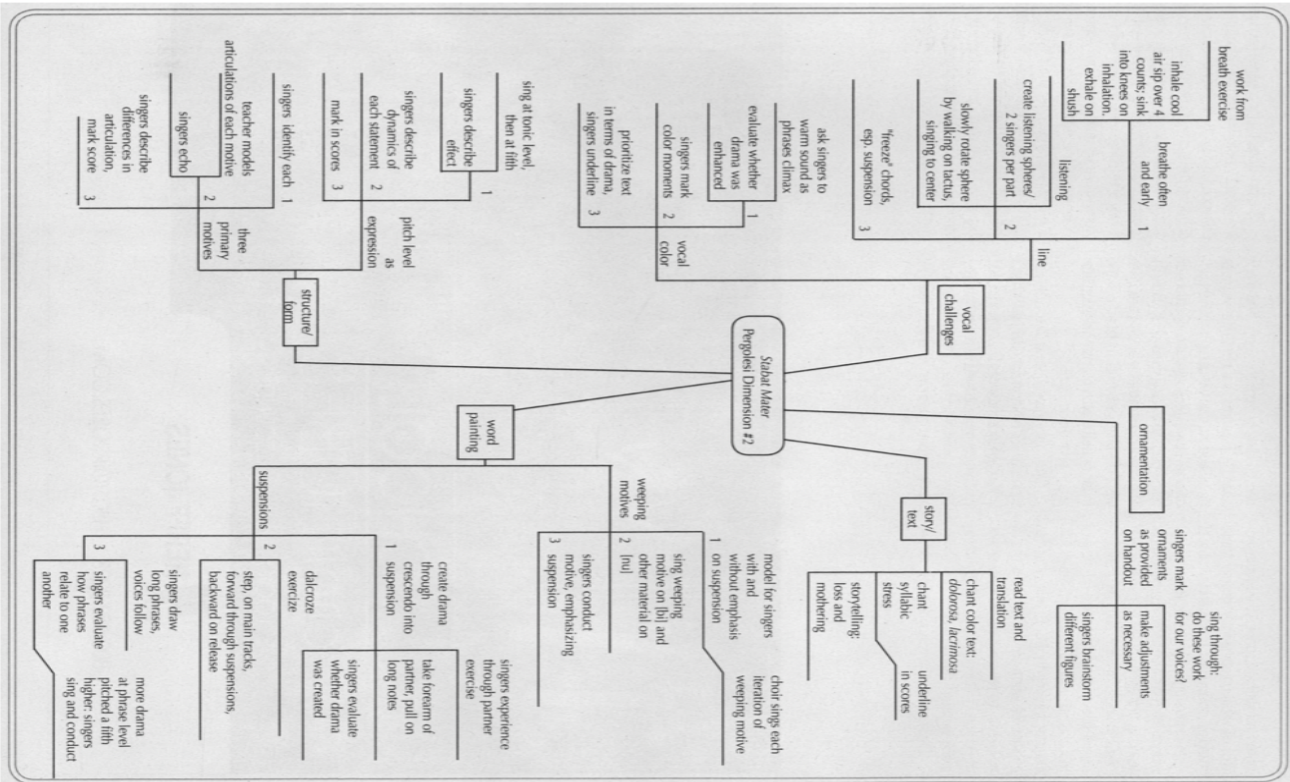


Table 2
Bridging a Musical Interpretation to Generation of Teaching Strategies



Stabat Mater

Giovanni Battista Pergolesi
(1710-36)

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S
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Sta - bat ma - ter do - lo - bat ma - ter do - lo -
Jux - ta cru - cem la - cry - mo - sa,
Jux - ta cru - cem la - cry - mo - sa.
Dum pen - de - bat Fi - li - us,
dum pen - de - bat Fi - li - us,
dum

James Cobb editions 1 Stabat mater - Pergolesi

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S
A

pen - de - bat Fi - li - us,
Sta - bat ma - ter do - lo - bat ma - ter do - lo -
do - lo - ro - sa. Jux - ta cru - cem la - cry - mo -
sa, do - lo - ro - sa. Jux - ta cru - cem la - cry - mo -
sa, dum - pen - de - bat, dum - pen - de - bat Fi - li - us,
dum - pen - de - bat, dum - pen - de - bat Fi - li - us,
dum - pen - de - bat Fi - li - us,
dum - pen - de - bat Fi - li - us.

James Cobb editions 2 Stabat mater - Pergolesi