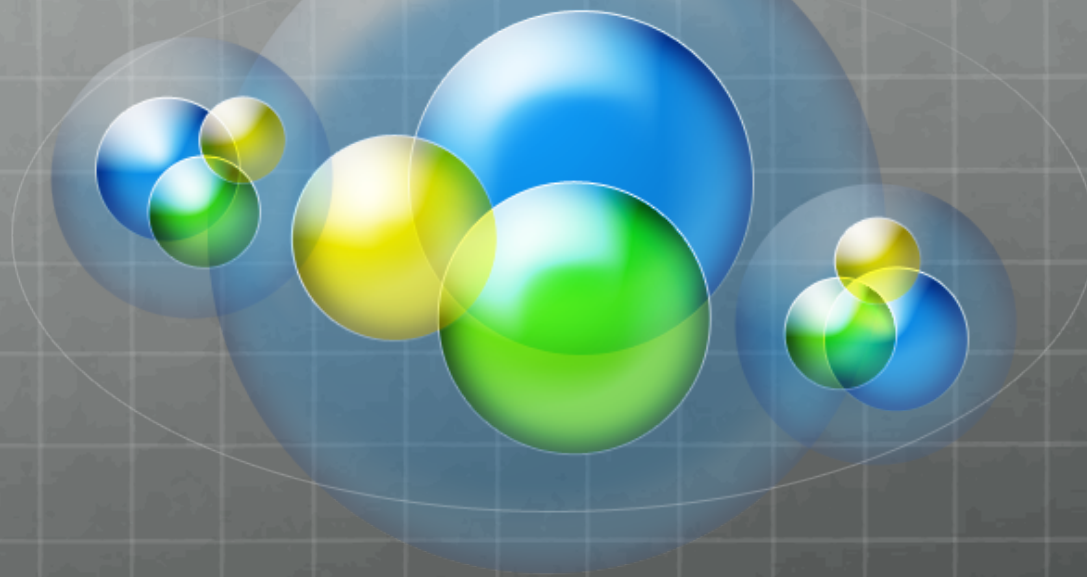


Loop the Loop!



**Spinning Interactive Circles to Develop Choral Sound,
Engage Awareness and
Explore Artistry**

North Dakota Music Educators Association Conference, March 23, 2018

Jeffrey S. Gemmell, D.M.A.



College of Music
UNIVERSITY OF COLORADO BOULDER

Millersville University
SEIZE THE OPPORTUNITY

Let's begin with music.

5. Canon: *Viva, viva la musica* Traditional



The image shows a musical score for a canon in G major, 2/4 time. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is divided into three parts, each starting with a blue vertical line and a number in parentheses: (1), (2), and (3). The lyrics are written below the staff, aligned with the notes. The first part (1) starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second part (2) starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The third part (3) starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The lyrics are: Vi - va, vi - va la mu - si - ca, vi - va, vi - va la mu - si - ca, vi - va la mu - si - ca.

Vi - va, vi - va la mu - si - ca, vi - va, vi - va la mu - si - ca, vi - va la mu - si - ca.

Long live music!

Philosophical Foundation

- 🌐 **Philosophy: Our map, compass, guidance system**



- 🌐 **Bennett Reimer: Music Education as Aesthetic Education**



“The skillful teacher will help students get closer and closer to the sounds of the music, so that the sounds themselves—the tone conditions of melody, harmony, rhythm, tone color, texture, form, which embody musical meaning—can exert their affective power”

Bennett Reimer (1932-2013), *A Philosophy of Music Education*, 1989, p. 96.

Aesthetic Experience

Peak, Feelingful Experience

NATURAL



“Goose Bumps”

ARTISTIC



What is Art?



Material organized to be expressive

Steel
Concrete
Glass
Paint
Etc.



What is Music?

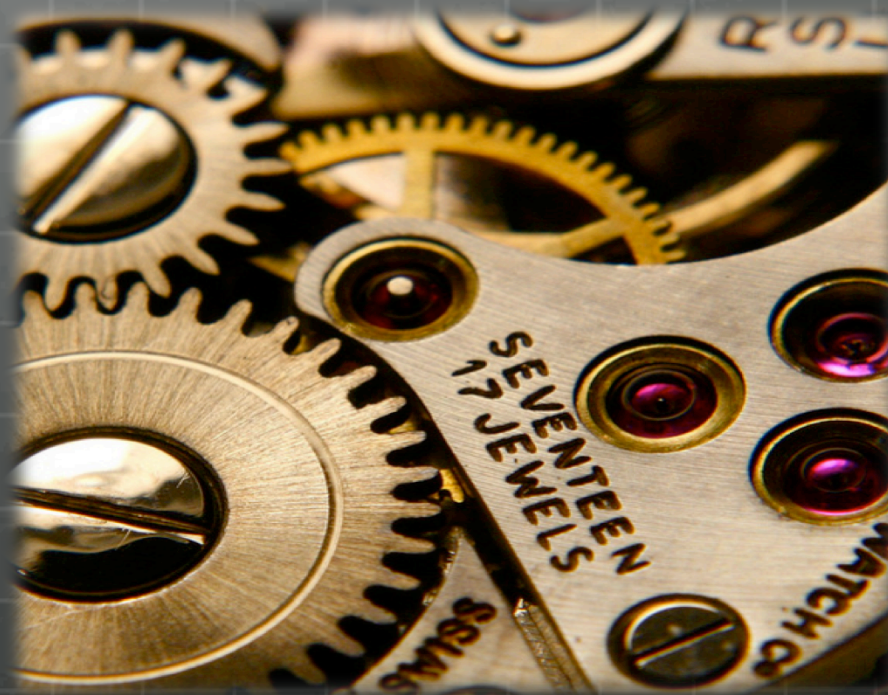
🌐 **Material (musical elements) organized to be expressive (meaningful)**

Melody
Rhythm
Harmony
Form
Dynamics
Timbre
Etc.



Our job is to teach singers to
PERCEIVE more deeply and
RESPOND more feelingfully
... to the inner workings of music.

Discover what makes the music tick!



Action Plan:

How to Teach Perception and Response?

Use **Kinesthetic Rehearsal Techniques** and

Interactive Loops to:

- ★ Facilitate awareness of musical content
- ★ Inspire more effective, expressive and successful performances
- ★ Encourage students to learn more about:
 - themselves
 - art and feeling
 - their own voices
 - the music
 - the ensemble
 - artistic collaboration

Let's begin with Kinesthetics.

Emile Jaques-Dalcroze (1865-1950)

- Swiss composer, music educator and music theorist; studied with Gabriel Fauré and Anton Bruckner.
- Became professor of harmony at Geneva Conservatory in 1892.
- Started to develop his method of teaching rhythm through movement known as **eurhythmics**.
- Founded a school in Hellerau, Germany (later Laxenburg) in 1910, and another school in Geneva in 1914.
- Several students, such as ballet teacher Dame Marie Rambert, used eurhythmics in the development of 20th century dance and contemporary ballet.



- **Dalcroze Eurhythmics** is an approach music educators use to improve musical abilities and foster music appreciation, ear training and improvisation.
- Students listen to rhythm and express what they hear through movement.
- Approach connects music, movement, mind and body.

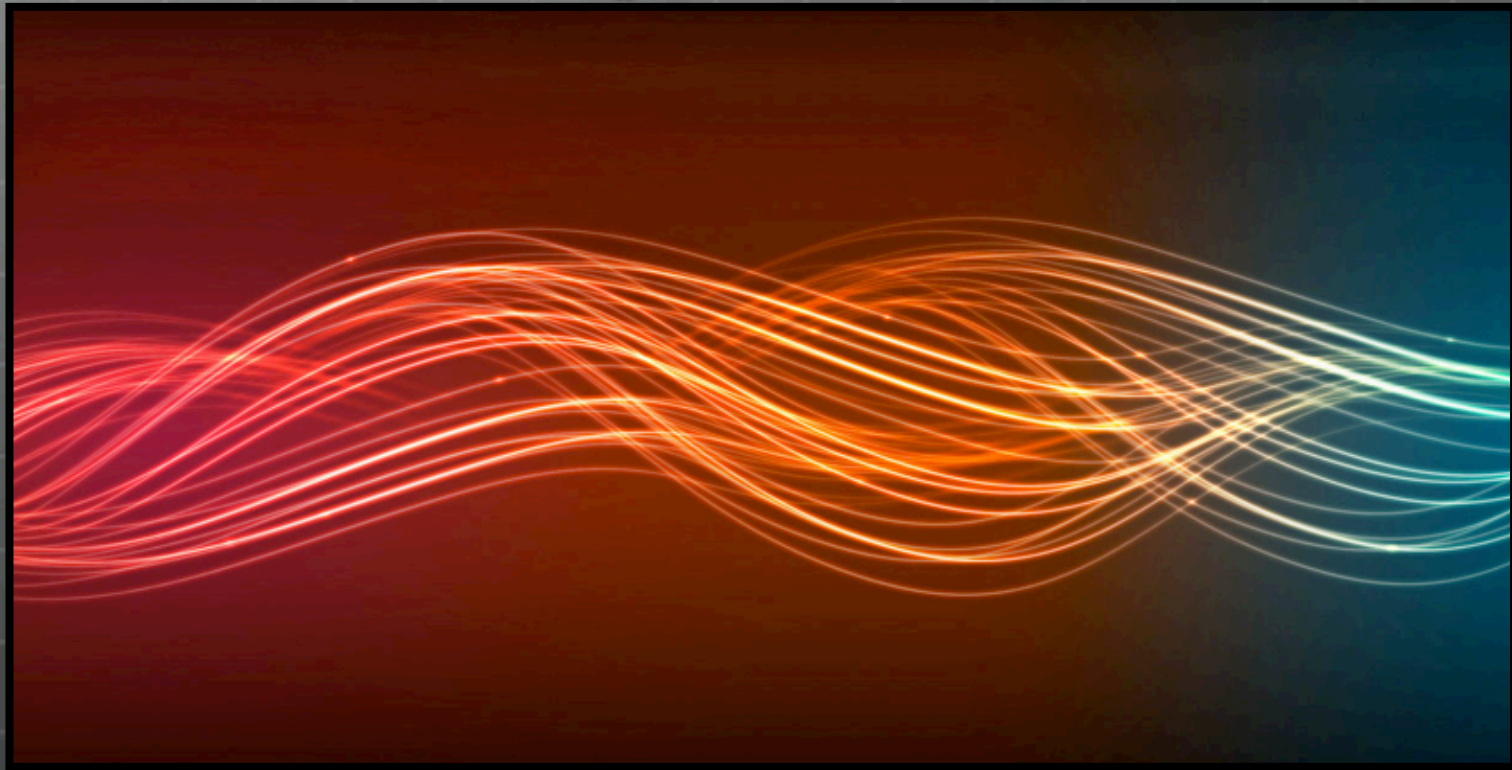


The Dalcroze Approach is an effective way to interact with music...

Musical Expression and Movement

Musical line (expressive energy) flows through time and space via sound and feeling.

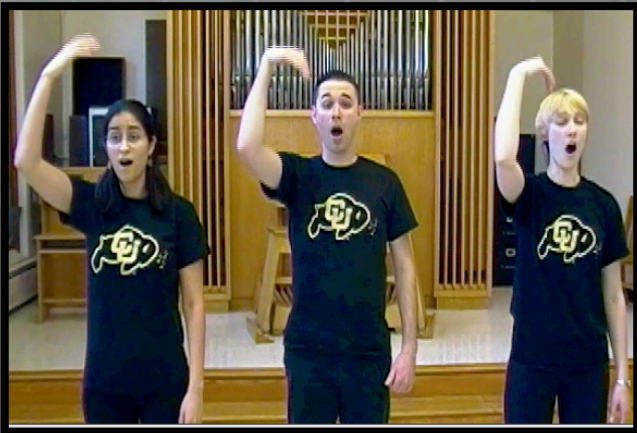
Kinesthetics are a way to engage, channel, reflect and communicate this energy.



Kinesthetic Choral Rehearsal Techniques

with thanks to Emile Jaques-Dalcroze

Gesture



Keep the beat
Use vowel gestures
Show phrasing

Movement in Place



Step the beat or
Melodic rhythm

Movement in Space



Walk/dance beat or
Melodic rhythm

Kinesthetic Choral Rehearsal Techniques in Action



“O, I love to sing and dance, for movement brings my voice to life!”

Movement and Performance

How do Kinesthetics influence Performance?

Kinesthetics

- Gesture
- Movement in place and in space

Performance

- Vocal technique (singing and sound)
- Musical Awareness (details in score)
- Ensemble Artistry (expression and sensitivity to collaboration)




Movement brings it all together.

Your (whole) body is your instrument!

Study: Students' Self-Perceptions of the Effectiveness of Kinesthetic Choral Rehearsal Techniques

[See Handout, pp. 5-6]

PROCEDURE

-  **Learn various kinesthetic techniques while singing** (gesture, movement in place and in space).
-  **Discern how they influence their performance** (singing, awareness, expression).
-  **Evaluate effectiveness using a survey/questionnaire** (twice in semester).

SELECTED RESULTS

According to Students' Perceptions:

- **Kinesthetic rehearsal techniques are effective (79%)**
- **There is a hierarchy to technique effectiveness:**
 - **Gesture (27%)**
 - **Movement in Space (25%)**
 - **Movement in Place (22%)**
- **The most effective combinations are:**
 - **Gesture on Expression/Ensemble Artistry (87%)**
 - **Movement in Space on Musical Awareness (85%)**
 - **Movement in Space on Expression/Artistry (84%)**
- **See Selected Student Comments**

TIPS for Teaching and Learning

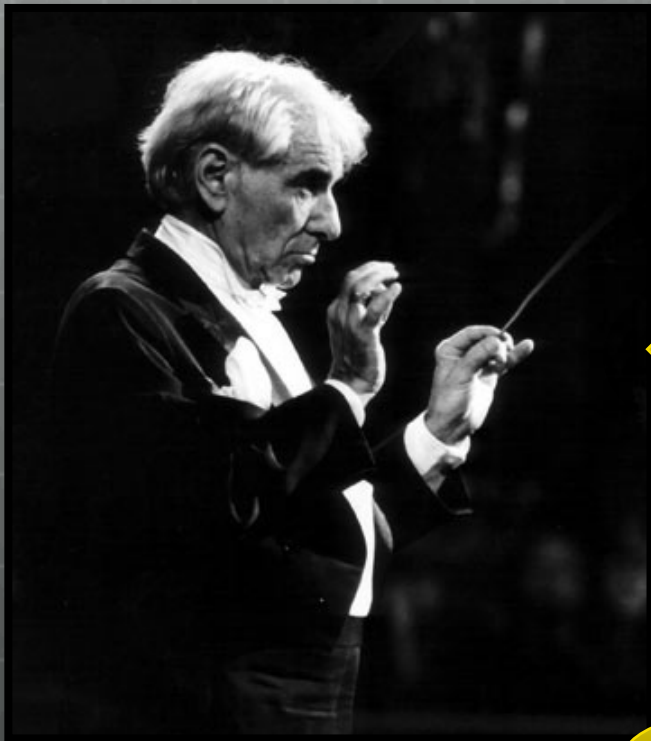
1. Use Kinesthetics.
2. Use Gesture first.
3. Use Movement in Space after tone is established and music is learned.
4. Use Movement in Place briefly before moving to Movement in Space.
5. Students must know music well before attempting kinesthetics.
6. Slow, legato songs encourage the most comfortable connections.
7. Movement can distract some students, however, continued practice improves their ability to multi-task.
8. Provide opportunities for students to experiment and find their own Kinesthetics.
9. How do we transfer kinesthetic experiences of rehearsal to typical concert performance?
10. Be sensitive to various Feedback Loops. We'll discuss four.

Interactive Loop

1. Choral Experience

 **Conductor**

 **Choir**



Lead, Conduct (non-verbal),
Teach (verbal), Sing, Listen, etc.



Listen, Watch, Sing, Move, etc.



Interactive Loop

2. Individual

 **Singer**

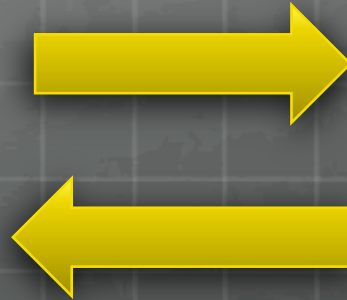


Listen, Sing, Move, Feel,
Explore, Perceive, Respond

 **Herself**



Self- Assess, Listen, Sing, Move,
Feel, Continue Exploring



Interactive Loop

3. Ensemble

 **Choir Members**

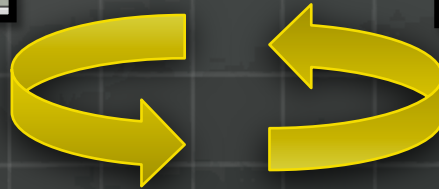


Learn, Sing, Listen, Watch,
Interact, Be Aware, Move

 **Choir Members**



Learn, Sing, Listen Watch,
Move, Be Aware and Sensitive,
Be Flexible (adjust)



Interactive Loops

4. Performance

 **Choir**



Perform

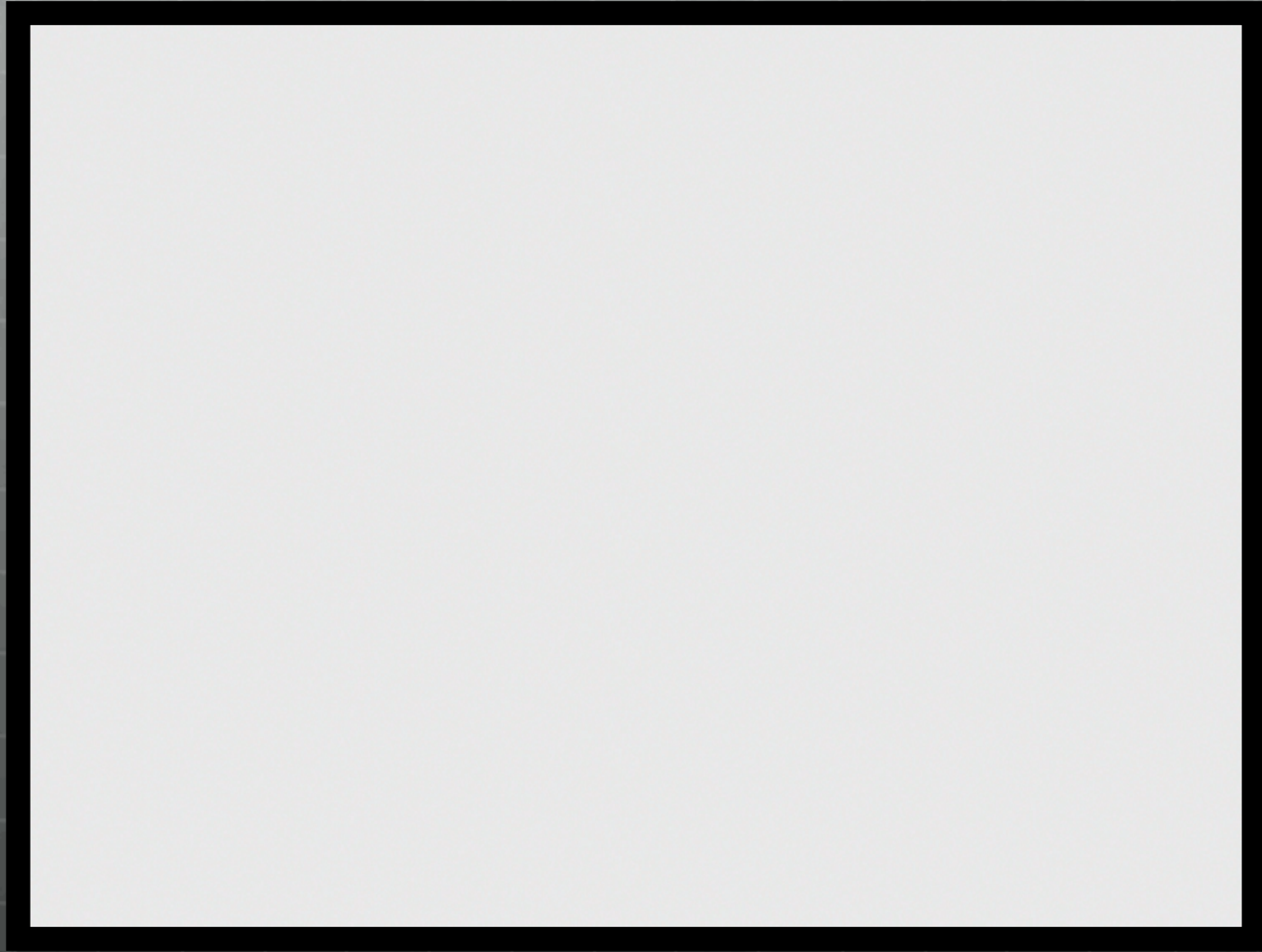
 **Audience**









Listen, Watch, Respond



Animation: Four Looping Loops









Guidelines for Movement: Exploration and Discovery

-  **Be centered and balanced. Anticipate movement and think ahead.**
-  **Be ready! Use balls of feet, not heels. Step artistically, like a dance.**
-  **Feel connection to your “core” – a buoyant center of support and breath energy.**
-  **Use your eyes to communicate, your animated face to express yourself, and your ears to listen. Share your sound (and feelings).**
-  **Balance upper body with lower body to for inner harmony and flow.**
-  **Have movements remain music-centered, mindful and artful. Use your thoughts and feelings to guide your physical actions.**

Let's Get Moving!

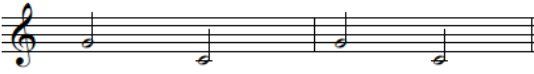
The Movement/Singing Cycle

Begin with gestures, proceed to movement in place, then movement in space


-  **Ready**
-  **Preparation (Breath)**
-  **Initiation**
-  **Travel (who/feel musical flow through gesture)**
-  **Sustain**
-  **Release**

Vocalises and Tuning Exercises - 1

for *Loop the Loop!* Presentation, SWACDA, 2012

1) 
HmMMMM Bah - loon.


Concepts: Forward placement; keep open space on closed vowel; feeling of "up" on descending interval.
Kinesthetics: Gestures- show breath with downward outward expansion to right; hum w/L to R horizontal gesture; feel balloon rise on descent.

2) 
ee - oh - ee - oh - ee - oh.

Concepts: Focused, ringing sound on smooth air stream.
Kinesthetics: Large, vertical circles to encourage breath flow and feeling of tall resonating spaces.

3) 
thee - oh - ah.

Concepts: Buoyant, energized, lean sound; detached articulation with singing on breath; tenuto vs. staccato.
Kinesthetics: "Martini shaker"

4) 
ah - eh - ee - oh - oo

Concepts: Pure, well-produced vowel sounds.
Kinesthetics: Vowel gestures; see Jeff Johnson's video: *Ready, Set, Sing* (Santa Barbara Music Press).

5) 
d r m f s l t d r d t l s f m

Concepts: Solfege; tuning in context of scale.
Kinesthetics: Gestures-Curwen hand signs approached with awareness of tone production.

The Bicycle Canon

1. 
s m s m s l s


2. 
s s l t d r d

3. 
m r d t l s f

4. 
s f m r d t d

Concepts: solfege familiarity through step-wise melodic shape; melodic line, yet also sustained chords to tune internal dissonant/consonant intervals.

Kinesthetics: Gestures- Curwen hand signs for pitch identification and tone; step melodic rhythm to engage body.

7) 
Sing with con-fidence the con-so-nants in front of the vowel.

Concept: Consonant articulation.
Kinesthetics: Appropriate gesture.

8) 
Zee - ah -

Concept: Good vocal technique; keep air moving; low connection to breath on high note; focus middle voice, open resonating spaces (modify vowels) as pitch ascends.

Kinesthetics: Appropriate gestures to expand downward and outward for inhalation; wide sternum, tall posture; step half-note pulse; bend knees into top to ground physical connection to breath energy.

9) 
Oh, I love to sing and dance for move - ment brings my voice to life!

Seque into more involved movement; step pulse and make words come to life and sound convincing!

Vocalises and Tuning Exercises - 2

for *Loop the Loop!* Presentation, SWACDA, 2012

1. When We Sing in English

J. Gemmell

With joy!

When we sing in Eng-lish, it's like I - ta - lia - no, with beau-ti - ful vowels so pure-ly pro-duced, with con-so-nants clear, ar - ti - cu - la - tors loose, a flu-id le-ga-to we sing: pa - sta, — la-sa-gna, piz-za!

2. Morning Bicycle Ride (Tuning Canon)

With motion (and in tune!)

J. Gemmell

1. Rid - ing bikes is so much fun, 2. climb - ing hills up to the sun.
3. Down the hills we like to coast, 4. then back home to eat some toast.

3. Tuning Exercise: *One, one, one* w/thanks to Scott Tucker, Cornell University

Sustain pitch in Basses;
Listen for overtones
(8ve, 5th, 4th, M3, m3)

Continue ascend/descend by 1/2 steps;
vary dynamics and articulations, etc.

For SATB: B(root), T(5th), A(3rd), S(root)

Hum, [u], [i], [o], [a] One, one, one, one, One, one, one, one, One, one, one, one, One, one, one, one, One, Day, Night, High, Low —

4. Tuning Exercise: *Scale and Chords*. Use solfege, numbers, vowels, neutral syllables, etc.

Tutti choir ascends to *ti* (S hold) (B hold) (A hold) (B hold) Resolve (S hold, ATB move downward)
do, re, mi, fa, sol, la, ti, do, ti, la, sol, fa, mi, re, do

5. Canon: *Viva, viva la musica*

Traditional

(1) Vi - va, vi - va la mu - si - ca, (2) vi - va, vi - va la mu - si - ca, (3) vi - va la mu - si - ca.

http://gemmell-posts.com



JEFFREY GEMMELL'S REPOSITORY OF ARTFUL THINGS!

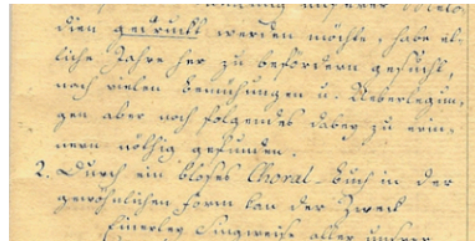
Art is Material Organized to be Expressive. The focus here is on Choral Music, Music Education, Moravian Music/Research, and Creative Woodworking.

[HOME](#)[MY BRIEF BIO/HEADSHOTS](#)[MY VITA](#)[MY WOODWORKING](#)[MY OLD BLOG: CHORAL SYMPOSIUM](#)

CHORAL PERFORMANCE, FOR MILLERSVILLE
UNIVERSITY STUDENTS

MU Spring Concert 2018 (#1): Seasons of Life and Love

March 6, 2018 — 0 Comments



LITITZ MORAVIAN CONGREGATION, MORAVIAN
MUSIC/RESEARCH

What Would Zinzendorf Do? Newly Re-Discovered 1763 Treatise in Lititz Offers Musical Suggestions

February 4, 2018 — 0 Comments



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- Choral Performance (17)
- For Current MU Students
(Assignments, etc.)
(12)
- For Millersville University Students (5)
- Lititz Moravian Congregation (3)
- Miscellaneous Artful Things (4)
- Moravian Music/Research (9)
- MU Class Voice (2)
- The Art of Choral Techniques (ACT) (9)