



# 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 you	our
collaboration in support of choral directors, as they to continue to serve our	•
state in choral music education.	

Dr. Beth Wilson, KYACDA President

Clizabeth L. Wilson

July 15, 2024 Date

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# **KYACDA Summer Conference Schedule**

Monday, July 15, 2024

Christ Episcopal Church
1215 State Street, Bowling Green, KY 42101
<a href="mailto:cecbg.com">cecbg.com</a>

# **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

CenturyMeterAccompanimentPitch origin/terminusComposerStyle PeriodText/LanguageEmotional 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

#### 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?

#### **Preparation**

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

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.

The Conversion of Brainstorming to a Visual Construct: Beginnings of a Musical Interpretation weeping motives write out ornaments of text meaning: center on weeping motive, gestures of grief decisions should include consideration appropriate to period/style text unusual as mother's perspective is lens impact words: dolorosa, lacrimosa, crucem long note values on 2 suspensions add drama 2 grief most acute when sung 3 by single voice, mm. 41/42 assigned to dolorosa, lacrimosa through interval of second suggests moaning or weeping DNA of movement established teacher models articulations of each motive inhale cool
air sip over 4
counts; sink
into knees on
inhalation.
exhale on
shush work from breath exercise sing at tonic level, then at fifth create listening spheres/ 2 singers per part singers describe effect singers describe dynamics of each statement 2 singers identify each prioritize text in terms of drama, singers underline 3 slowly rotate sphere by walking on tactus, singing to center singers describe differences in articulation, mark score ask singers to warm sound as phrases climax evaluate whether drama was enhanced mark in scores singers echo "freeze" chords, esp. suspension singers mark color moments breathe often and early pitch level as expression primary motives color structure/ form vocal challenges Stabat Mater Pergolesi Dimension #2 word story/ sing through:
do these work
singers mark for our voices?
ornaments
as provided make adjustments
on handout as necessary sing weeping motive on [bi] and other material on 2 [nu]

singers conduct motive, emphasizing 3 suspension

create drama through crescendo into suspension

take forearm of partner, pull on long notes

singers experience through partner exercise

singers evaluate whether drama was created

singers evaluate how phrases relate to one another

more drama at phrase level pitched a fifth higher: singers sing and conduct

singers draw long phrases, voices follow

step, on main tracks, forward through suspensions, backward on release

model for singers
with and
without emphasis
on suspension

choir sings each iteration of

weeping motive

storytelling: loss and mothering

chant color text: dolorosa, lacrimosa

singers brainstorm different figures

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dum pendebat/ treated as duet throughout

variation also through alternating homophony/polyphony 3

structure/form

word

stabat mater: suspensions/long values 1

plodding quarter notes

major motives

juxta crucem:

paints picture of final walk to cross

string introduction contains all three motives

 $\label{eq:Table 2} \mbox{Table 2}$  Bridging a Musical Interpretation to Generation of Teaching Strategies

match orch and vocal shaping 3

ornamentation

meno vibrato per style

vocal challenges

listening for suspension paramount 2

long, requires crescendo 1

warm vocal color, piu vibrato at points of drama 3

story narrates experience of Mary as mother

keep breath spinning 2

vocal

originally established in tonic f minor

re-statement of stabat

Variation of pitch levels

Stabat Mater Pergolesi Dimension #1

mater at fifth

sopranos in upper part of range



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Sta-

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lames Gibb editions

Stabat mater - Pergolesi

